



41

MASTERS OF AMERICAN ILLUSTRATION — 41 ILLUSTRATORS & HOW THEY WORKED

The New Book by Fred Tinker — 416 pages — Hard Cover with Dust Jacket — Compendium!

 **The Illustrated Press, Inc.**

www.TheIllustratedPress.com — 9140 Forest Boulevard, St. Louis, Missouri 63114 — Tel: 314.999.4918



Cover Illustration by
Rudolph Belarski
(1938 – 1938)

Originally published as the cover
of *Argosy Weekly*, January 7, 1938

DANIEL ZIMMER

EDITOR - PUBLISHER - DESIGNER
ILLUSTRATIONS@EJG.COM

MIYI ZIMMER

ASSISTANT EDITOR

CONTRIBUTORS:

DAVID SALPETERO

LOUIS IRWIN

IVON GAGLIARDO

Illustration Magazine is
printed in China

ILLUSTRATION MAGAZINE
1000 PINEAPPLE AVENUE
CANTON, MASSACHUSETTS 01921

ILLUSTRATION MAGAZINE IS A PUBLICATION OF ILLUSTRATION MAGAZINE, INC. ALL RIGHTS RESERVED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING, RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL SYSTEM, WITHOUT PERMISSION IN WRITING FROM ILLUSTRATION MAGAZINE, INC.

ILLUSTRATION MAGAZINE, INC. IS AN EQUAL OPPORTUNITY EMPLOYER. ALL RIGHTS RESERVED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING, RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL SYSTEM, WITHOUT PERMISSION IN WRITING FROM ILLUSTRATION MAGAZINE, INC.

ILLUSTRATION MAGAZINE, INC. IS AN EQUAL OPPORTUNITY EMPLOYER. ALL RIGHTS RESERVED. NO PART OF THIS PUBLICATION MAY BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS, ELECTRONIC OR MECHANICAL, INCLUDING PHOTOCOPYING, RECORDING, OR BY ANY INFORMATION STORAGE AND RETRIEVAL SYSTEM, WITHOUT PERMISSION IN WRITING FROM ILLUSTRATION MAGAZINE, INC.

Illustration Magazine

1000 Pineapple Boulevard

Woburn, Massachusetts 01897

tel: 781-937-4788

www.illustrationmagazine.com

Illustration Magazine is a publication of Illustration Magazine, Inc.

[WWW.ILLUSTRATIONMAGAZINE.COM](http://www.illustrationmagazine.com)

[WWW.TWITTER.COM/ILLUSTRATIONMAG](http://www.twitter.com/illustrationmag)

PRINTED IN CHINA

Illustration

VOLUME SEVEN, ISSUE NUMBER TWENTY-SEVEN ... SUMMER 2022

Contents

- 6 Letters to the Editor
- 8 Rudolph Belarski (1900–1983)
by David Salpetero
- 42 Norman Lindsay in America
by Louis Irwin
- 88 The American Academy of Art
by Ivon Gagliardo
- 110 New and Notable
- 112 Exhibitions and Events

From the Editor...

The first thing you should see (or smell) whenever you pick up your new book... I hope you will like the heavy paper stock, and the perfect binding. The magazine is now more "book-like" than ever, and it not only looks good, but should be more durable as well. Thank you all again!

In this issue, David Salpetero returns to our old friend yet again with another great feature on an often overlooked pulp art master, Rudolph Belarski. I have long been a fan of Belarski's pulpbook book covers, and this new in-depth feature explores every aspect of his career—from the pulps to the paperbacks and beyond.

New contributor Louis Irwin has developed a feature on Australian master Norman Lindsay's adventures in America, and I am very excited to present Lindsay's spectacular caricatures, sketches, and drawings in this issue.

Ivion Gagliardo returns to conclude his two-part feature on Chicago's American Academy of Art. It's full of progress and newly made artwork.

In our "New and Notable" my debut original edition of *Illustration* is shipping now. If you missed out the first time around, or if you'd like to see even more great artwork from Robert Maguire and Eugene Ione, etc. join in your chance.

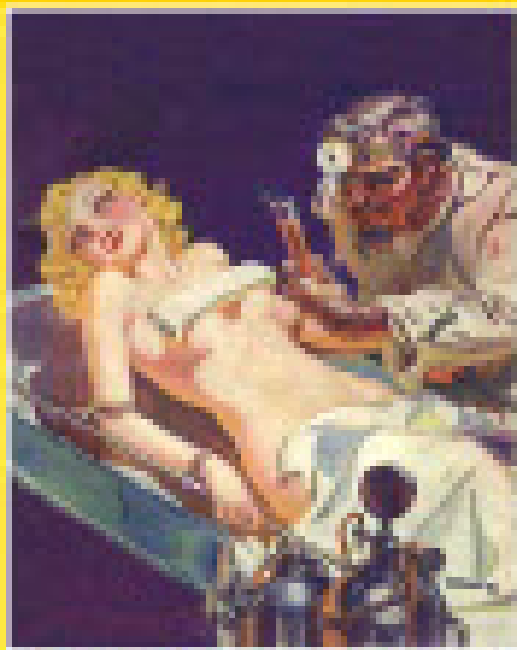
Look up my third book release, Fred Tinetti's *Masters of American Illustration: 41 Illustrators and How They Worked*, is coming. I expect to be able to publish the book later this year. Stay tuned to the website for further developments as the project nears completion.

And finally, the long-awaited second issue of *EMO*, my magazine covering contemporary illustration, is available now. Please see the *EMO* website for more information, www.EMO.us

Illustration Magazine

WANTED: TOP

I AM SEEKING THESE NORMAN SAUNDERS ORIGINALS!



NEW MYSTERY ADVENTURES 13/35



SALMY MOVIE TALES 4/36



TEN DETECTIVE AGES 6/41



BEST SPORTS 8/51

★ ALSO SEEKING KEY GOLDEN AGE COMICS ★

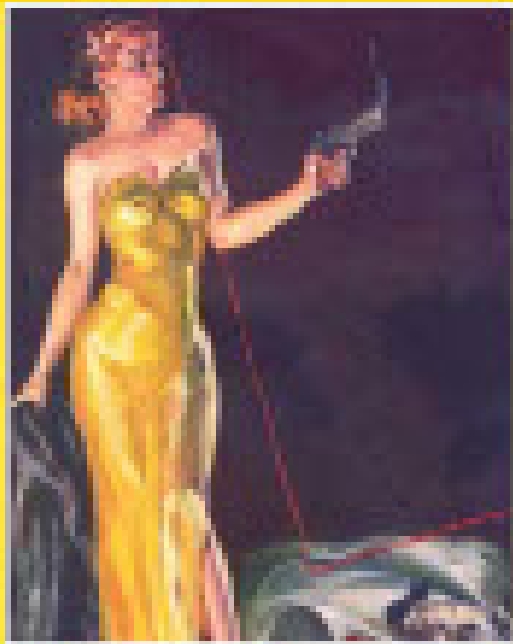
ORIGINAL COMIC BOOK ART ★ PULP AND ILLUSTRATION ART

★ WACKY PACKAGES ORIGINAL PAINTINGS ★

EMAIL ERIC ROBERTS AT: PLASTERED_Peanuts@yahoo.com

DOLLAR PAID

DO YOU OWN ANY OF THESE ORIGINAL PAINTINGS?



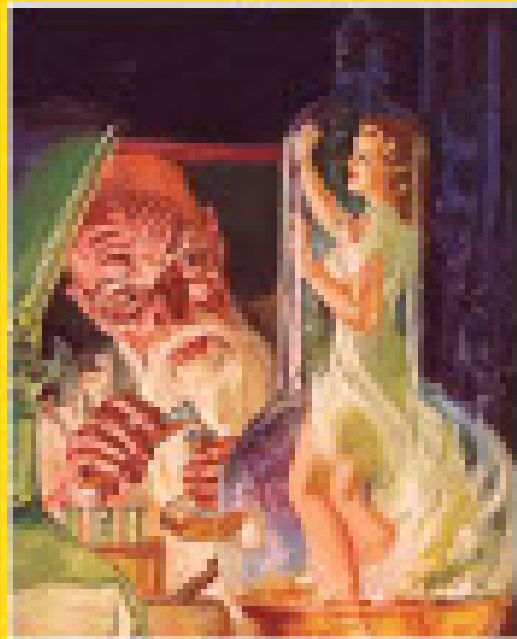
DETECTIVE BOOK 2/48



MARVEL SCIENCE 5/51



LORE WOLF DETECTIVE 10/49



A. MERRITT'S FANTASY 10/50

I AM ALSO SEEKING ORIGINAL PULP PAINTINGS BY: BERCEY, BRUNDAGE, DESOTO, FINLAY, PAUL, WARD, PARKHURST, SCHOMBURG, ST. JOHN
CALL ERIC ROBERTS AT: 650-814-9196

Letters to the Editor:

Greetings, Dan.

I'm writing to thank you so much for giving me two of the best art books in my collection. This is no small thing. I've got a massive collection, which includes everything from John Bauer to the IBB-Library-of-Illustration books, to all of Gerry de la Rue's art books, to ballad books, Hebdson's beautiful movie poster books, and every other possible source of major art books, and all of the Foxes' publications. And every book is between. I think it's a sickness. But of all these beautiful books, your two books are second to none. Absolutely gorgeous. I've had them for quite some time, and have read both of them twice. A mild case—I'm especially amazed that Reynolds Brown was present at a meeting about in 1951. Incredible.

Beautiful portraits of both artists, and fantastic collections of their work. Thanks so much!

I can't wait for his new "American Illustration" book.
Keep up the great work!

John L.
Rockville, MD

Dear John:

Thank you for your enthusiasm and wonderful compliments! *American Masters of American Illustration* book by Jvd LaRue has production cost, and will be coming soon. Stay tuned!

Dear Dan,

"TAKE THE BUCK UP" for the American Academy of Artistry in the current issue. Maybe I am a little partial—I attended the Academy in the mid '70s. Needless to say, I am looking forward—with great anticipation—to Part Two in the next issue of *Illustration*.

Best regards,
Dave H.
Melbourne, FL

Dear,

Wanted to tell you that the article on the "Academy" is just 28 months covered article I cover through I'd see. All my letters went there, and the pictures and research that went in to it were just phenomenal. For me, the head study of the god on page 7 I was the high point of an issue already filled with them. And that's not to diminish his life! I can't wait to see the full expanded article.

If you've had a chance to visit the school, they probably showed you the Gates's (the "Gates thrower" channel already featured in the issue). Hopewell, and Barry's that they share in their small cardboard chest. The cover told that Harry took

your some class for Lewis's a workshop. Oddly, what I know about Lewis's teaching these a area is nothing, even after all these years. Hope you can shed some light on this subject.

As a side note, you were right... the ads are getting better, as you predicted!

You keep ahead with a simply superb periodical, Dan. You must be immensely proud.

Steve B.
Darien, CT

Dear Steve:

I haven't had a chance to visit the Academy yet, but I hope to rep you. Love your commitment to education and more light on this amazing place, and the many wonderful instructors and students over the years.

Hi Dan,

Do you have plans to reprint *Illustration* for any time soon? I just attended a show of Robert Peck's artwork, and I was thoroughly impressed. I would love to buy your 20th issue, but no-one seems to have it, and I never see it on eBay. Any info on this would be appreciated.

Keep up the great work!

Jim M.

Dear Joe:

I have just reported *Illustration* (I, and acting as the director) for these reported reasons, and hope to eventually reprint all of the previous issues. Thanks for your inquiry and my thank for more soon.

Dear Dan,

Thank you so much for producing such a wonderful magazine. I have been a subscriber since the very beginning, and I think what you're doing is simply amazing.

I would like to suggest few illustrations for you to profile in future issues: Edwin Geary, Joe Whinnock, Coby Whitman, Alex Ross, and others from magazines like *Good Housekeeping* and *Country Living*. They are my favorites, and I would like to learn more about them. Thank you again,

Lawrence D.

Dear Lawrence:

Thanks for your suggestions. I hope to feature all of those great artists and many more in the years to come! 🍷

Got a comment or suggestion? Write to illustration@magnum.com, visit our new blog at illustrationmagnum.wordpress.com

Exclusively for ILLUSTRATION magazine readers...

COMPLIMENTARY SUBSCRIPTION TO **HERITAGE Magazine**

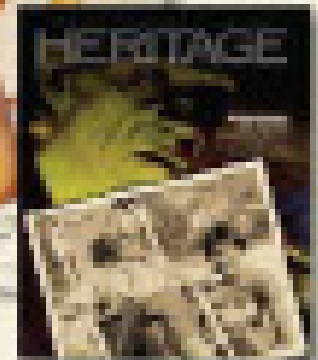


In these fast-changing times, it's essential to know what's changing hands in the collectibles market, whether it's illustration art and comics or pop culture and sports memorabilia. As the official publication of Heritage Auction Galleries, the world's largest collectibles auctioneer, Heritage Magazine gives collectors, investors and dealers an exclusive look at the world's most unique treasures. With colorful features, thought-provoking departments, insightful columns and gorgeous full-color photographs, Heritage Magazine is a must-read for the world's most passionate collectors.



Here's what you'll find in each issue:

- Finding full-color photos and informative stories on the world's most valuable collectibles
- Strategies and wisdom from world-class collectors
- Personalities behind the treasures
- Sneak peek at upcoming blockbuster auctions
- Price realized for the most sought-after treasures
- Opportunities to receive free, full-color auction catalogs



Heritage Magazine, the official magazine of Heritage Auction Galleries, covers these collectible categories:

Illustration Art • Comics & Comic Art • Contemporary Art • Fine Art • Texas Art • 20th Century Design • Modern & Contemporary Art
Autographs • U.S. Coins • World Coins and Coins • Currency • Entertainment Memorabilia • American Indian Art • Americana & Political
Paraphernalia • Civil War Memorabilia • Musical History • Photography • Sports Memorabilia • Jewelry & Timepieces • Mixed Media
Pop Culture • Sports Collectibles • Maps

Go to HeritageMagazine.com/Illustration
to sign up for your complimentary subscription

Every picture tells a story.



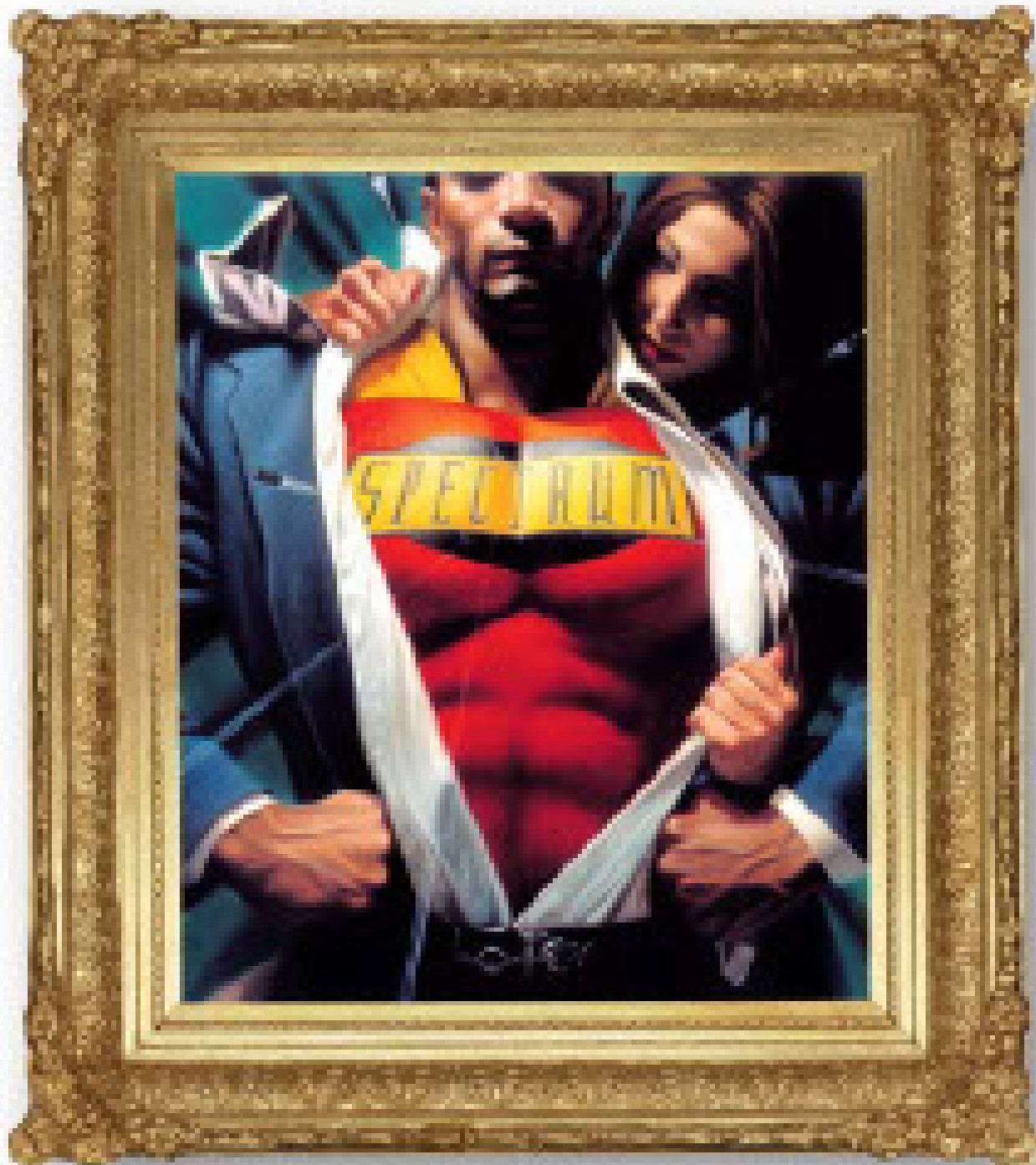
The sixteenth volume in the Spectrums series features more than 400 full color works by over 300 international creators. Published by Underground Books and edited by the award-winning team of Cathy Fenner and Andre Fenner, Spectrums is the often imitated but never equalled showcase for the best and brightest artists working today. Available from your favorite bookstore.

204 pages | Hardcover \$39.95 | Softcover \$29.95 | November 2015 | Underground Books | ISBN 978-1-937080-16-1

Artists from our books: Brian Fabel, David Meng, Joe DiStefano, Sam Hilder, Sara Lee Pratt, Gregory Manchess. Cover by Melissa DeLoe. www.spectrumsartbooks.com



Something super
is happening in New York!



Copyright © 2009 The Society of Illustrators, Inc. All Rights Reserved.

Spectrum II Exhibition

Sept. 1 – Oct. 17, 2009

The Museum of American Illustration • The Society of Illustrators

120 East 43rd Street • New York, NY 10017 • (212) 478-1800

www.spectrumofillustration.com

www.societyofillustrators.org



Rudolph Belarski in his studio, 1958

Rudolph Belarski

(1900–1983)

by David Saunders

Out from the orange-colored sky, soaring on the back of a giant MacArthurian eagle, the Byzantine Princess, with her red hair flying wildly, wears only a transparent silver veil and a gold bra and Ming, with three strings of pearls draped over her hair-dressed thigh, seated with the thrill of infinite adventure and the realism of John Carter of Mars from *The Synthetic Men of Mars* by Edgar Rice Burroughs. This cover painting of *Argo Weekly* appeared January 7, 1939 on newsstands nationwide, where it drew thousands of hysterical teary-eyed admirers for a copy of the classic American illustrator, Rudolph Belarski.

Rudolph Belarski was born on May 21, 1900 in Daport, Pennsylvania. The small coal-mining town was named after Daport Explosives, a local company that made dynamite for mining. Rud's 11-year-old father, Joseph, had emigrated to America in 1897 and his 30-year-old mother, Margaret, later followed with their two sons, Ted (T) and Fred (F) in 1899. They came from a small town named Mianzka, in what is now Poland, though at that time was an autonomous province of Austria-Hungary called Galicia. Galicia is a center of the Holy Roman Empire, so most Galicians were devout Catholics, including the Belarskis. The name of the century was a period of massive economic migration of Galicians to America. They were fleeing political upheaval and widespread poverty. Although his parents could neither read nor write English, they followed thousands of other Polish-speaking Galicians to work in the coal-mines of Pennsylvania. They rented an apart-

ment above a bar at 485 Main Street in Daport, which is an inner borough of Pittston, just inside the Susquehanna River and southeast of Scranton. Their house was next a branch line railroad track that served the mines. Rudy was the family's first American-born child. One year later Walter was born, and then came Helen, Florence, and Thomas, making seven Belarski children in all. When Rudy was six he began to attend public school, but as soon as he was twelve, like his brothers before him, Rudy was legally entitled to work full time for the local coal industry, so his formal education ended in the sixth grade.

The Pennsylvania Coal Company owned the Hillside Coal & Iron Company in Pittston, which operated the Miller Cullery, whose large numbers of small boys were needed to work as date pickers in the coal-breaking division. Little Rudy went to work at the breaker plant, which was a mechanical complex for crushing large chunks of coal into smaller sizes through gravity-fed chutes and roller bars. "Breaker boys" at small wooden chutes to remove rocks and debris from the coal by hand as it rolled downhill beneath them. The constant flow of unbroken rocks created coal dust that polluted their lungs and occasionally became dense enough to obscure their vision. When possible, the coal company provided these small boys to do their work without becoming mangled in the hazardous machinery, but to prevent an excess of cussing from slowing down production, a vigilant foreman walked among the breaker boys with a whipping cane.



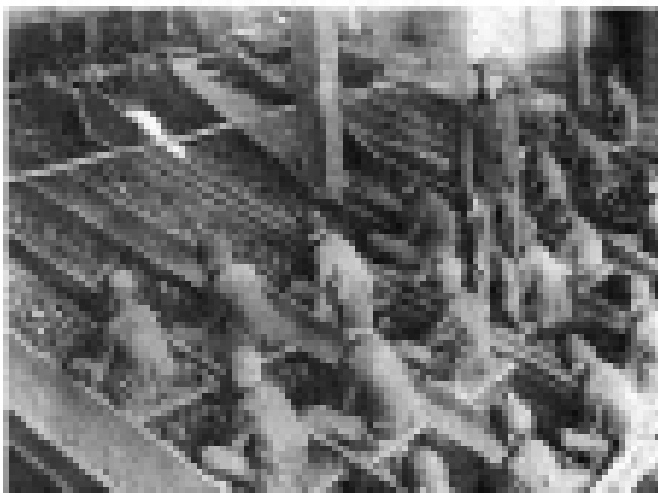
Digital color illustration for *Argo* Weekly, January 1, 1995-99 at approx. 30" x 20"



Edith Bremer (left), *White-Powder Fuel Company, Pittston, PA*



White breaker men photographed by Lewis Hine, 1911



Breaker input exit, 1911

According to the eyewitness account of labor reformer John Spang in his book, *The Little Cry of the Children* (1906):

"Work in the coal breaker is exceedingly hard and dangerous. Crawled over the chutes, the boys sit hour after hour picking out the pieces of slate and other refuse from the coal as it rushes past to the washers and crushers. From the cramped position they have to assume, most of them become crook or bow-backed and some-buckled like old men. The coal is hard, and accidents to the hands, such as cut, broken, or crushed fingers, are common among the boys. Sometimes there is a more accident, when a boy's head strikes a board and a boy is downed by the machinery and disappears down the chute to be picked out later unharmed and dead. Chunks of slate kill the breakers and are inhaled by the boys, laying the foundation for asthma and miners' consumption. 11-year-old boys work day after day, for 18 hours at a stretch, for 40 cents a day. The gloom of the breaker is appalling. Outside the sun shines brightly, the air is clear and

the birds sing in chorus with the trees and the rivers. Within the breaker there is darkness, clouds of deadly dust exhibiting everything the hands grinding near of the machinery and the constant rubbing of coal through the chutes fills the men. Boys 10 years of age are legally employed in the mines, by day or by night, and for as many hours as the employers care to make them toil as their bodies will stand the strain."

Edy's only relief from this arduous grind was when the Belanski children were occasionally sent into the surrounding Pocono Mountains to pick wild blueberries, which were later sold by the basket or as homemade berry preserves and muffin toppings. These outings, where Edy could breathe the fresh mountain air, were the only clean and wholesome memory periods in his life of filthy low-paid labor. During these visits to the mountains, the entire family would share their meals with children from other neighborhood families that were all part of the crew. The camping adventures in the Poconos were Edy's happiest childhood memories.

In 1913 Edy's older brother, Ted, quit working in the mines and found a job with a local printer. Ted learned the trade and eventually started the area's first Polish language newspaper, *Pitch Corral*, and he went on to become a prominent civic leader. He authored several Polish plays that were dramatized on stage and his portrait still hangs in the Dupont Town Hall. As the family's eldest son, Ted was a natural born leader. He started the first local group of the Boy Scouts to help Edy and other young breaker boys experience nature's restorative powers to counteract their oppressive working conditions. Edy became a faithful member of the Boy Scouts and developed a profound feeling for the wholesome joys of camping and fishing. From these formative experiences, Edy Belanski acquired a lifelong habit of alternating periods of intensive labor with periods of pastoral retreat.

As soon as he grew too big to perch inside the slate picker's coal chute, Edy was promoted to mule driver. His new job



Edwin Collins (center top), 1911, with students in Johnston 1912.

was to lead a mule up and down the mine, towing a coal car on rails. The male child's working conditions were also described by the labor reformer, John Spargo:

"The boys graduate from the breaker to the mine depths, where they become coal tenders, carting boys, or mule drivers. Far below the surface, work is even more dangerous. At 14 or 15 the boys assume the responsibilities of the men, and are employed by the same firms. I met one little fellow who was employed as a 'trap boy.' He operated a safety door that confined leaks of toxic flammable gas from spreading throughout the maze of mine shafts. He sat alone in a dark mine passage hour after hour, with no human word near. He saw no living creature except the mules and their drivers that passed with their loads, or a rat or two. He stood in muddy water that covered his ankles, chilled in the manner by the cold draughts that rushed in when he opened the trap door for the mules to pass through. He worked for 14 hours—working—sprung and starting a door—then waiting again, all for only 60 cents."

When women finally received the right to vote in 1920, one of the first reforms initiated was a Child Labor Amendment to the Constitution, first submitted to the states in 1913. This national reform movement was motivated in large part by public outrage over the groundbreaking documentary photographic work of Lewis Hine (1874-1940). Hine believed the camera was a powerful instrument of social reform and he photographed the child labor abuses of breaker boys in Pittston, PA in 1911. His particularly disturbing photos were reproduced in newspapers nationwide, and galvanized public opinion against the ruthless greed of greedy corporations that profited from such inhuman disregard for their fellow man. While recognizing the creative contributions of Rudolph Belushi to American popular culture, it is chilling to realize that he and all his brothers spent their childhoods working in the exact same breaker plant that used in those amazing business photographs. Early and his older brothers were all intimately familiar with the deplorable working conditions of the Pittston Breaker Plant.



John Spargo, 1912

Rudy escaped this oppressive fate by unleashing his creative talent. Al Belski was a bright-eyed friend who worked beside Belski in the breaker house. He later recalled, "Rudy was a born artist. He was very talented as a child and he didn't improve—he didn't learn to, because it was in him! He was a professional artist right or nine years of age! He could draw your portrait in a matter of minutes! What's more, he never copied anything. His work was original!" Belski was an optimist on the day that Rudy's life story drastically changed when he drew a picture on the coal company's engine house wall. According to Rudy's youngest sister, Veronica, "Rudy drew a picture on the whitewashed wall of a building near the mine entrance. It was a portrait of the mine superintendent. He was a manager in charge of several industries. Rudy's drawing was seen by one of the breakers and he liked it so much that he gave Rudy the job of painting safety posters for the company." The 16-year-old Belski was suddenly thrust from a lowly male miner to a "skilled laborer." Hopefully it is impossible for anyone to imagine just how hard Rudy's life had been up until this point, but it will be difficult to appreciate just how grateful Rudy was for this miraculous intervention without understanding the extent of his hardships. It was probably an unbearable thrill to return home from work that day and report the news to his astonished family. His youthful self-image may have reached uncharted heights of adoring pride and empowerment.

Rudy's new job was to work with the plant manager in a back power house, where they rented a coal-fired boiler that ran a turbine to generate electricity for the lighting of the Butler Colliery. Belski painted safety signs throughout the facilities. He also learned how to clean and repair heavy machinery. This included warehousing and hoisting equipment, compressors, pumps, ventilating fans, sleep beds and milling machines, as well as the repair and maintenance of engines and generators. The plant manager soon discovered that Rudy had a greater knack for working with mechanical things.

To be certified in mine safety Rudy had to pass a state-mandated examination. Due to an excessive amount of mining accidents, the publisher of a Scranton mining journal insisted that miners be educated in mine safety beyond what they learned from apprenticeship. In response, the state of Pennsylvania passed the Mine Safety Act, which required safety inspectors to take a standardized examination. The test was exhaustive and the language was confusing for miners who spoke little or no English. Most of the miners lacked the technical skill to answer the test questions because the rigors of their employment left time for only a rudimentary education. Miners needed help to prepare for the examinations, so the International Correspondence Schools (ICS) of Scranton, Pennsylvania was founded. Miners enrolled in the program with the hope to earn a diploma as well as job security. The materials was written in simple language, so that even those with only a basic knowledge of English could enroll. In addition to mine safety, courses were also offered in a wide range of engineering trades, commerce, and vocational art design.

The company enrolled Rudy in the ICS mine safety course, but after looking at their brochures, Rudy also signed up for the ICS art course with his own money. The cost was \$1.20, which he paid in forty monthly installments of three dollars. This payment plan allowed poor miners to enroll in these courses for financial advancement, but by 1917, the appeal of ICS courses had expanded nationwide beyond the coal industry to over two million cumulative enrollments. The business was marketed to prospective students who were looking to pull themselves up by their own bootstraps and climb the social ladder, as advocated by the popular Horatio Alger books. This profile certainly fit Belski's philosophy and work ethic. He wanted to get ahead in life, though he later admitted, "I was very green, really. I had heard that artists draw with charcoal but, I thought one was supposed to draw with big lumps of coal, and the pattern of an supplies arrived in the mail with little sticks of charcoal—then I understood."

With no time for school, Rudy educated himself in his spare time by reading books from his local library. His favorite subjects were art, history, literature, and philosophy. His best friend was another teenage Polish mineworker named Francis Wierka. Rudy's youngest sister, Veronica Belski, recalled, "Rudy and Francis would walk to the library in West Pittston and return to read their books on Hightstown Hill overlooking town." Francis quit his job in the mines and joined the Marines in 1918. He was eager to get out of Pittston and to experience the adventurous world of fighting in the Great War. After receiving a compound fracture in his right arm during basic training, Francis was disqualified from frontline service in Europe. Nevertheless, he still found plenty of interesting escapades to write home about in his regular mail.

Rudy reported for his own draft registration on September 12, 1918 and according to that record, he was medium-weight, medium build with grey eyes, dark hair, and had flat feet, which excluded him from military service. His employment was impressively listed as the "Plant Headman" at the Thomas Shaft for the Hibernia Coal & Iron Company of Pittston. All male Belskis were also required to sign up for registration. Rudy's father was too old to serve and his brother Ted was disqualified because of a heart condition that had resulted from rheumatic fever.

Instead of the trenches in France, Faust in Wilkes was sent as a Sergeant in the gendarmerie to pacify civil unrest and banditry in Haiti. He learned to speak Creole and was eventually assigned military sub division commander of the Haitian school La Goussier. A local woman quickly declared that he was the reincarnation of the long dead Emperor Faustin, so she had him crowned the King of Goussier. Faustin was a devout man with a good sense of humor who accepted this position of "authority" with a genuine regard for the Haitians. In fact, he married at least one of them, after determining that she was a raised race descendant of an exiled Polish legionnaire of Napoleon. Faustin wrote satiric letters to Rudy describing many exotic adventures, which inspired Rudy with dreams of his own heroic fantasies. After Faustin was discharged from the Marines he wrote an account of his experiences, which was

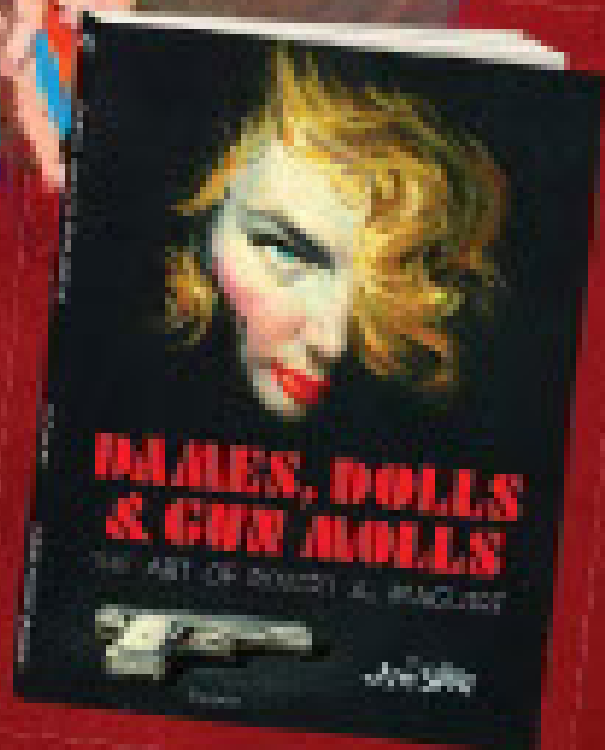
FEMME FATALES, DEADLY DAMES, AND THE STORY OF THE ARTIST WHO BROUGHT THEM TO LIFE.

*Pop-culture historian and legendary
pinup artist JIM STACE explores
ROBERT RAFFERTY's prolific career
and illustrates hundreds of images
from the legendary painter's career
in this gorgeous and brilliantly
produced collection.*



AVAILABLE AT THE
LOCAL FINE-ARTS STORE
OR ONLINESTORE.
To find a creative display near
you, call 1-800-234-8226.
For more information or to
order direct, visit dollsanddames.com
or call 1-800-234-8226.

© 2012 Warner Bros. Entertainment Inc. All rights reserved.
Warner Bros. Entertainment Inc.





The Belzoni family's Main Street home in 1911. (Copyright Belzoni family photo archive)



The Belzoni family home at 101 East Eighth Street, Wyoming, PA

published by Doubleday as the best-selling book, *The White King of La Guayra*.

During Prohibition, Rudy's father converted the first floor bar of their Main Street home into a one neighborhood "soda fountain" to supplement the family income. A family photo shows a Coca Cola display in the front window and Rudy's hand-lettered sign on the awning, "ICE CREAM CREEK & CREAM CIRCUS TYRANTS and CONFECTION." Like many such "mom & pop" establishments in America at that time, the Belzoni soda fountain was unaccountably prosperous. Sometime the they earned enough for the proud Joseph Belzoni to buy a 1921 Oldsmobile touring car and a new family house two miles southeast along the Susquehanna River at 101 East Eighth Street in Wyoming, PA.

Rudy joined his work supervising the plant facilities. He passed his K.S. correspondence course in mine safety, as well as the examination mandated by the state of Pennsylvania. The Hillside Iron & Coal Company needed a certified plant facilities engineer so they decided to send Rudy to Pratt Institute in Brooklyn, NY for training, where their investment in his tuition would yield a certified and indebted future employee. At that time, Pratt was a technical school funded by a benevolent oil tycoon to provide affordable training in practical skills with commercial industrial applications, such as engineering, architecture, drafting, lettering, industrial design, printing, and illustration. So in 1911, Rudy Belzoni left his Pennsylvania hometown and took the train to New York City where he started his professional training as well as his own drafting adventures.

After Rudy registered at the school, he simultaneously enrolled in several art classes as well, and added more an course to his cur-

riculum after each successive semester. One of his new art teachers was an impressive modernist landscape painter named Max Baumbach Hermann (1879-1958). At the same time that Hermann was teaching figure drawing and illustration at Pratt, he was also showing with the prestigious Sakulich Gallery in NYC. His painting, "Morning Light," was singled out for praise in the *New York Times*, and his works were in the collection of the Brooklyn Museum, the National Academy of Design, and the Art Institute of Chicago, and he was a member of the Subaqueous Art Club.

Hermann took a benevolent interest in Belzoni. While studying at Pratt, Rudy earned his keep by running errands, painting signs, and sketching portraits. While teaching art classes at a suburban house five blocks across the street from Pratt, Rudy took remedial classes to further his own secondary school education. During summer months he went back to stay at his parent's home and attended Wyoming Seminary Upper School in Kingston, PA, where he was finally able to earn a high school diploma. Rudy later quipped about his academic challenges, "I know the words, but not how to say them all!"

When the mine company received Rudy's progress reports from Pratt, they eventually realized that his training had gradually shifted from the engineering school to the art program. They demanded he switch back to engineering to lose their funding, but by then Rudy was determined to become an artist. He told them, "If you want to send me to an art school, fine, otherwise forget it!" From then on, Rudy had to work his own way through Pratt Institute. The school motto meant a great deal to Rudy: "Be true in your work and it will be true to you." The realists had taught Rudy all about hard work.



Rudy Belzoni with his father and mother, 1929

as he was well prepared to apply himself to the study of commercial art while earning a living from odd jobs. Students who were funded from fees were able to concentrate on schoolwork and pass the Pratt program in three years, but for students who needed to balance class work with job work, the course took four years to complete. While studying at Pratt, Rudy crossed the paths of many artists who would go on to have their own distinguished careers as illustrators, including Frederick Bakelite, Walter Baumhofer, Eugene Fraumeni, John Fleming Gould, Arthur Louis Ross, and Harold Winfield Scott.

Rudy concentrated on illustration and won gold medals for Poster and Commercial Art and several first prizes for figure drawing. He was on the track and basketball teams and was also manager of the water team and the chairman of the Amateur Athletic Committee. Rudolph Bakelite completed Pratt's certificate program in Drawing, Painting, and Illustration in 1915. His name appears on the graduation list and program of June 1915. Pratt did not offer a college degree at that time, but graduates of the art disciplines were awarded a certificate, while a diploma was only granted to those students who had completed training as educators and librarians. Rudy's student profile in *The Princetonian* says he was "The master mind of the teamers, and a signpost of great promise."

In the fall of 1915, Rudy Bakelite was a professional artist, but since his two younger sisters, Helen and Hermione, were both working as secretaries in Manhattan, he he moved in with them. They all shared the apartment while Rudy used



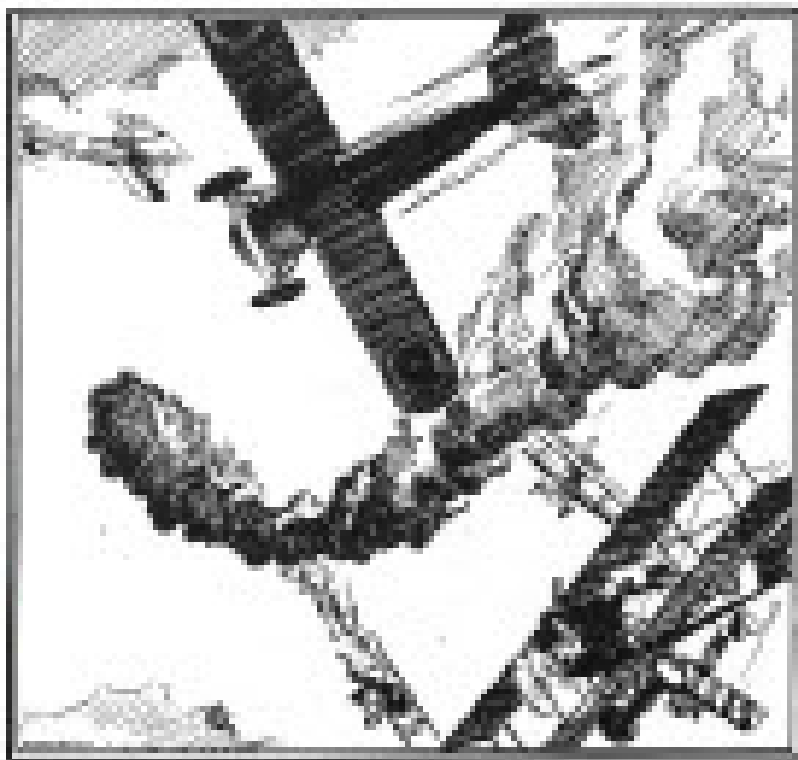
Rudy Bakelite, 1915

his bookcase as an art studio. Although he desperately needed to earn a living, he did not look for full time work as a company staff artist. He was a rugged, free-thinking individual who preferred to remain unattached by responsibility to any business but his own. He was determined to live by finding odd jobs as a freelance artist. His first published illustrations were black and white pen and ink story illustrations for Dell Publishing Company's pulp magazines. He was once submitting paintings as progressive comic art "Right after I left Pratt," Bakelite said, "I went to George Delacorte. At that time

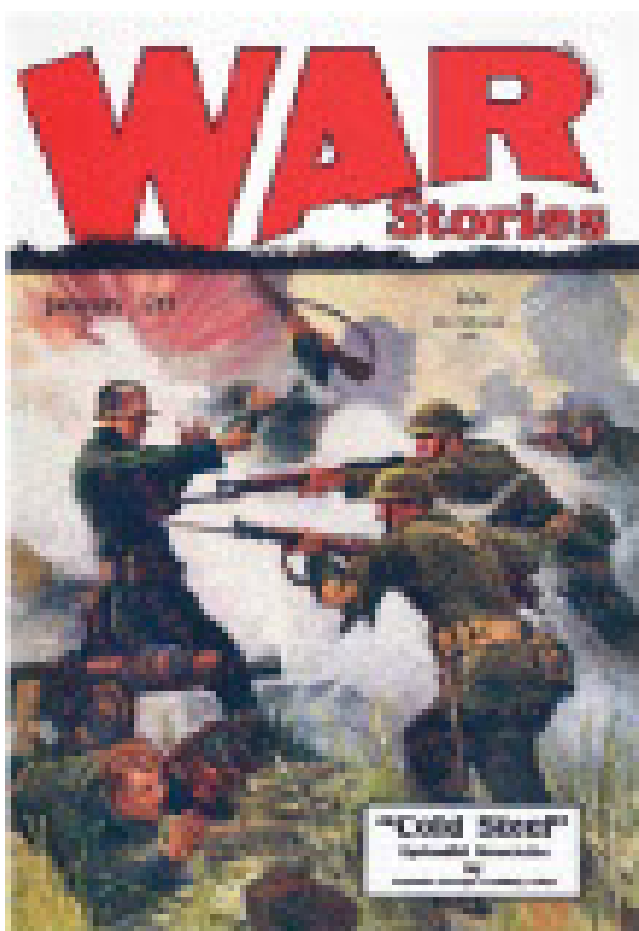
I was sort of gang-bro on the war staff, and I had painted a war picture. Delacorte bought it immediately. In fact, he liked it so much that he hung it up in the main office, which made me very proud of course. That started me off, and I did a lot of pulp stuff for them." Rudy was fascinated with war stories because he had heard for the war-budding adventures that he and Francis Wilson had so freely imagined. Some of the pulp magazine authors that Rudy met while working for Dell had been actual combat flyers in the Great War, and Rudy was inspired by their first-hand accounts of air combat. Along with freelance art assignments, Bakelite also found work as an art teacher and art lecturer, according to a public service announcement in *The New York Times*, "Rudolph Bakelite will be giving a lecture on October 14th, 1918 at the Brooklyn Museum of Art, Saturday morning at 11.30. 'How Stories Are Illustrated,' sponsored by the School Art League, a cultural organization headquartered at the Barbours, as part of their fall program of free lectures at city museums, which are free to members, the public and high school pupils."



WAF BIRDS, November 1918



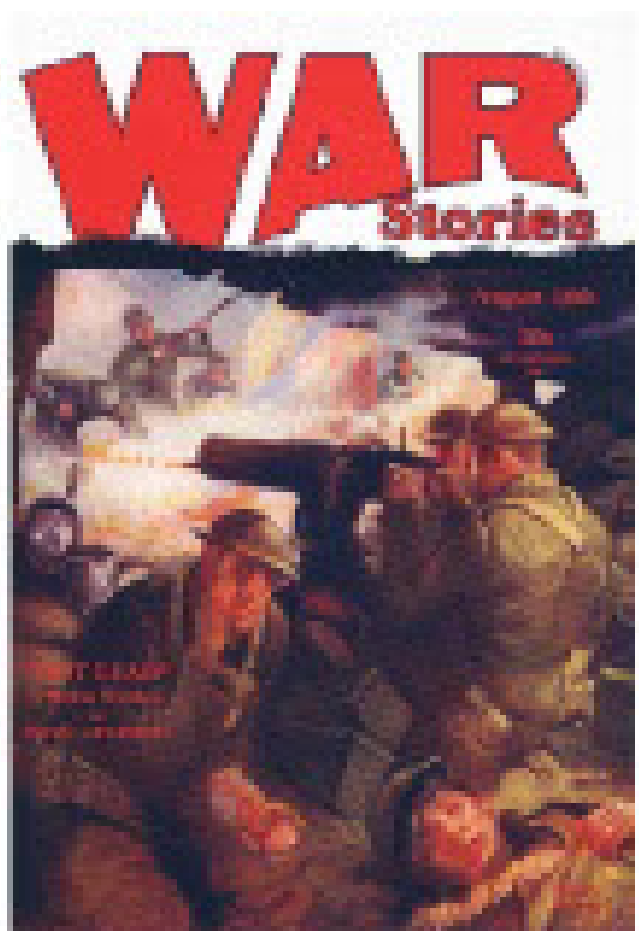
Bakelite story illustration for another pulp magazine, circa 1918



War Stories, January 11, 1945

Belante was a gifted art teacher. In the fall of 1938, "Mr. Rudolph Belante" first appears on the faculty lists of Pratt Institute in their course catalog as an Evening Instructor in Commercial Illustration. The following year he is listed as Evening Instructor in Advertising Design, and in the Fall 1940 catalog he is listed as both Instructor in Drawing and Instructor in Advertising Layout for Day Classes, as well as Instructor in Life Drawing for Evening Classes. Belante indicates that he last taught at Pratt in June 1951.

Belante's art career had begun during the pioneer days of American aviation. In 1917, Charles "Lucky" Lindbergh flew the first solo non-stop transatlantic flight for which he was awarded worldwide fame, national adoration, and the title of Heroic Aviator, one of the definitive demonstrations of Rudy's generation. His first action adventure paintings were published on the covers of Dell's pulp magazines War Week, War News, and War Stories. He later created covers for War Ace, as well as Ernest J. O'Leary's War Week. For Fiction House Publications he created covers for Aces and Wings, and for Barnes Publications he did Airplane Stories. At this same time, America was alive in the giddy age of the model airplane hobby. Rudy visited a local hobby shop where he bought and assembled a squadron of his own toy aircraft. After selecting his favored planes, the toys were suspended on strings at eye level and carefully posed in cool light before his lens. He arranged them with dramatic lighting effects and studied



War Stories, August 15, 1945

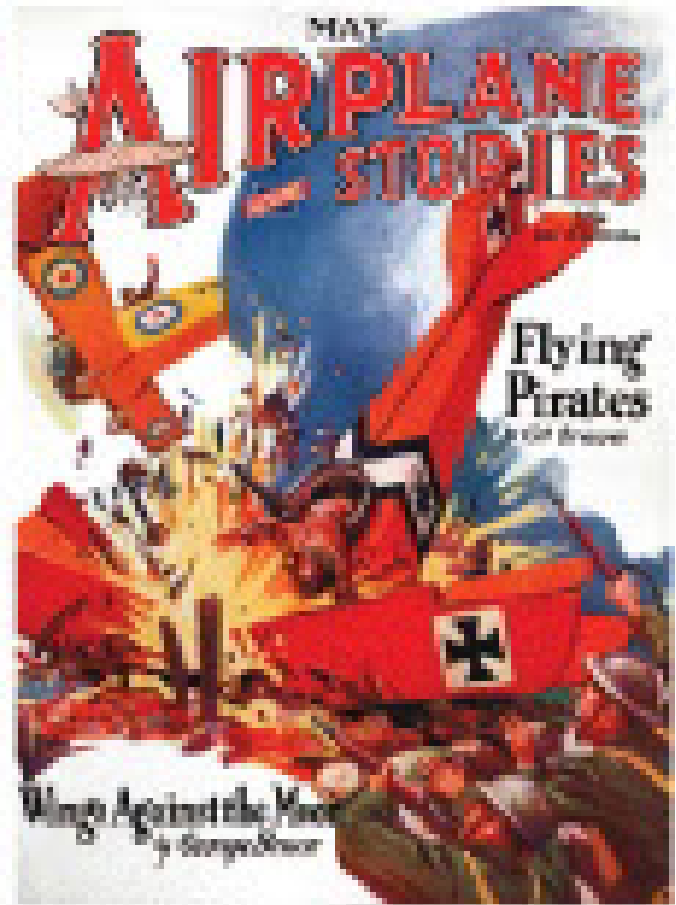
them for visual reference for his pulp action cover paintings. This direct mechanical approach to his subject helped Belante to produce dramatic compositions that would have been difficult to imagine if his only reference material had been the typical grainy black and white documentary photos of actual WWII aerial combat that were used by other illustrators.

In 1943 Rudy's childhood pal and traveling partner, Sgt. Faustis Wilkos, had returned to Haiti to make a documentary film about his unusual experiences called *Voodoo*. The film, written, black and white sound movie was shot by, written by, and starred Faustis Wilkos. The novelty of his documentary film caused a flurry of interest at its premiere in New York City when word got around that it contained several shocking scenes of writhing, tormented slaves. Rudy attended the premiere and was proud of Faustis's celebrity, at this point, for the first time in their friendship, the two lifelong pals from Dupont were both mutually successful.

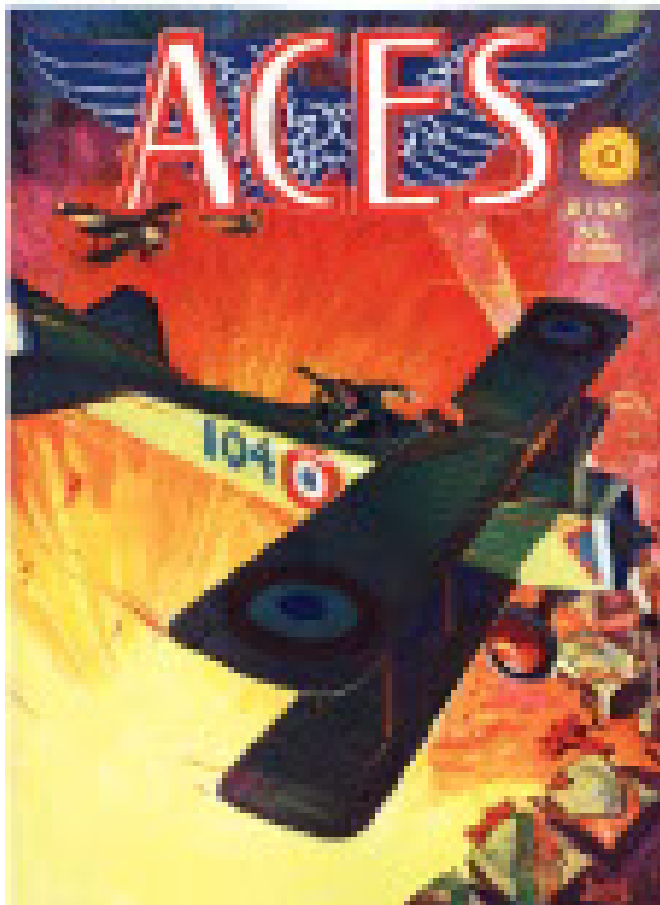
Rudy's exciting, whirlwind extravaganza the evening of his spin at his sister's apartment, from November 14, 1933 he rented his own apartment at 27 West 118th Street, NYC. Rudy enjoyed the privacy of having his own bachelor's pad, and the thrill of running his own professional art studio. Rudy's work was so successful that he was soon overwhelmed with a backlog of assignments. He convinced his fellow art teacher and Pratt graduate, Frederick Blumenthal, to take over some of his more assignments, and in so doing, helped to launch



Airplane Stories, April 1944



Airplane Stories, May 1944



Aces, June 1944



George Bruce's Air Novels, 1944

ACES



AUGUST
20c

BY EDWIN H. GARDNER

THE SKY-BORN

What does it take
to make an ace—
to make a man bid
his hand in the
greatest game of
life—and death?

A complete war-air
novel by
**GEORGE
BRUCE**

3

Complete
Novels
in
this
Issue
+
Other
Real War-air
Features

1941, August 1941

FIGHTING ACES OF WAR SKIES

WINGS

DEC. 4 '30c
in front of cover

THE EAGLE'S BROTHER

A new
GEORGE
BRUCE

novel of the
war-ridden skies

Complete
in this issue

THE WILD SQUADRON

Another complete war-air novel
by HERMAN PETERSEN



Original cover illustration for *Life*, March 1, 1957, 60 or more, 60¢ or 60¢

This cover features the decorated World War II fighter pilot Charles Sweeney (right) flying, and his biplane against the background of the tail section of the Japanese attack aircraft that he shot down, and the B-29 Superfortress. In 1957 he died of cancer while attempting the world's first solo skydive without a chute, and he wrote *Charlie Sweeney: My Story* (Doubleday, 1963) and *My Story* (Doubleday, 1963). Sweeney was awarded the Distinguished Service Cross for his actions during the war and for his feat. The printing was coordinated by Fulton House for the cover of *Life* for the month of 1957. Unfortunately, the company disappeared, leaving negative copies that have been retrieved, and *Life* did not receive publication until 2007.



Original from Illustration for AGO, November 1911 - Oil on canvas, 20" x 20"



Original cover illustration for *WINGS*, August 1921-22 or earlier, BP's 27



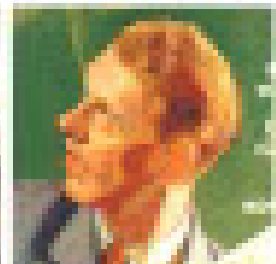
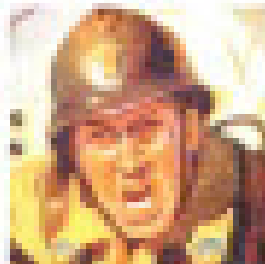
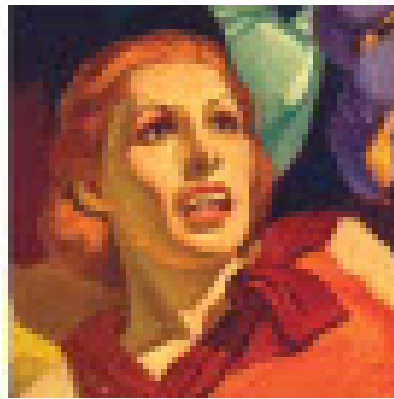
Digital art illustration for WYND, Month 1818, III in series, 20" x 20"



Original cover illustration for *Argo*, June 16, 1958. Oil on canvas, 20" x 24"



Boyd's photo circa 1936

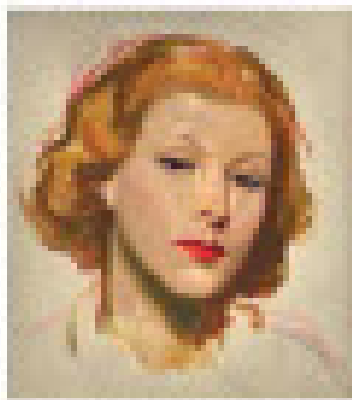


Boyd's photo posed as when illustrating various fictional cover settings

the career of another great pulp cover artist. Before Blasko attended Pratt he had been a designer at the Curtiss Aeroplane Company, so he had flown in most aircraft and was personally familiar with the actual details and operational characteristics of many planes. Blasko had no personal experience with flying WWII aircraft, but he more than compensated for that inexperience by bringing his own colorful flair to his thrilling compositions. Blasko's covers were wildly successful at capturing the public's enthusiasm for the sensational exploits of heroic aviators.

Blasko invented air adventure scenes that rivaled newsstand bestsellers with colorful pulp covers that shouted for attention as loudly as banner headlines. After a few years, Blasko's success as a pulp artist had surpassed the pigeonhole of being only an aviation artist, and he was able to expand his career into a wider range of themes, including adventure, action, romance, sports, jungle, science-fiction, horror, mystery and detective.

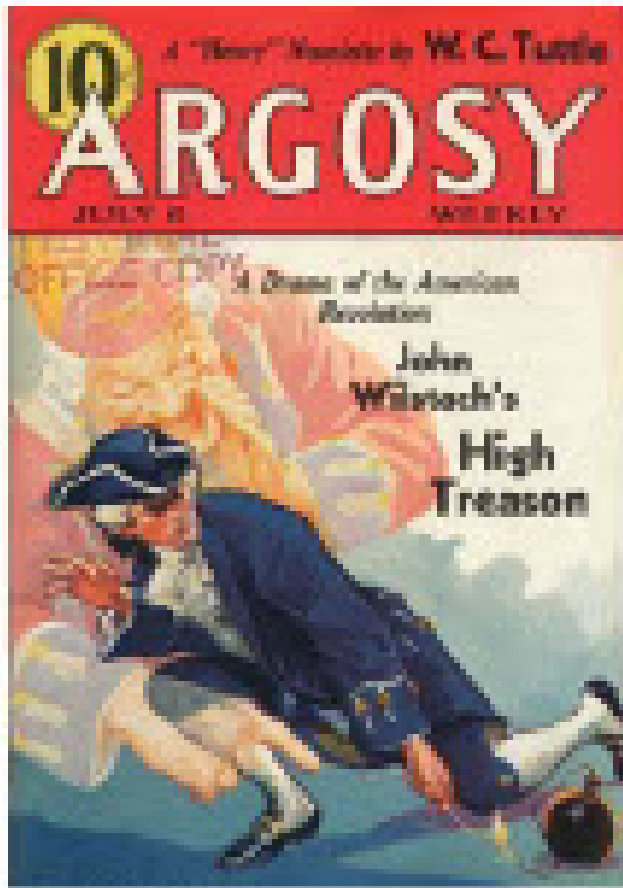
In 1935 Blasko started to paint covers for *Ned Kinn's Thrilling Group* and continued to receive additional assignments from increasingly prestigious pulp publishers such as Street & Smith and Frank A. Munsey Company, the publisher of *Argo*. Rudy was still painting some of his most memorable classic pulp covers under the guiding influence of Munsey's top artist, Emmett Wilson. He negotiated such as *Argo*, *Big Chief Fiction*, *Cavalier Classics*, *Thriller Action Weekly Double Detective*, *Foreign Legion Adventure*, *Red Star Adventure*, *Sea News Magazine*, *After Red Fiction*, and *AF American Fiction*.



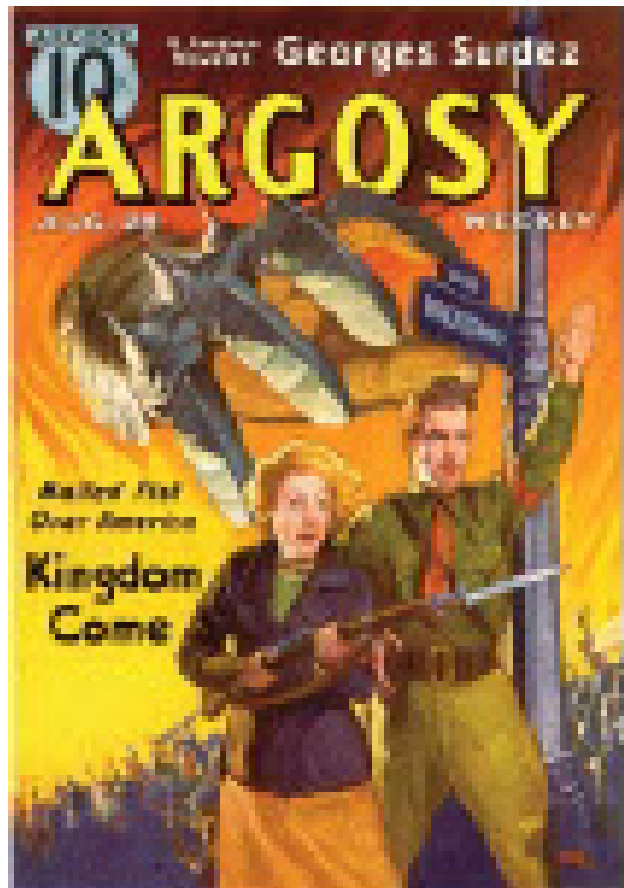
Boyd's image, 1935-36 or so, circa, 20" x 20"

Painting cover illustrations for these new genres posed a different challenge for Blasko. According to the artist, "With that airplane stuff, you didn't need girl models, but when I began doing detective pulp, I had to use girl models." That was a whole new experience. Whenever Rudy had needed a model to pose for his war pulp, he just asked his fellow artist pals to pose for him, such as Emory Clark and Wild Bluebecker. Most illustrations were happy to oblige, in exchange for comparable services whenever their own emergency cover might arise for a compliant model. When Rudy first needed to add female characters to his pulp cover paintings, he used reference photos of glamorous girls because he was too shy to hire a model. Whenever his pin-up photos failed to provide enough visual information, Rudy asked Emory Clark to pose in the same positions. The resulting compositions were almost comically grotesque. Another colleague, Norman Saunders, recalls Blasko being shy of the actual girls. "He was an over-shy man that he preferred to use boys. Sometimes he could get away with it, but sometimes it was noticeable. Eventually, I

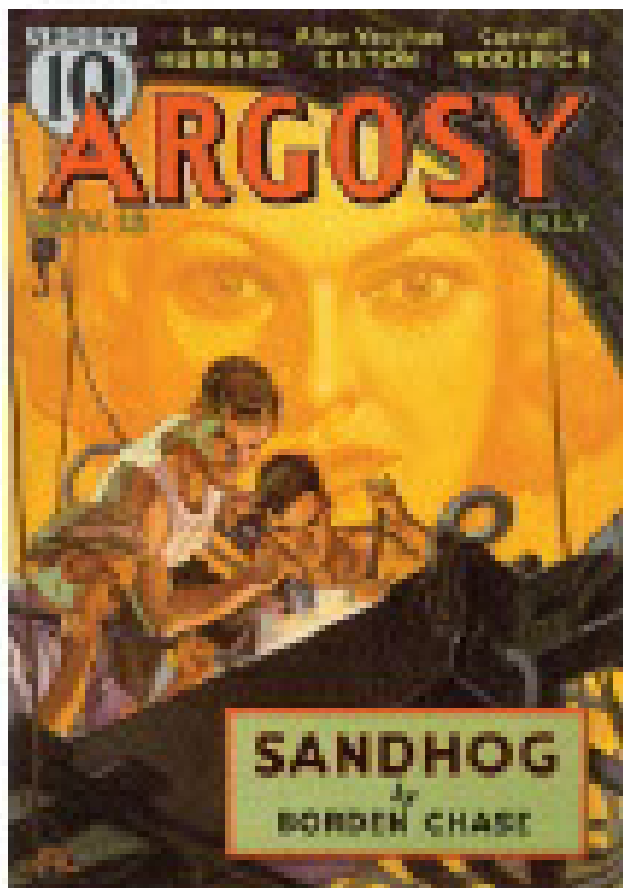
sent a girl home over to Blasko, and that broke the ice." Rudy later recalled his budding admiration for the beautiful supply of pretty models available during the Great Depression. "In the early days there was a great surplus of women models that would come to your studio and pose for a dollar an hour." One of these models was a pretty strawberry-blond named Gladys Conroy, who Rudy affectionately called "Tully." They were married in 1937 and moved to an apartment in Washington Heights, on 16th Street in Upper Manhattan.



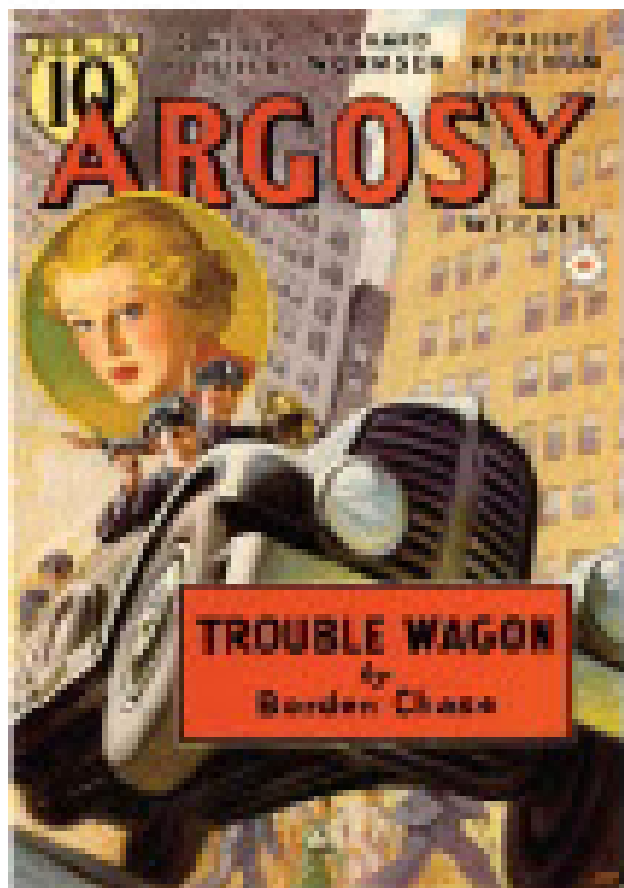
Argosy Weekly, July 8, 1938



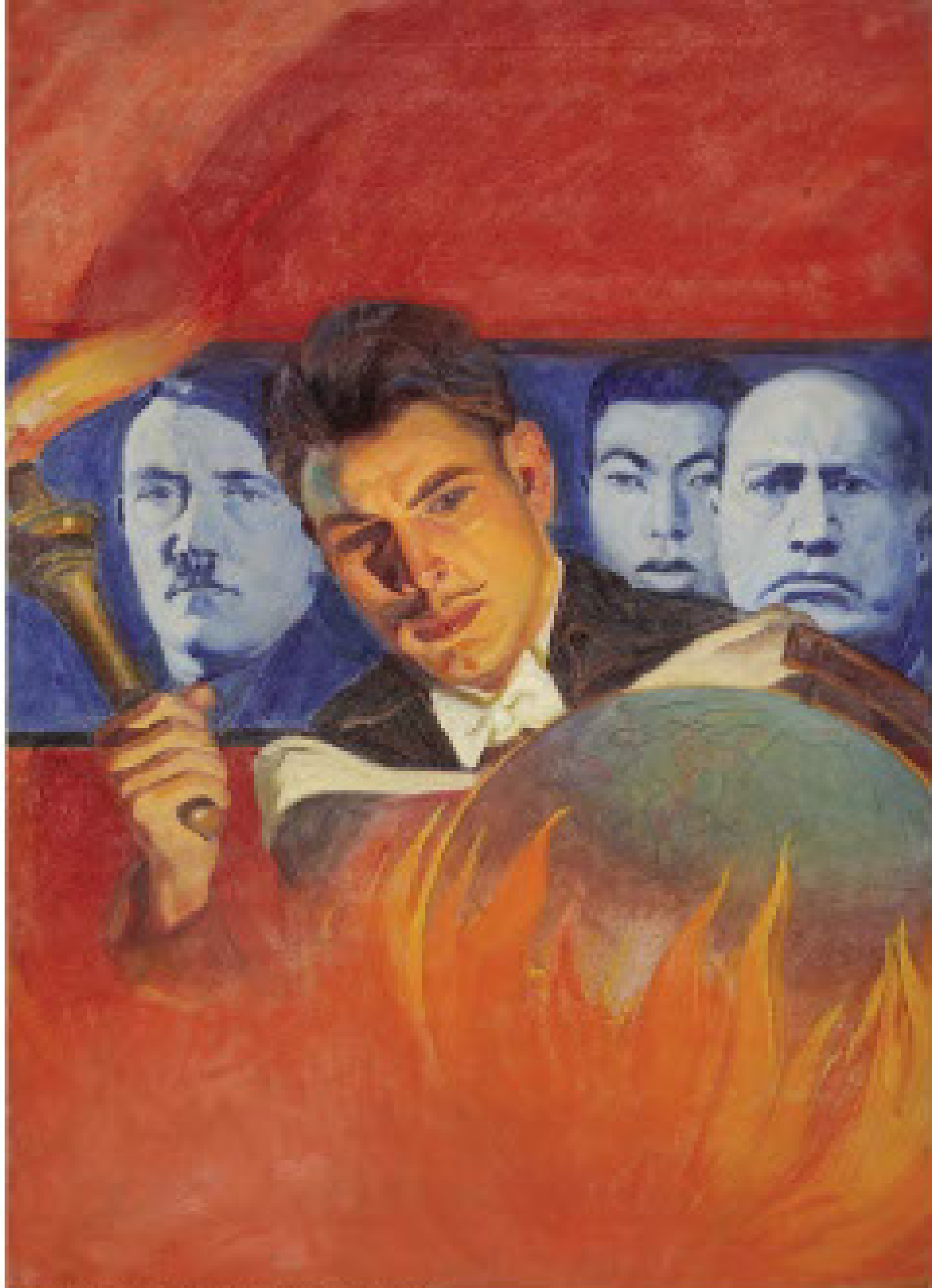
Argosy Weekly, August 26, 1938



Argosy Weekly, November 13, 1937



Argosy Weekly, November 13, 1938



Digital art illustration for Jagermeister. Art by J. J. Hill. All art assets, 20" x 20"

FIFTEEN COMPLETE CRIME MYSTERY STORIES

15¢

POPULAR

NOV.

DETECTIVE

15
COMPLETE
STORIES

A THRILLING
PUBLICATION



DEATH ORCHIDS
A Complete Novel
By MAXWELL HAWKINS

GRANDMA FROM HELL
By MARGE HARRIS

HANGMAN'S ROPE
By THEODORE TINSLEY

AND
12 OTHER
GRIPPING
MYSTERIES
By
POPULAR
AUTHORS

Page 20: The Stranger (18)

THRILLING MYSTERY

MAR.

10¢

A THRILLING
PUBLICATION

FEATURING
THE TWISTED MEN
By HUGH B. CAVE

•
**VENGEANCE OF
THE SNAKE-GOD**
By JAMES DUNCAN

**BLACK
MOONLIGHT**

By G. T.
FLEMING-ROBERTS

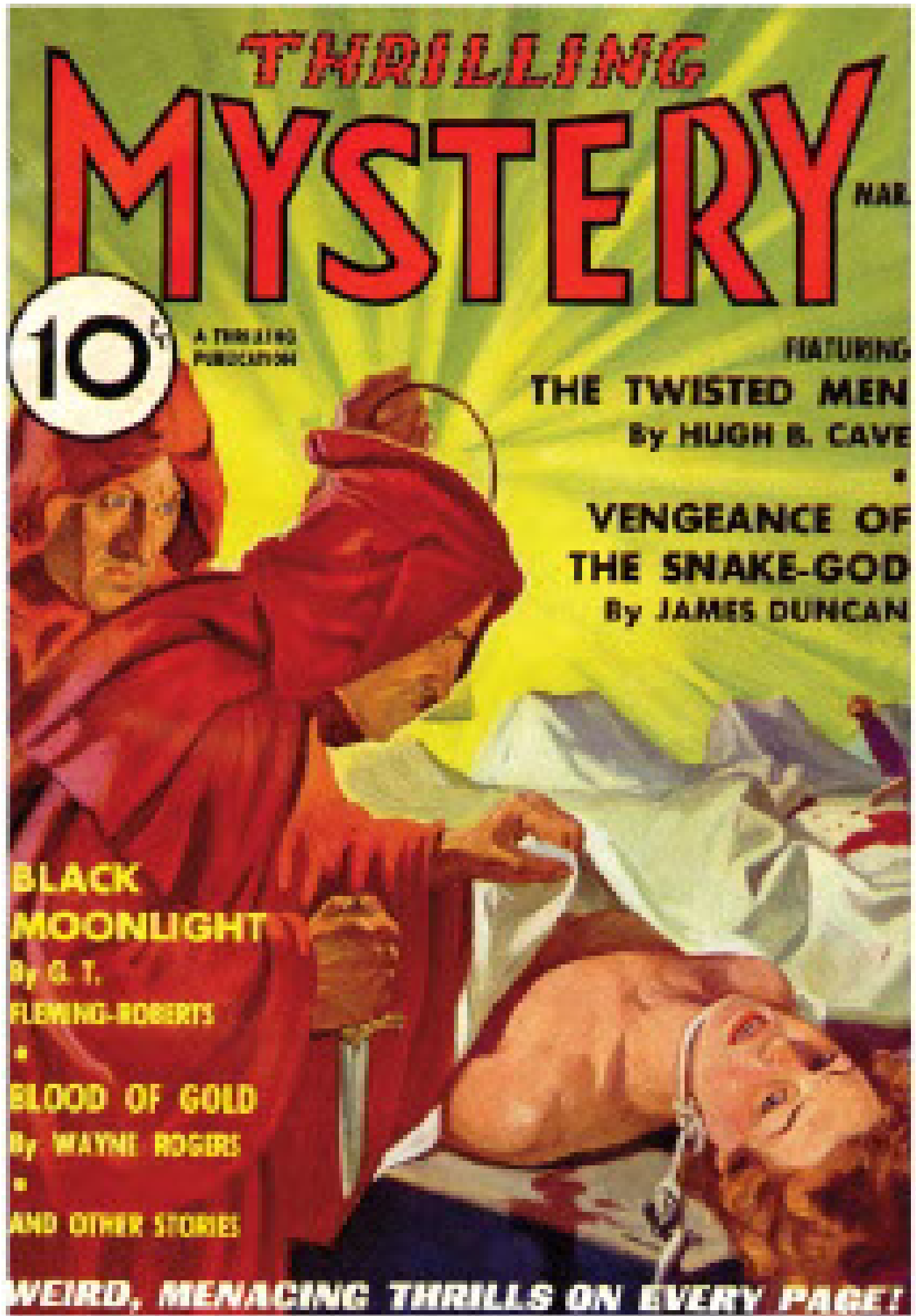
•
BLOOD OF GOLD
By WAYNE ROGERS

•
AND OTHER STORIES

WEIRD, MENACING THRILLS ON EVERY PAGE!

Rating Agency Code 120

Illustration 31

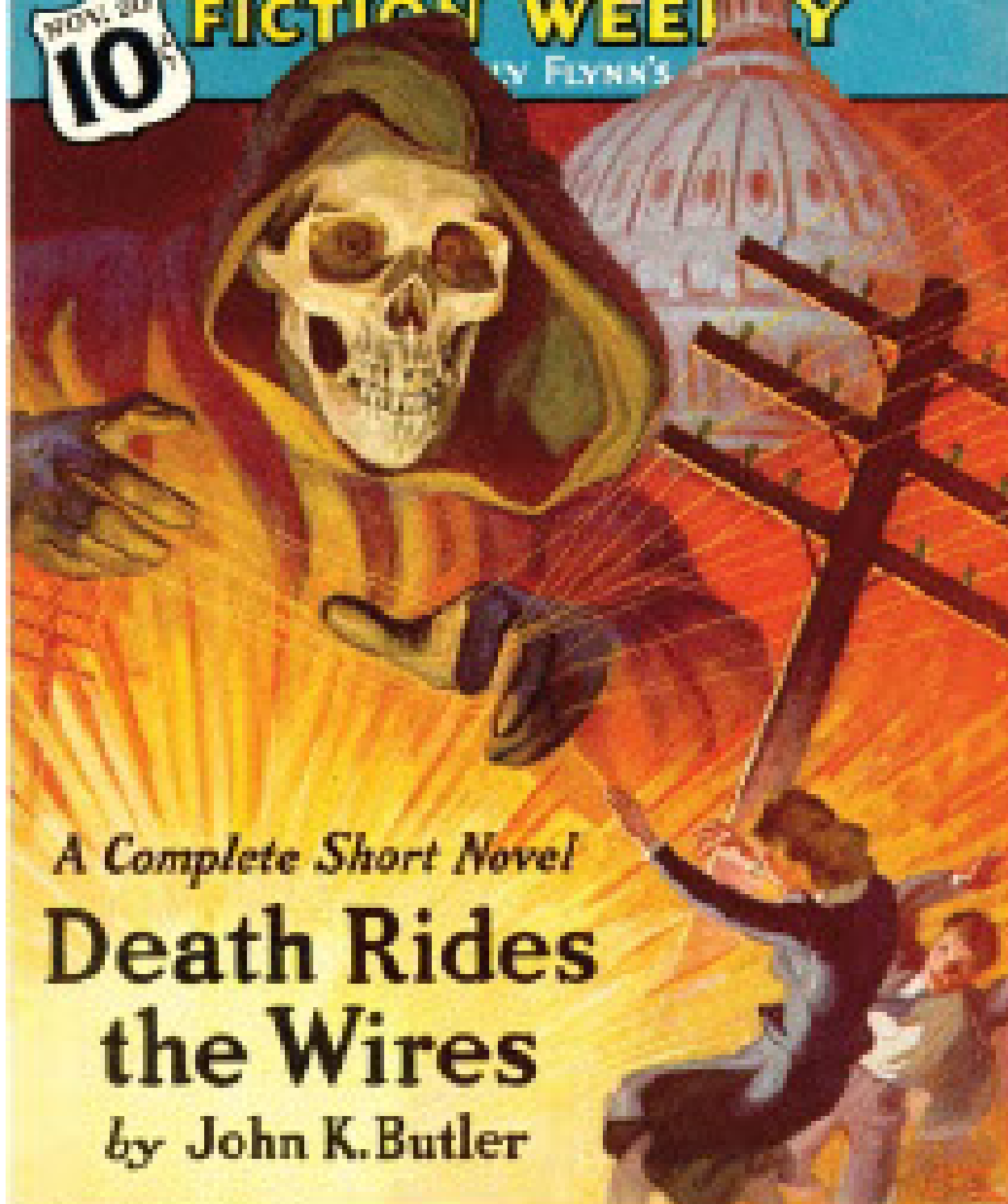


DETECTIVE

FICTION WEEKLY

BY FLYNN'S

NOV. 30
10



A Complete Short Novel

Death Rides the Wires

by John K. Butler

Detective Fiction Weekly, November 26, 1937

DETECTIVE

FICTION WEEKLY

FORMERLY FLYNN'S

NOV. 11
10

Dr. Skull

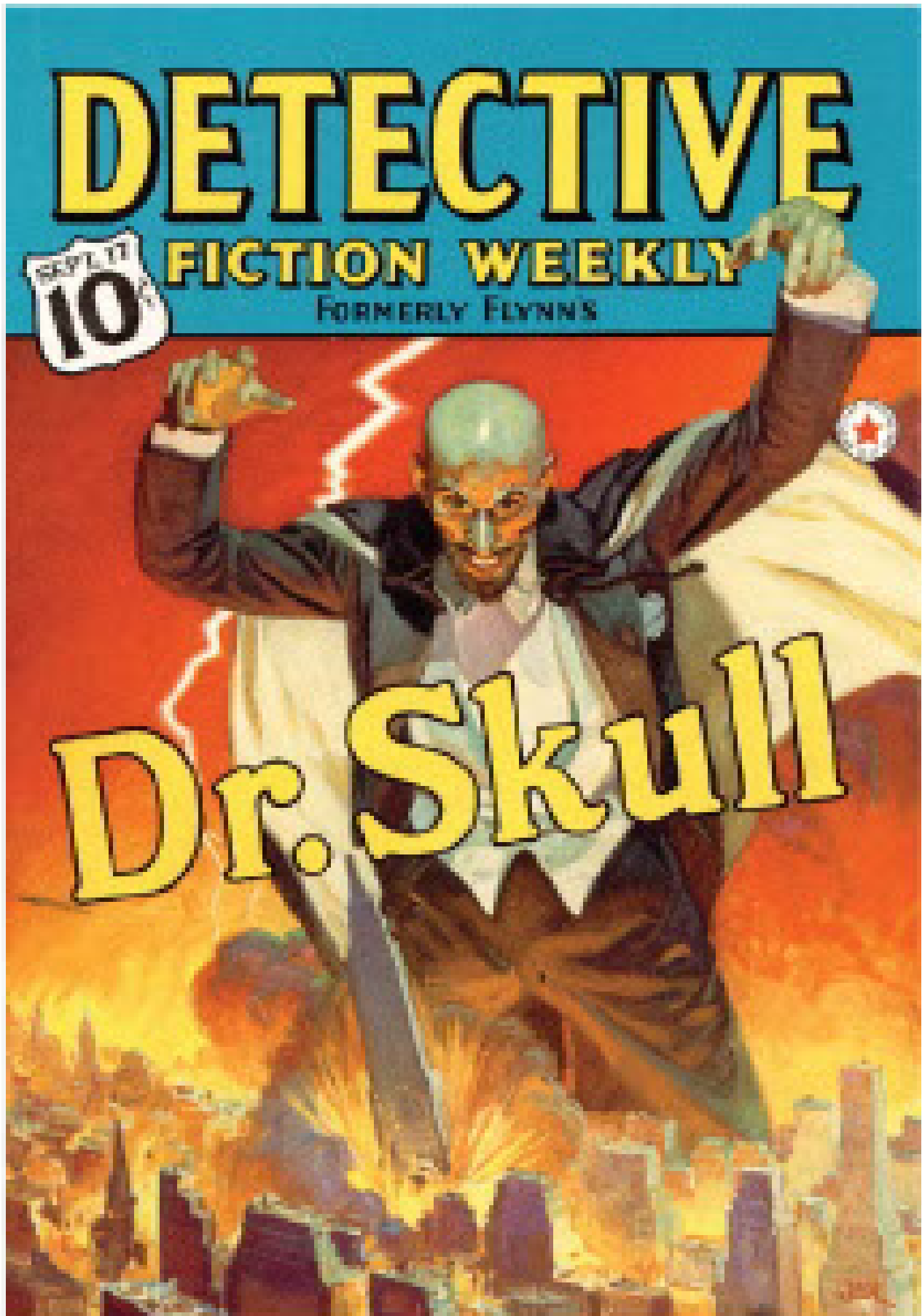
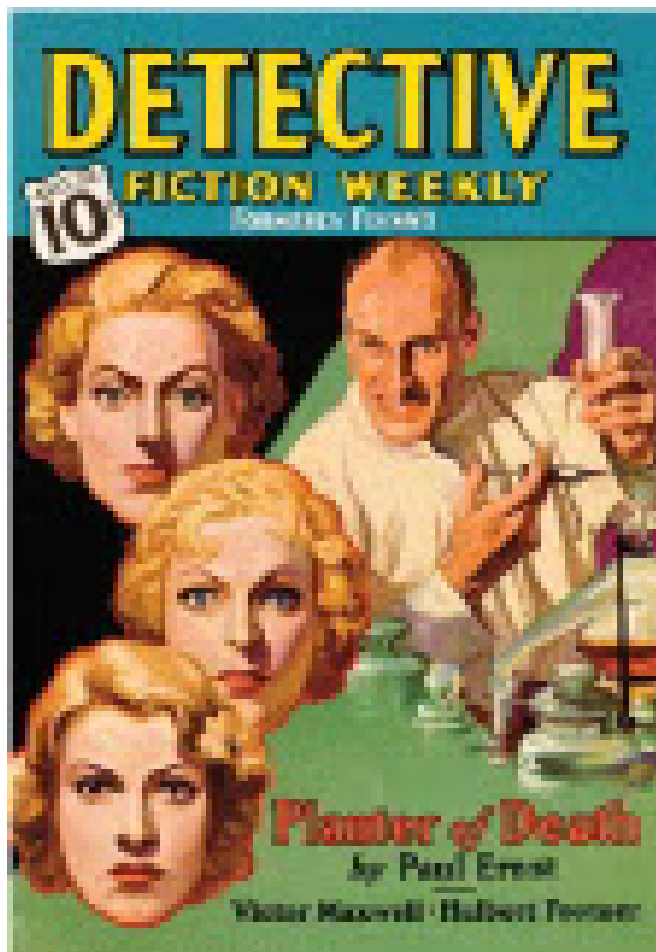


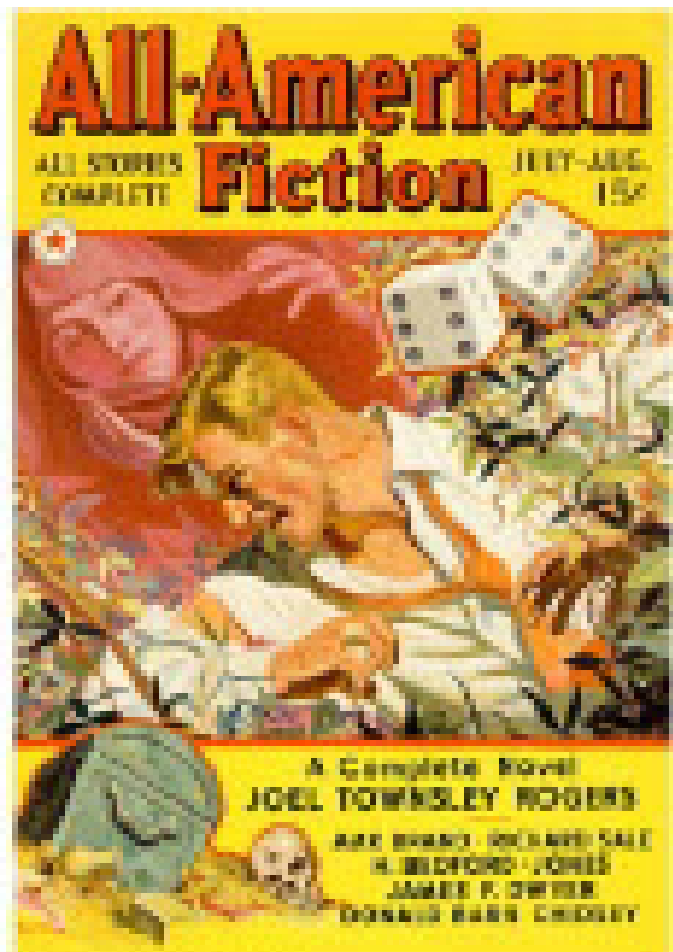
Illustration by Mike M. Miller, September 12, 1988

Illustration 33



Detective Fiction Weekly, August 18, 1942

Belardi's covers for *Munsey* pulps are strikingly beautiful. His use of color serves a greater purpose in the design of the oval artwork than a mere allegiance to fashion. His color choices literally sing with astounding harmonies. Many of the shades used are purposefully pale and transparent to direct the viewer's eye toward the center of illustrative activity where the highest contrasts are concentrated. His delicate control of light and dark manipulates the viewer's attention toward the primary activity first, while the secondary story elements are delicately withdrawn into the background for later detection. This sophisticated use of color design modulates the telling of the cover story. On top of everything, he presents that narrative within a consistent composition. Blending genuinely mastered graphic colors, intriguing storytelling, and exciting compositions, Rudy Belardi made great pulp art for his *Munsey* covers. His covers are the most carefully colored and the most graphically gorgeous of the entire genre. Each of the classic pulp artists brought something different to the mix, but Rudy was the one who brought a sophisticated color sense to the pulps. His brilliant ideas for arranging colors are breathtakingly beautiful. Clearly there were some giants of color design in the pulp magazines, more than to those Joseph Christian Leyendecker, but Belardi was the leading proponent of elegant color design in the pulps, and he learned this vital skill while working for *Munsey* under the influence of the



All-American Fiction, July-August, 1942

elder illustrator, Ernest Pevsner.

Nevertheless, the reason of Belardi's genius was his phenomenal drawing skill, which initially saved him from a life in the coal mines. At the same time that he was mastering the art of color design, Belardi was busy drawing spectacular two-page interior story illustrations for many pulp magazines, including his remarkable line art for *Munsey* pulps.

Sometimes, though, the cost of success is higher than health can afford. Despite Rudy's astounding fortitude and his Spartan training as a leader boy, he was eventually overtaxed by his crushing workload of assignments. He resigned from his teaching duties at Pratt Institute in order to concentrate on his freelance work, and yet he still had too many assignments for his own good. By 1938, after years of rigorously scheduled studio work, Belardi developed acute intestinal pains from the stressful pressure of insurmountable deadlines. His doctor prescribed a prolonged period of rest, so Rudy decided to take six months off from work. He went camping in the wilderness, saw hundred miles from the nearest railroad in near-remote central Maine.

Rudy recounted, "Every man who has grown up with the love of the mountains in his system dreams about being surrounded by winter as few people have known it, uncompromising and deadly. Yet I heard it I heard every minute of the wild whiteness, the loneliness, the harmony of the hardwood



Original cover illustration by Gilchrist for *Picture Weekly*, April 4, 1939. 60 in color, 10" x 10"



lines and the value of the half-hourly programs. Every such man dreams about the day when he himself will be part of such success. The dream generally starts may back with his first camping trip, the first .22, or with the excitement of trapping his first muskrat. Usually it includes a little log cabin on a running stream, or a quiet lake in some distant wilderness. I had visions of myself going off to lonely, mossy lakes or spruce-lined lakes and streams. With some of us it is a dream that has never been forgotten, and the urge to realize it is the driving force, which often keeps us going at jobs which might otherwise be unbearable. So for me the wilderness was something to live. It was my dream, and I was going to live it. I gave up my art career and my job as an art instructor in one of the best schools in the country, and I was suddenly on a train heading for Greenville, Maine, on Moosehead Lake. Along with my other stuff I had a rifle, a Winchester and a Rem- ington camera."

Inspired by Francis Wilkes' documentary movie, *Wildlife*, Rudy decided to bring a movie camera to make a documentary film about his men during adventures over the remote French wilderness. Rudy's dream was also influenced by the farcical novel of Admiral Byrd, who spent five months alone in Antarctica operating a weather station, which was described in his 1938 best-selling adventure autobiography, *Alone Against the Odds*. With his wife and friends, he embarked

on his complete escape from civilization. Alone, with only the barest materials for survival, he disappeared into the wilderness. His friends feared they could never see him again.

Six months passed with no sign of Rudy. Finally a search party of Forest Rangers was dispatched to rescue him or recover his remains. Delenda was eventually found wandering in the snow, exhausted and disoriented. He later recalled his ordeal. "That night, seeing for a moment to look at the stars, I felt the same awe that man, since creation, has experienced in watching the sky, and reflexively, I realized that to Nature my living or dying would not have the slightest meaning. For a moment, off in the distance, I thought I could hear the first sound of someone dropping firewood. It was an oddly singular, lonely sound. The next day, to my amazement, I thought I heard dog barking, then human voices. I thought maybe I was becoming "hooked" and had begun hearing things. I couldn't imagine anybody having a reason for coming into the wilderness this far. Then I saw them! Two men and a sled pulled by dogs. I suddenly felt shy at the strange sight of people. I was to learn later that they had come to look for me. It was some celebration. They brought along some "tonic." It was the greatest medicine in the world. They told me later that I talked and sang incessantly. Their coming was terrific good luck for me, though I felt bad that my my account others had to have come before unnecessarily to suffer hardships of the trail."

THE FUTURISTIC SCENE...
THE INCREDIBLE ILLUSTRATIONS...
the complete volume is sold for

the MESSIAH of the CYLINDER and other stories

Serialized from June to September 1927 in *Everybody's Magazine* was the futuristic saga by Victor Rousseau 'The Messiah of the Cylinder.' Even more amazing were the illustrations by genius ink master August Darnand Coll. Collected here in facsimile form, scanned right from the original pages, is the complete story plus other short *Everybody's* features illustrated by Coll.

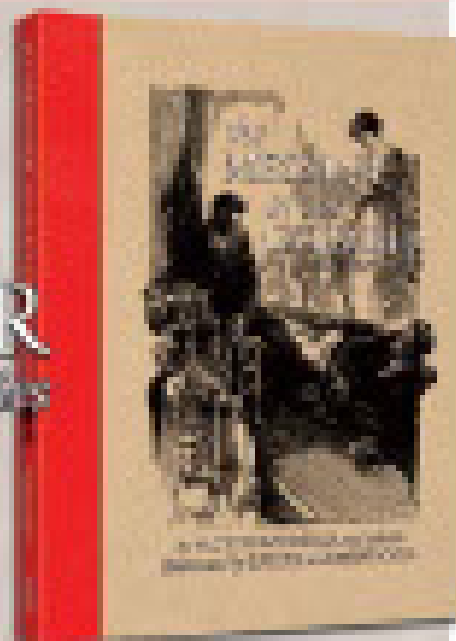


No editing or reset text. As they first appeared.
EXCLUSIVE LIMITED EDITION, NOW AVAILABLE.

The profusely illustrated volume collects the remainder of Coll's *Everybody's* work, and two follow-up volumes to last year's *King of the Skyscraper Pillars!*

ONLY 200 COPIES \$45 (plus \$5.00 in North America. Contact us for overseas rates)

1101 Glen Erin Drive, Lakehurst, Missouri, MO, Canada: 1.800.391.1997
905.880.7572 www.girasolbooks.com info@girasolbooks.com





Digital art illustration for *Outdoor Life*, November 2011



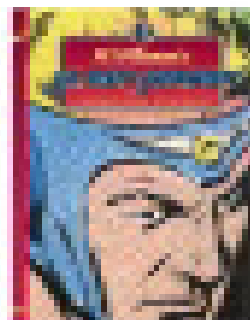
October 1988, September 1989

Although weakened by a aviation and exhausted from his ordeal, Bolanki considered this adventure to be the highlight of his life. Thanks to his bringing back a truly remarkable live record of the experience, he was able to relive the experience and to astonish his delighted visitors for the rest of his life with projections of the raw footage. Sadly, the movies were never developed for commercial release beyond a marvelous personal record of the artist's extraordinary adventure. Body later said, "It was a wonderful experience for me. Not only did I get my health back, but I got it back with that way of life all over again." From then on, Body divided his time between New York and the woods of Maine or Labrador or Quebec. "I'd go into the office and get five or six sketches OK'd, and then I would slip up into the mountains and paint them in a tent or a cabin. You out in the backwoods." The completed illustrations would then be mailed in the publishers in cardboard boxes. Body even used to buy his food routinely by living up several assignments in New York and then heading north to paint them. Sometimes he would work intensely for several months and then return to Maine without any assignments. On these trips he would spend his time camping, hiking, fishing, and hunting. He only hunted for food and never for trophies. Bolanki shared his passion for camping and fishing with several other friends who were also pulp cover artists, including Emory Christ, R.G. Harris, and John W. Scott.

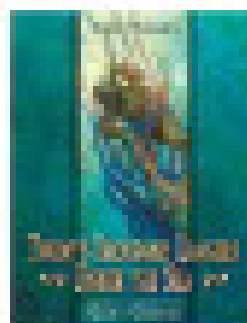
NEW RELEASES FROM FLECK® PRINTING THE ARTS THROUGH QUALITY COLLECTIONS®



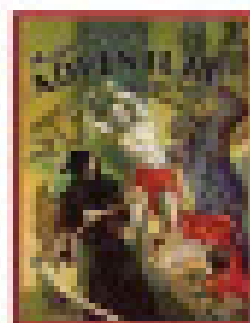
48 pages, 8.5 x 11"
Paperback \$19.95
Hardcover \$29.95



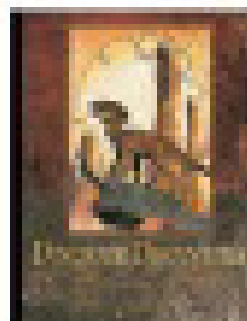
24 pages, 9 x 12"
Paperback \$29.95
Hardcover \$49.95



64 pages, 9 x 12"
Hardcover \$29.95
Hardcover slipcase \$49.95



32 pages, 8.5 x 11"
Paperback \$19.95
Paperback through Fleck



Illustrator Emory Christ
of the last two
issues. Written
and illustrated
by William Stout.
Issued Fall 2009.
Include credits for
full details, sample
pages, and for
signing and events.



144 pages, 10 x 11"
Hardcover \$39.95
Hardcover slipcase \$49.95

NEW PUBLICATIONS®

P.O. Box 2174
Berkeley, CA 94702
www.fleckpublications.com
info@fleckpublications.com
(415) 224-2242



Re: Phantom Detective, May 1938



Original illustration for The Phantom Detective, May 1938. 10" x 14" color.



Color, December 24, 1948

(1) Illustration

Ernest Clark was an excellent pulp-cover artist. He painted some famous Doc Savage covers for Street & Smith, as well as covers for Action Stories and North West Adventure for Fiction House. Like most pulp illustrators, Clark also routinely submitted covers on speculation to *The Saturday Evening Post*. One day he had a cover accepted. It was published on April 15, 1938, and from then on, Ernest Clark was launched as a slick magazine illustrator. Walter Baumhofer and Ernest Christy also tried the same approach without success. Rudy Beland also followed Clark's example and painted his own speculative cover painting for *The Saturday Evening Post* and submitted it to the editor-in-chief, Ken Stuart. Kulp's effort was rejected with a left-handed compliment, when Stuart wrote back that he felt Beland was "the perfect pulp advertisement artist." When considered out of context, this statement sounds like a nice compliment, but when it was read as a rejection slip from *The Saturday Evening Post*, the unmistakable implication was that Beland should not reach beyond his skill as a newspaperman. Beland did succeed in selling many fresh air illustrations to other slick magazines.

While working in his cabin in the North woods of Maine, Beland designed and built a snow tractor to carry himself and his hand paintings to the coast town. "I once had to build myself a tractor to get across the Post Office, which was about thirteen miles away. That's how I crossed the first snowmobile. It used to take me down from the mountains into the Post Office, where I would send my paintings back to New York, packed in cardboard boxes." Neighbors marveled

Original cover illustration for Black Jack Detective, May 1938. 10" x 14" color.





© STARTLING STORIES, 1938

at Rudy's exact nature. He continued to tinker with the design for several years, but before it was perfected, another industrial designer, who happened to be working along the same lines, patented the concept. Although Rudy never made a penny from his own steam turbine design, the remarkable project clearly illustrates the inventiveness of his creative mind and demonstrates his lifelong penchant for mechanics, which was first cultivated after the heartless recognition of his creative abilities at the Illinois Coal & Iron Company.

After Pearl Harbor, every American was mobilized for war. Belariki was 41 years old and the Army accepted men for volunteer enlistment up to the age of 45. But he still had the same old flu bug that had kept him out of the previous war. The pulp industry was fully committed to the war effort with war bonds, war propaganda and war themes, so instead of active duty, Belariki jumped back into the "volpi" of painting wartime pulp to supply the fervent public demand for heroic warpage art.

Considering the amount of time that Rudy was isolated from his wife by working in his busy art studio or camping in the wilderness woods, it was not surprise that he and Dolly decided to divorce. They had no children in the process was quick and uncomplicated. Rudy moved up to 333 North Avenue in New Rochelle, NY, an uptown suburb that



© AIR WAR, 1942

had proven popular among artists. He joined many of his friends that had moved there from New York City, including Emory Clark, R.G. Harris, Glenn Glabery, Richard Lynn, and John W. Gray. His new art studio had many important illustrators as neighbors, including J.C. Leyendecker, Norman Rockwell, and Howard Chandler Christy. There was a spirit of camaraderie in the New Rochelle community of illustrators. According to R.G. Harris, "Though in competition with each other, we were always eager to lend a helping hand when help and encouragement was needed. When a desperate need for a model was called for, our group showed its immense acting ability by posing for each other. We were all hams." There were many fewer models available in the small town than in NYC, so the artists would pose for each other, or they would come to other neighborhoods. According to Belariki, "When I moved to New Rochelle, I found out that many colleagues worked from photographs. They had to, because the girls were getting 125 an hour by that time." So Rudy also began to produce illustrations that were increasingly based on reference photos.

In May of 1942 the great old man of American Illustration, James Montgomery Flagg, started the Artists for Freedom Committee to mobilize artists to contribute service to the nation in the war effort, under the sponsorship of the British



Thrilling Mystery, June 1948



Thrilling Detective, January 1947



Thrilling Detective, April 1948



Thrilling Detective, June 1948



Mystery Book, Spring 1945



G-Men Detective, March 1945

and American Red Cross. The committee consisted of more than 300 artists, including Dean Cornwell, past President of the Society of Illustrators; James Montgomery Flagg, Chairman of the Artists for Freedom Committee; Charles Dana Gibson, national academicians; and Howard Chandler Christy, Chairman of the USO (United Service Organizations). All of these artists had previously directed a similar mobilization of artists in the first World War. One of their first concerted efforts was to assemble a clarity exhibition of 100 paintings in the Hotel Savoy Plaza to raise funds for the USO. Bohanka joined the Artists for Freedom and contributed to this project.

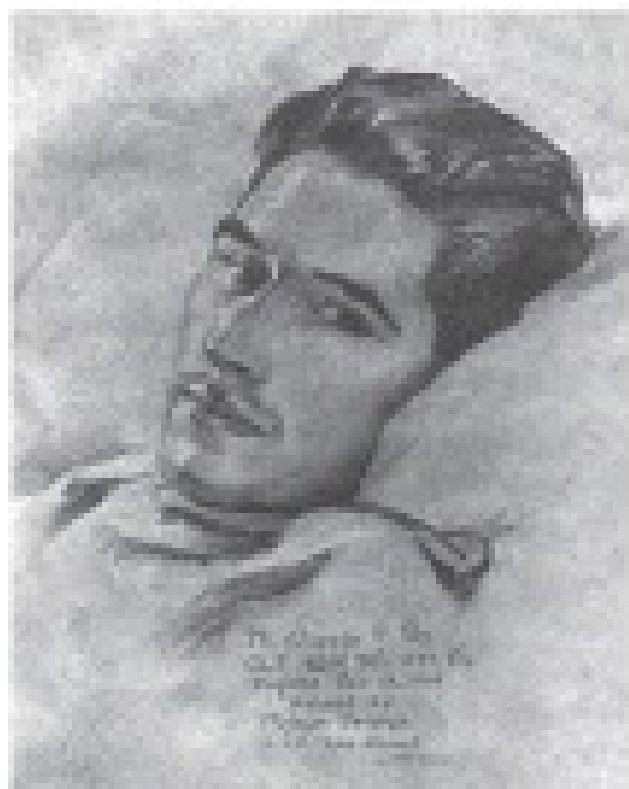
The USO was created by a congressional charter its population the WYO as a way to coordinate the spontaneous outpouring of public support for military personnel. The USO delivered a special American literature based of comfort, morale and recreational services. It was created as a private, nonprofit organization that was supported by the generosity of individuals and businesses. Besides producing their famous touring variety shows with Hollywood and radio entertainers like Bob Hope, the USO also provided basic daily services for men in uniform. The organized games, dances, home-cooked meals, dress-up societies, reading centers, and friendly conversations.

In April 1944, Bodey received a letter from his old acquaintance, poet, Francis Wilson. He had re-emerged in the U.S. Marines as an aviation gunnery specialist. He had contracted a serious tropical illness and been shipped to the Presley Naval Hospital for treatment. Bodey went to see him and brought along his sketchbook. After visiting for a while, Bodey began to draw a handsome portrait of his big blond buddy while Francis described his unfulfilled desire for exotic movie adventures. As fate would have it, Francis Wilson never left that hospital ward, where he died a few months later. While watching him, other patients wandered over on crutches and canes and leaned over Bodey's shoulder to watch and ask questions. They gathered around making jokes and silly stories to tease Francis, but eventually most of them asked to have their own portraits done. A process nurse told Bodey about a remarkable USO sketch artist program that visited hospital wards where the wounded were too ill to attend a medical theater camp there. Bodey had seen enough to realize this was the most worthwhile thing he could do for the servicemen who had sacrificed so much. They sincerely appreciated the entertainment of posing for his portraits, so he volunteered for the project. He went to the USO headquarters in Times Square and presented his professional credentials as a member of the Artists for Freedom. He filled out application forms to help

books, kind of identifying marks, and was disappointed after receiving his pilot training. Body was awarded his USO pin as an official one-man camp show. At first he was scheduled to visit hospitals in the New York region. Each one would have a big billboard near the entrance listing the USO and Red Cross activities, including, "Rudolph Belarick, Artist Illustrates to cheer you. Read Postcard Only Today! It's Free! It's Free!"

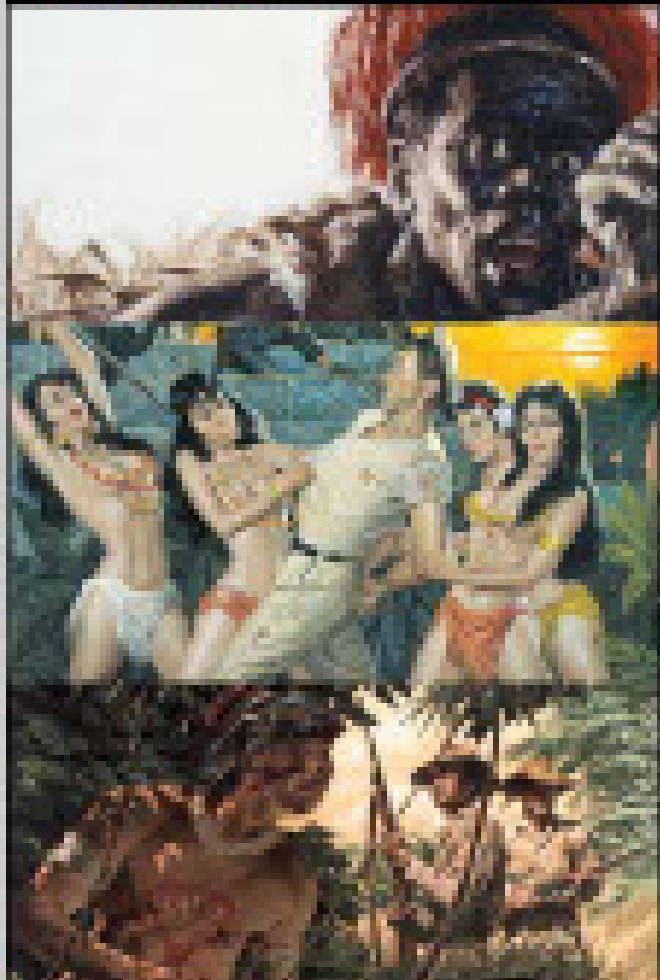
One week after D-Day, Belarick received an itinerary for his overseas assignment. Before his departure, he prepared a last batch of pilot covers for the Thrilling Group and then sailed for "destination unknown" in a shipping company through the treacherous U-boat-infested North Atlantic and arrived twenty days later in England, where he joined the service corps and organizations that worked to comfort wounded soldiers in British hospitals. Belarick was assigned to the famous London Hospital, which was surrounded by the city's chaos aftermath of the bombing blitz. The following article appeared in the N.Y. Times, December 1, 1944—"USO Postcard for G.I."

"Having his portrait sketched by a trained Service Organization artist can do wonders in picking up the spirit of a G.I. in a hospital. It provides entertainment for the subject of the portrait and others in the ward. The knowledge that the portrait is being sent to the folks back home is a great heart-warmer too. Doctors find that the portrait sketching has a great medical and therapeutic value. It speeds patient's recovery by distracting them. USO camp shows' portrait sketching has sent 100 illustrations and portrait paintings into hospitals in America and abroad. They have made a quarter of a million sketches of wounded service men. The sketching program was started in April and will continue next year. There are 200,000 veterans in hospitals and 1,000,000 servicemen on active duty. They will send USO Clue to the New York USO campaign to raise their funding goal of \$2,750,000."



STREAMLINE ILLUSTRATIONS

PAINTS, PENCILS AND OTHER EXTRAS



SPECIALIZING IN ORIGINAL ART NOIR
ILLUSTRATIONS FOR PULPS, PAPERBACKS
AND MEN'S ADVENTURE MAGAZINES

BUY - SELL - TRADE

CALL LEO BREYTON AT
530-432-5831

EMAIL: leo@streamlineillustrations.com

10 AM TO 10 PM PST, 7 DAYS

10047 DOWNS WAY

PERRIS VALLEY, CA 92444

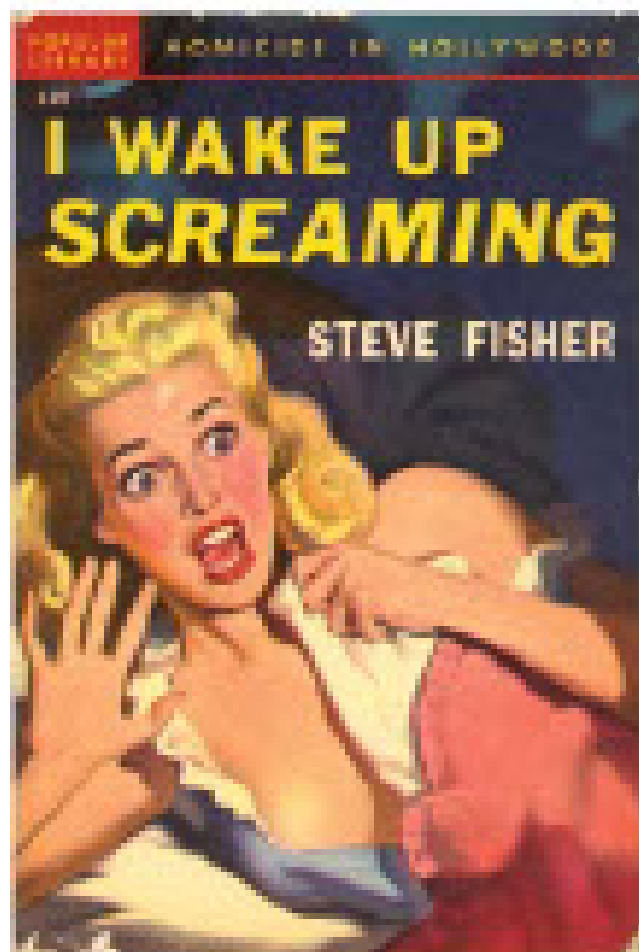
Belanki dedicated himself to this extraordinary project for the duration of the war in Europe. He made over two thousand drawings of American servicemen, many of them not much older than boys. They wore mangled gas masks and mangled helmets that were marked "MID-USA" (Medical Department, United States Army), which the boys claimed stood for "Many Don't I Shall Live." At the end of each week, Rudy prepared the Special Service Officers with all the drawings, each with an attached card with the name, rank, and serial number of the subject. Also included on the card was the name and address of the person chosen to receive the drawing. The Special Service Officers would forward all of the drawings to the USO in New York, where they were mailed off in large tubs to units designated with numbers or coordinates. On April 28, 1945, one week before V-E Day, Belanki finally returned home after a two-day voyage on the M.S. JOHN BROWN, from Southampton, England to New York City. Several other members of the "USO Camp Shows, Inc." accompanied him on the return crossing. Belanki is listed on the ship's passenger list as "single."

On November 13, 1945, Lucian Mikula died in the Brooklyn Naval Hospital. There was a grand eulogial service in Dupont 14, and a memorial dinner, which was organized by Ted and Rudy Belanki, with all of Dupont's civic leaders in attendance to commemorate the passing of the world's most famous son.

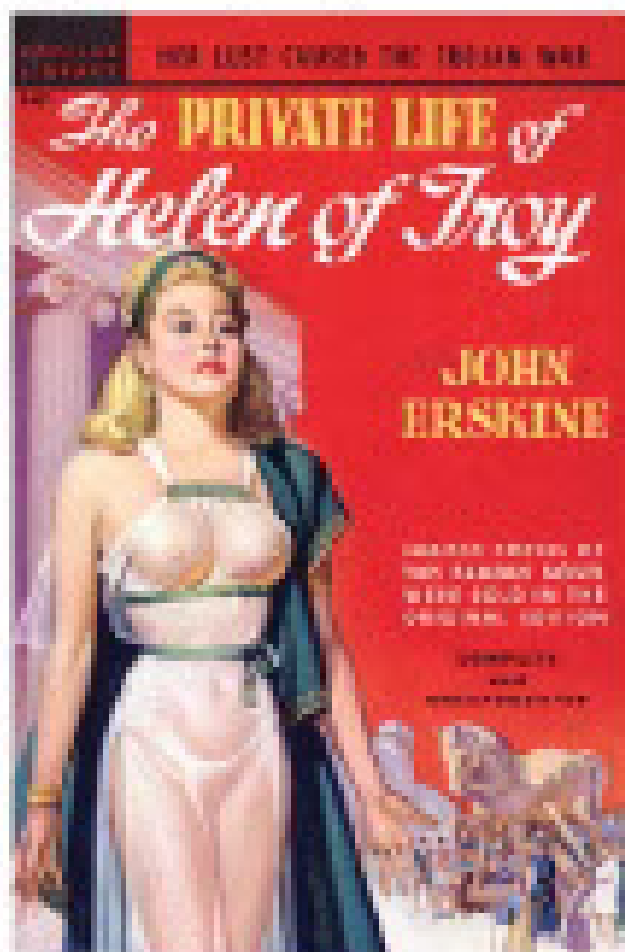
After the war, Belanki resumed his illustration career as the top cover artist with his old associates from Thrilling

Magazine. He worked steadily and exclusively for them from 1945 until 1950 to produce most of the covers for *Black Hood Detective*, *Popular Detective*, *Phantom Detective*, *G-Men Detective*, and *Thrilling Detective*. A new development in Belanki's graphic design is distinguished at this time by his profuse facility in rendering a bold contour character. The formal anatomy of these subjects closely resembles the distorted perspective of a camera lens. Other pulp artists were reacting to this same epidemic, perhaps in response to financial pressures from the dwindling market. Earle Berger and George Cline both made pulp covers at this time that feature contorted characters that appear to have been traced from photos of pool models. Rudy Belanki rearranged his staged photos into a composition that is exciting enough to transmute the artist's morbidity of a magnet. Belanki's dramatic poses are playacting in a world of material synthetic design. His last original pulp cover worked its way through the production machinery and was *J. Detective Mystery Novel*, released in Winter of 1951.

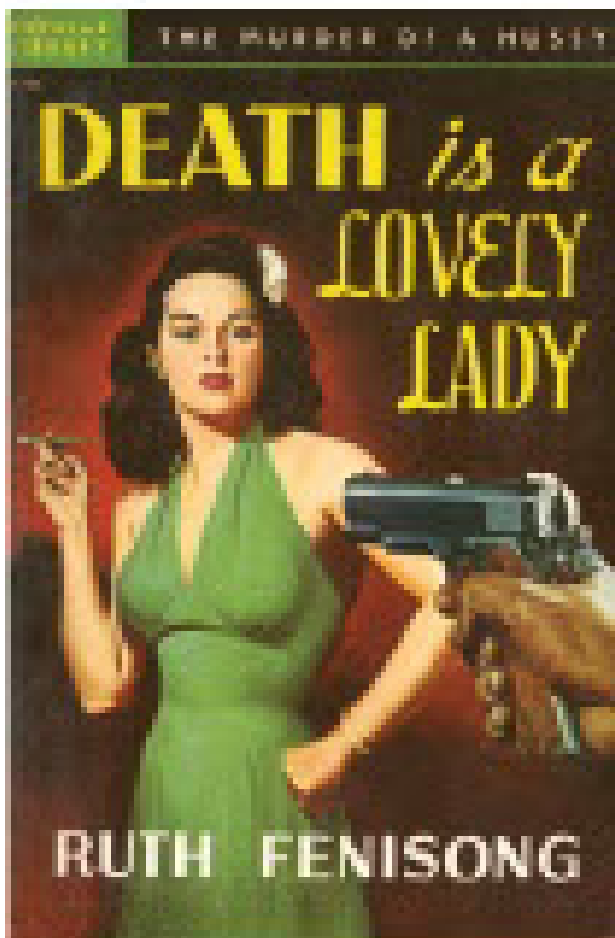
The Thrilling Group of pulp magazines came from Standard Publications, which was owned by Ned Finn. During the war, Finn had started publishing *Popular Library* paperbacks. These often used a trademark logo of a pinwheel. Finn produced these books with the same art style that had made his pulps, Churchill Briggs, who is now brought along his best pulp cover artist, Rudy Belanki, who painted fifty covers for *Popular Library*. Most of them were possibly composed with a prominently featured breast against



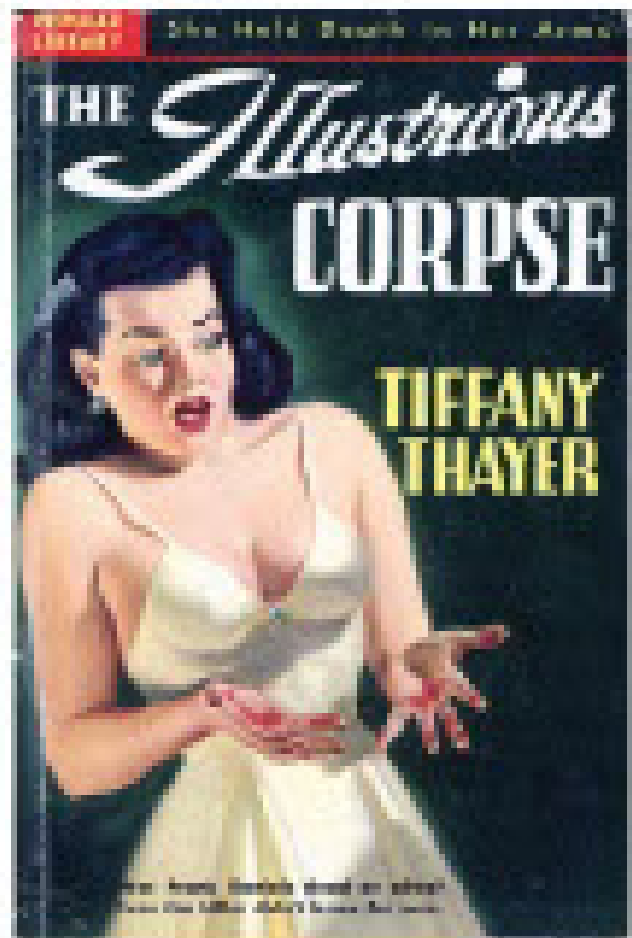
Popular Library 28, 1947



Popular Library 147, 1948



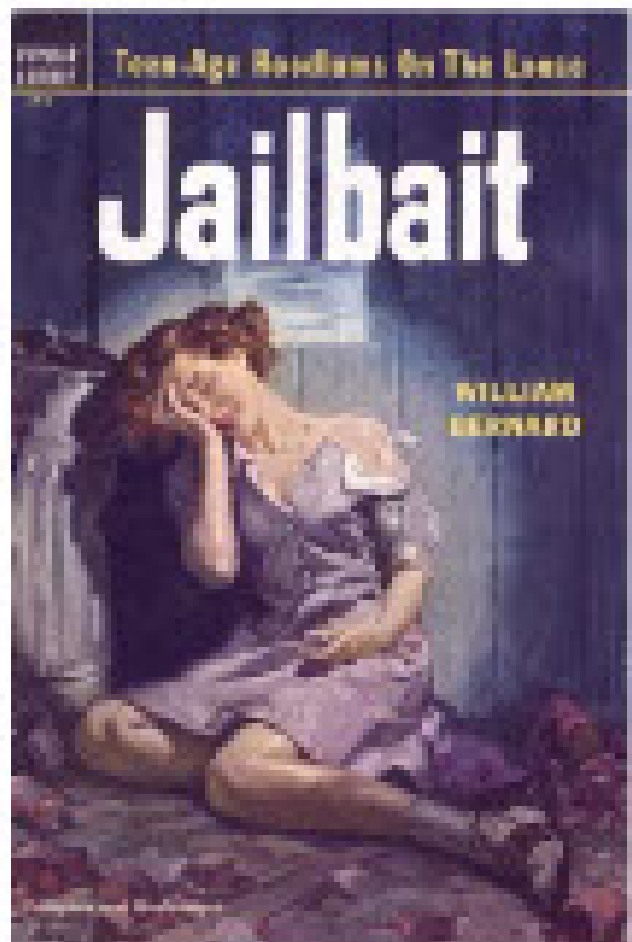
Poster Library 073, 1940



Poster Library 073, 1940



Poster Library 083, 1940



Poster Library 083, 1940

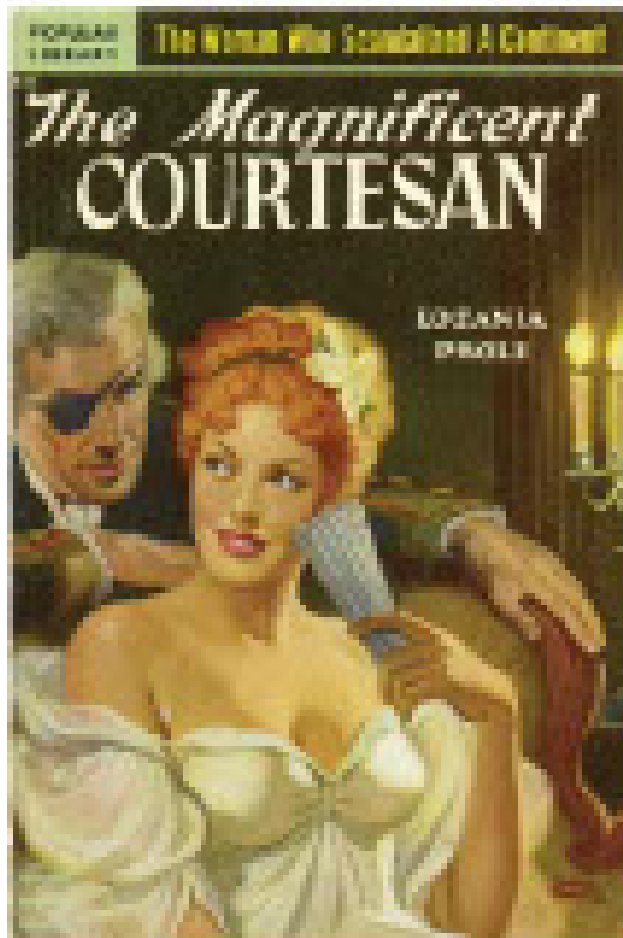


Photo: Steve Delaney

Belaski's innovative design of *Historical* sensuality influenced the look of Popular Library's entire line. According to cultural historian Neil Federhaus in *Paperbacks, U.S.A.*, "It is impossible to think of Rudolph Belaski without thinking of Popular Library, and it is equally impossible to imagine Popular Library without remembering Rudolph Belaski. He was a giant in his profession."

Belaski's cover paintings for paperbacks in this period relied on carefully staged and composed models that had genuine theatrical talent. Rudy used a photography studio, Pathograph, Inc., to shoot his reference photographs of hired professional models. His typical villain is Bill Maguire, the professional model who tirelessly posed as *The Shadow* for both Ekalab DeLaine and George Kizer. The beautiful newspaper stand who posed for most of Rudy's paperback covers was named Gladys "Luldie" Bell, or at least that was her name until Rudy married her and she became Luldie Belaski. Although the artist was obviously inspired by her outstanding beauty, he remained attracted by her attempt at his subverted domestication. Rudy was unwilling to forsake his free-spirited ways. His casual schedule of alternating periods of intensive studio work with parental visits had grown into a settled routine that was better suited to the lifestyle of a single bachelor. Their marriage lasted less than one year, when they mutually agreed to a divorce that was filed under the common-law jurisdiction of a court of law in Sarasota, Florida.

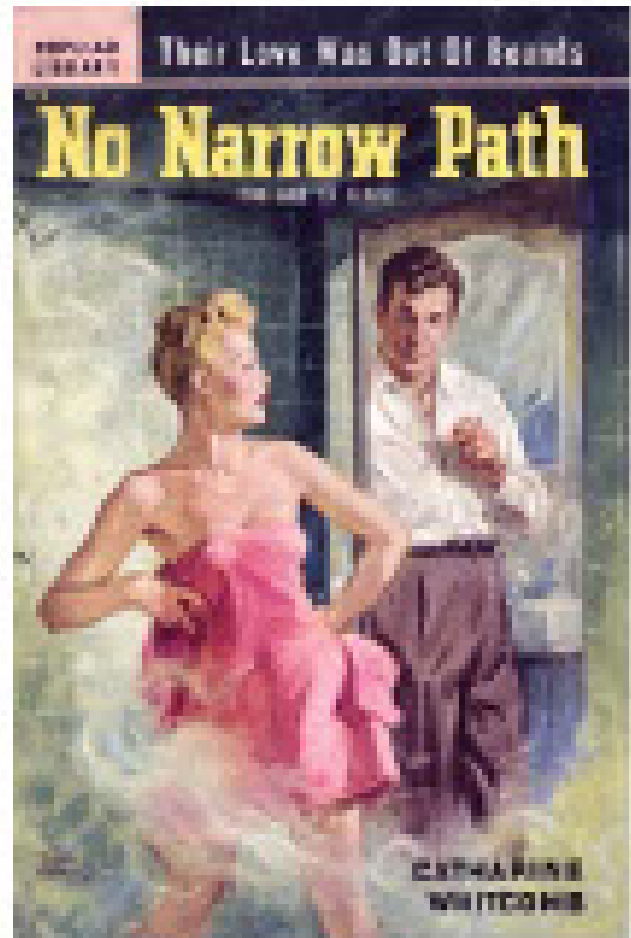
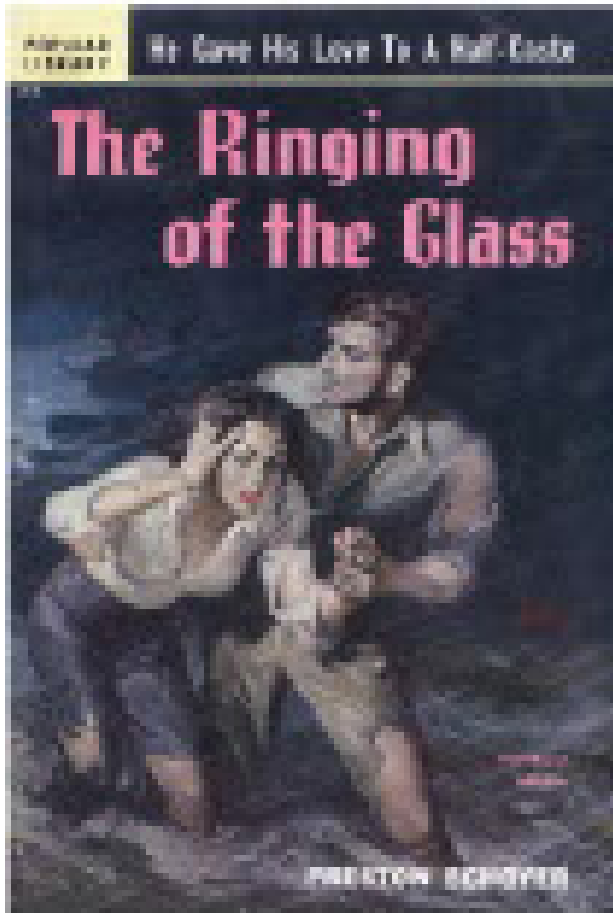
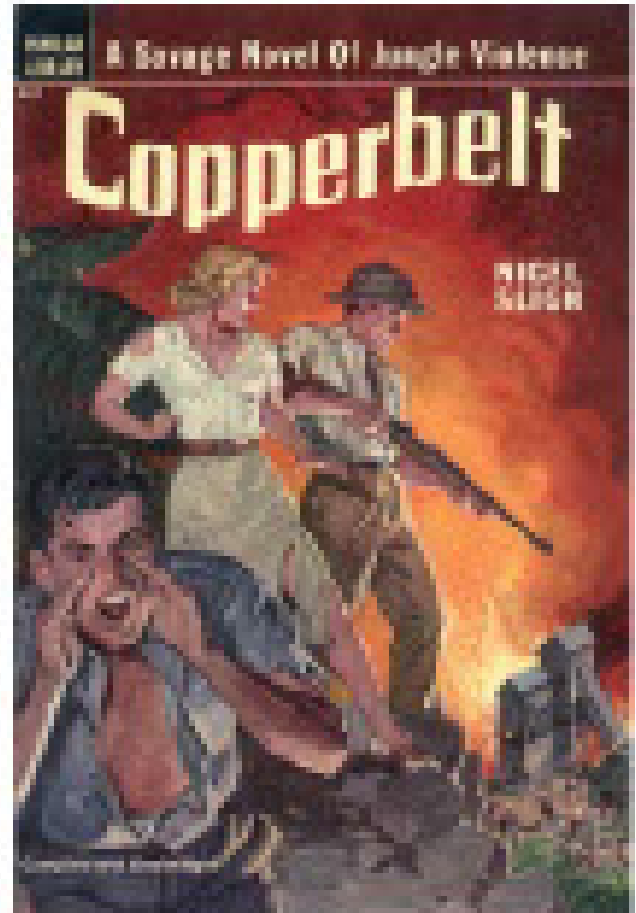


Photo: Steve Delaney

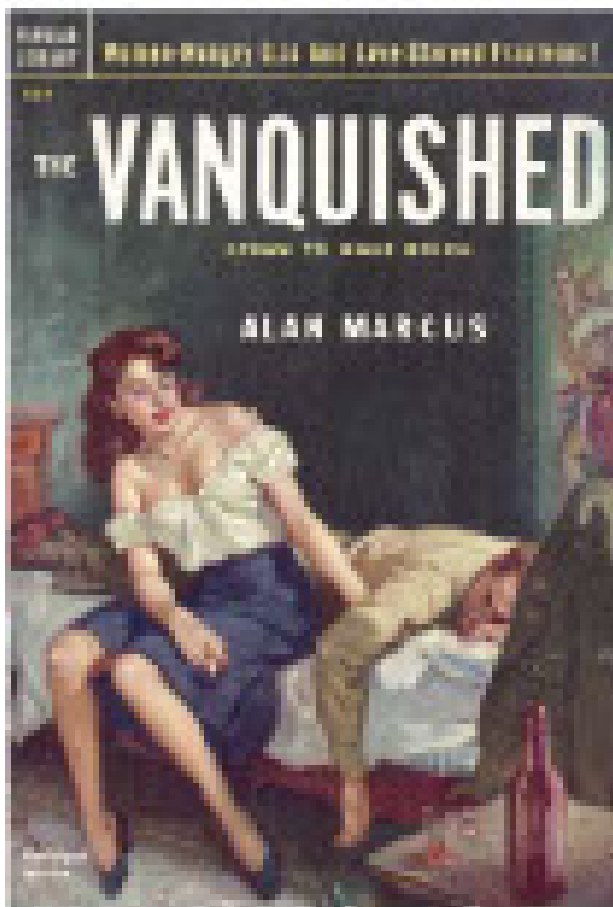
By 1951, Ned Fries wanted to change the look of Popular Library to reflect the fashionable look of mainstream corporate advertising design. He hired a new art director, who openly acknowledged his contempt for Belaski's style of cover art when he later recalled, "They had been hiring pulp artists to paint all of their covers, but I couldn't stand all that pulp stuff." Instead of receiving enthusiastic approval for several preliminary designs for new book covers, Belaski was suddenly being asked to continuously submit revised preliminaries, until the real work was a cover painting that had no connection with his original inspiration. This time-consuming revision process made it impossible for Belaski to remain in the isolation of his backwoods studio. The mainstream paperback industry had expressed its appreciation for his personal artistic vision and was instead demanding that he conform to the new art director's prescribed corporate image. After a distinguished career as a top paperback cover artist, Rudy Belaski felt that the growing involvement of marketing specialists had compromised his creative process to an intolerable degree. At the age of 32, Rudy was too much of a rugged individualist to accept work as an anonymous assembly-line "breakfast boy." He had nothing but scorn for these art directors, declaring, "They told you different results, and I didn't feel for!" He quit the paperbacks and looked for freelance jobs in any other illustration market where he would be free to paint in his own style.



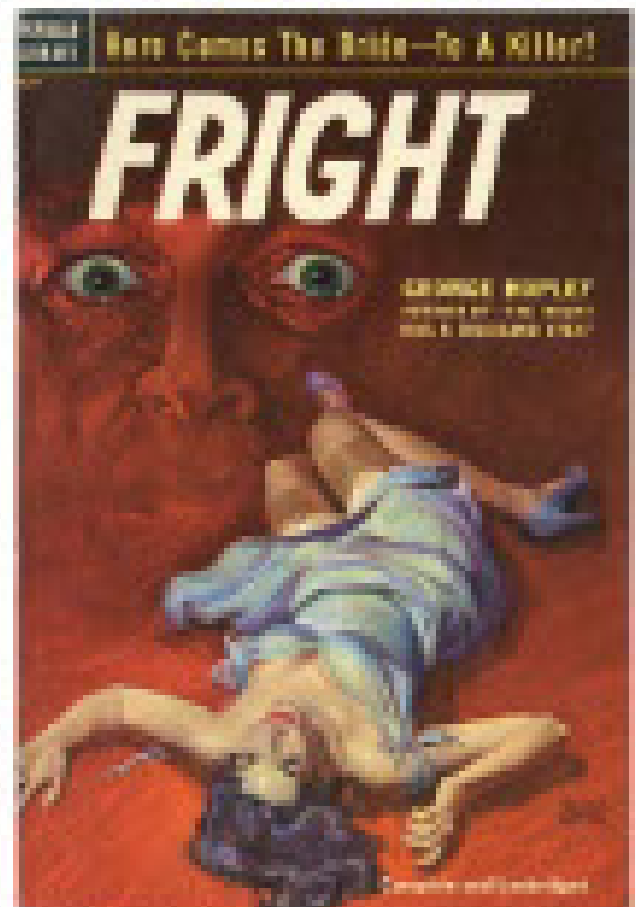
Popular Library 164, 1941



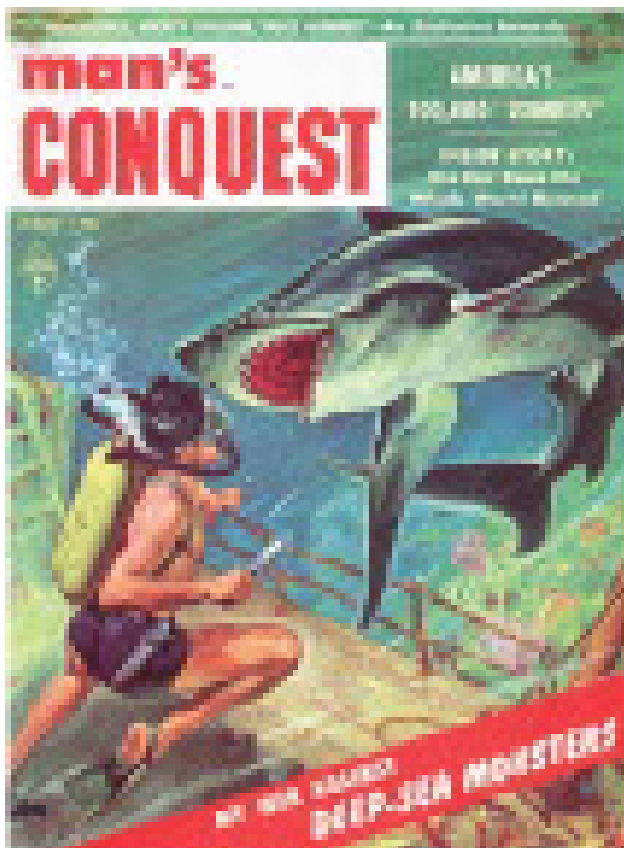
Popular Library 165, 1941



Popular Library 166, 1941



Popular Library 167, 1941



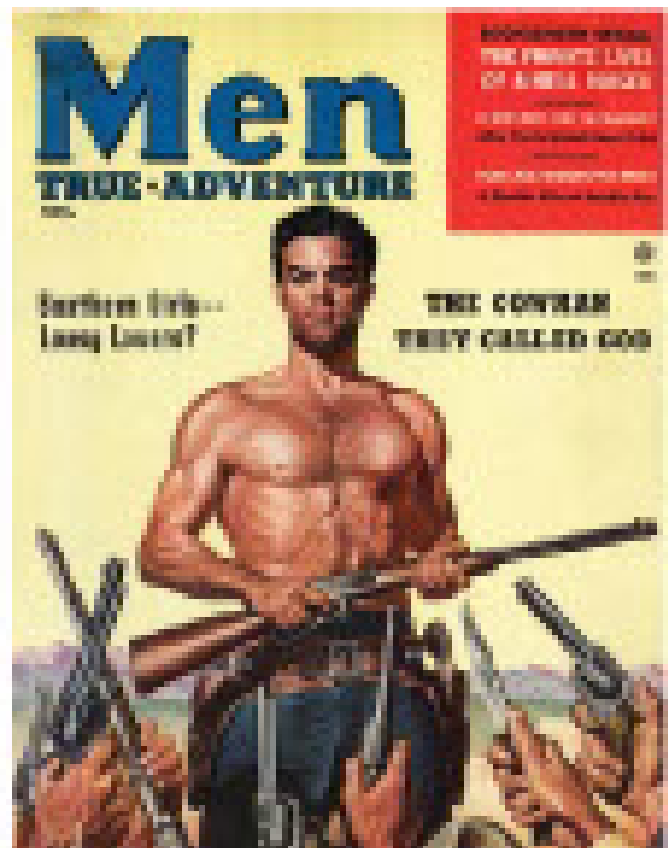
Men's Conquest, August 1952

After leaving the field of mainstream publishing, Rudy began to do freelance work for subculture publishers who produced adult magazines, like *Harlem Adult Action* and *Venus Books*. He also did work for men's adventure magazines, where he completed the 1938 cover job with several other unemployed pulp artists, including Norman Saunders, Rafael Delino, A. Lynde Ross, George Gross, and Clarence Ducey. To establish his expertise in the field of men's adventure, Bolandi examined his own dark experiences in the uncharted waters, made of blood in 1938. He wrote and illustrated a personal account of those exploits, entitled "I Went In Alone." It was published in the January 1951 issue of the men's adventure magazine *Conquest*.



Conquest, August 1952, p.6-11

50 Illustration



Men True-Adventure, November 1952

Over the following decade, Bolandi continued to regularly contribute black and white story illustrations painted in gouache, as well as a few color cover paintings, to men's adventure magazines such as *Jargon*, *Adventure*, *For Men Only*, *Outdoor Life*, *Men's Digest*, *Men's Companion*, *Men's World*, *Men, Boy, and True Adventure*. Within a short time, Rudy Bolandi was recognized as one of the most important illustrators in the adventure magazine business. But despite his prominence, the fact remained that these magazines were cheap publications that paid very little. Bolandi eventually had an additional source of income.

As New Rochelle became an increasingly costly suburb of NYC, most and more artists were forced to look elsewhere for affordable housing. Bolandi joined the ranks with many of his friends, who were relocating to the Vinport, Connecticut area, such as Emory Clark, Tommy Lovell, E.C. Harris and John W. Scott.

Albert Evans was a great illustrator, a clever businessman, and a charming guy. Evans was widely considered the wealthiest man ever in America, thanks to his business acumen and connections in the lucrative field of advertising. Evans moved to Vinport after the war and started the Famous Artists School. He designed his correspondence school to attract the world and professors. Art Instruction Inc. (hereby, The Federal Schools of Massachusetts) several combined factors helped to make his new art correspondence school quickly rise to the top of the industry. Evans's brilliant advertising campaign, with an iconic photograph of Norman Rockwell, along with

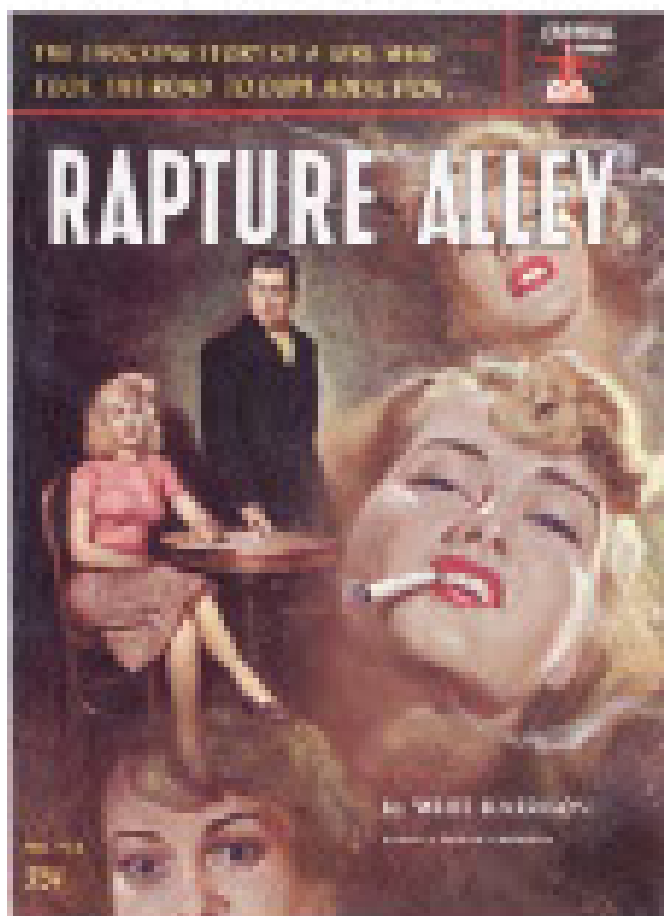


Original poster illustration for Star's Campaign, February 1961

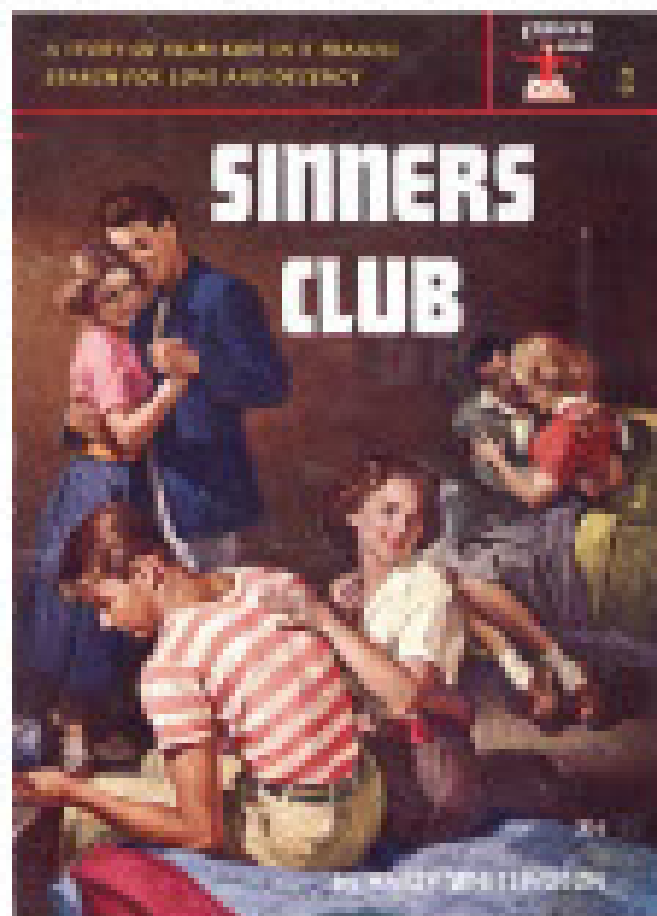
His company's proximity to New York City, and Dreyer's personal knowledge with so many famous illustrators, Dreyer recruited a group of faculty members that included Beckwith, Susan Dufresne, Robert Fawcett, Harold van Schmitt, Al Parker, Austin Briggs, and Jim Whitworth. The school offered courses in painting, illustration and cartooning. Each course consisted of twenty-four successive lessons that were each mailed to the student upon completion. Finished assignments were returned to the school, where a professional artist would critique each submission and send detailed suggestions back to the student. The price for the two-year course was \$1000, payable in monthly installments, plus another \$13.51 for the basic art supplies. Famous Artists School focused primarily on representational art skills because a solid grounding in the basics was teachable, and also because it was what the public wanted to learn. In 1937 Rudy Belandis joined the faculty of the Famous Artists School. He was only required to report to work a few days each week, when he was given a stack of art assignments to critique. Every time he entered the office, he would first visit the school's busy telephone reception, in and out here one to dinner. Besides answering telephones, Barbara "Bobbie" Jean Hildebrand had been a Radio City Music Hall Bookie, the most famous holdout in show business. She was also a trained dancer and dance instructor who moved and operated a dance studio in Minneapolis. At first she dismissed Rudy as just another work, but his previous good humor and charm finally paid off. Three years later they were

married. Rudy and Bobbie Belandis had their honeymoon in Currituck Island, North Carolina, where for the first time in his life, Rudy learned how to drive. Bobbie taught him as they practiced driving along the vast barren stretches of the Cape Hatteras Seashore Highway. Rudy had always been a car enthusiast, but having lived near a conscientious man that at times for most of his life he had never needed to learn how to drive until moving to Minnetonka. Although Bobbie still did all of the driving, Rudy became fascinated by the recent developments in car engines, and his concentration was peppered with colorful every phrases as "super-turbo flexion" and "three-speed synchronous transmission."

Rudy and Bobbie immediately incorporated their home in Minnetonka at 9 West French Road, which was the same house where she had been raised. They lived with Bobbie's mother, who liked Rudy very much. There was a considerable age difference between the bride and groom, but it had not seemed as much at the time of their wedding, mainly because Rudy had claimed he was only 38 years old. Bobbie was surprised to later discover that he had actually been 38 the year. "No wonder he and I were always seemed to have so much in common!" Rudy had always been a talented portrait painter, and his DSC experience had allowed him to perfect those skills, as he began to supplement their family income by accepting several portrait commissions. His full length portrait of Bobbie in her dance costume was one of his last and most impressive paintings. According to artist and co-founder of the Baroque



Cover Book 68, 1942



Cover Book 69, 1942





Robert



Original cover illustration for "Myward" from "True Romance" #21, 1954. © 1954. All rights reserved. 11.5" x 17"

Original cover illustration for "The Girl Who Was" from "True Romance" #21, 1954. © 1954. All rights reserved. 11.5" x 17"



Digital scan illustration for Star Line Ltd. Original from: T&A, 1953. All in series, 24.0" x 37"

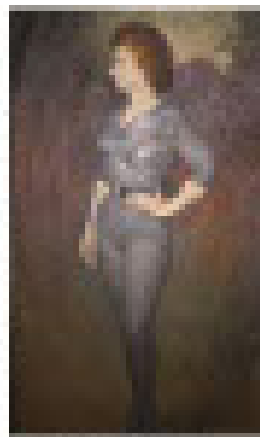




1945

Arts School, Mink Dood, "Daddy was a man of strong opinions. He had a very low opinion of Picasso, who he considered a fraud and Public Enemy #1, but that was the way he viewed avant-garde painting in general." The illustrator Russell Dood was the Jamaica Junior School Director of Education at that time and recalled, "Daddy has always demonstrated unusual mastery of figure drawing and painting. He is a superb craftsman and is a firm believer in the traditional values of sound academic training—with no shortcuts. He has nothing but scorn for much of the so-called avant-garde work that has fascinated the art market for a number of years. He feels that much of that work has lost traditional values and standards and has led only to confusion and even scandalousness."

Daddy still preferred to be alone with nature. He built his own eighteen foot cabin cruiser by hand, and christened her "The Eel" after his sister. He loved to fish from his boat in the Atlantic Ocean. He rigged seine apparatus that were strung to and set into deeper waters away from the sight of land. Daddy preferred to fish on the open water of the deep sea, but instead of angling for sport fish like snappers, sailfish and sharks, he baited his lines for edible fish such as bluefish, blackfish, and black fish. Daddy continued to enjoy the retirement solitude of woodland retreats, and in 1960 he painted "The Island Camp Site" in honor of his eternal longing for a rustic paradise.



Russell Dood, 1961

Belinski retired from teaching at the Jamaica Junior School in 1972, and then stopped painting. With no stimulus from demanding publishers and no clients or patrons, there was no more compulsion for Daddy to continue painting. According to his wife, he mostly idled around with machines that in his garage or den in his basement workshop, in the company of his love, he got a cat named Sandy. Daddy spent his retirement years in his dark, cramped basement filled with getting machine parts, while contentedly tinkering with boat parts, pumps, and mechanical refinements for his vintage motor-tractors. All of his original paintings had been kept by his publishers and given away to readers in contest

results or as inducements to subscribers. The only thing remaining from Belinski's life work was a collection of color press proofs, which he had retained from the art editors of each publishing house after they had served their purpose in the color correction process. One day, an unexpected admirer visited the retired artist and took away the entire collection of Belinski press sheets, claiming that he would write a book about him. The admirer, "Tom" was never heard from again.

Daddy was in general good health when chronic inflammation of his small intestine developed into painful colitis. He entered the Norwalk Hospital for emergency treatment and unexpectedly died on December 24th, 1983. Interment was at Willow Brook Cemetery, 355 Main Street in Westport, CT.



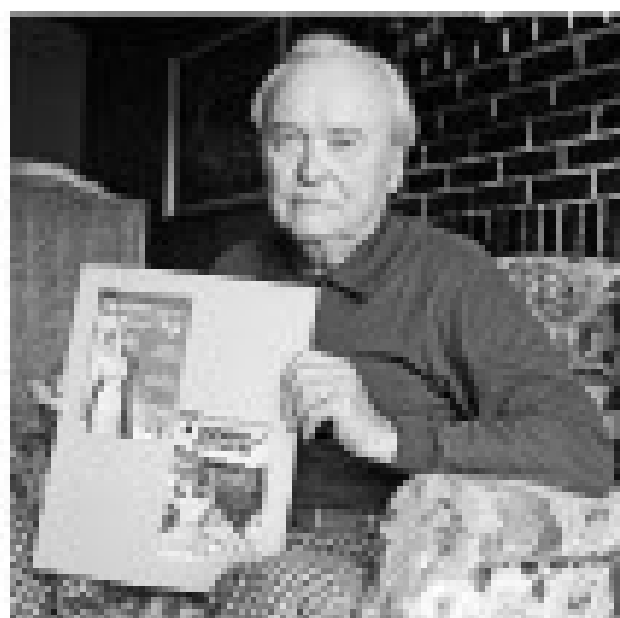
The Island Camp Site, 1960. Oil on canvas



Digital art illustration for 2008 US 4964-00 on canvas 30" x 30"



Rudolph Belanki's studio, 1981. Photo by Bob Schreiner



Rudolph Belanki with important proof sheets, 1981. Photo by Bob Schreiner

According to his friend, the animation artist William Sotny, "Rudy Belanki was the Dean of the American Illustrators. Of all the famous artists I have known, he was the one who exerted the greatest influence on me. He generously shared the wisdom of long experience, which showed me how far I still had to travel, and yet he always had words of encouragement, which made the distant goal seem hopefully attainable. His professional success aside, he was a man of true inner quality. In times of stress he was as solid as a rock. In fact, I often thought of him in terms of the well-hated family doctor stereotype. Although he could look very stern when deep in thought, his eyes twinkled and his mouth did around them crinkled whenever I said something that tickled his fancy here. His quiet nature was not going to call attention or lead anyone. Despite his impressive career accomplishments, I never heard him boast. After all, this man had been there before. In a highly demanding and fiercely competitive profession, Rudy Belanki had done it all!"

According to the artist's surviving wife, Debbie Belanki, "Rudy was a rugged individualist and a real sweetheart."

We will never know what went on in Rudy's mind when he was lulled by the intense concentration of his activities, such as picking date slips from a coal chute, picking wild berries in the Poconos, backpacking through the wilderness, fishing on his boat, working as draftsmen in his basement tool shop, or painting some of the most stunning examples of classic illustration art that America ever produced, but all the evidence indicates that it was full of perseverance, invention, vision, and playfulness. Belanki brought an impressive level of professional discipline to everything he did, which made his work for the lower-paying field of illustration all the more outstanding. There was no general rule for how artists should deal with the limitations of commercial illustration—it just depended on how their personal qualities equipped each artist to respond to those limitations. Some artists depended on the

limits, while other artists ignored them or tolerated them, but Belanki muddled in defiance of those limitations. His tendency to work intensely hard while suffering chronic symptoms of stress comes from a distant streak that was described as proudly resistant to obstacles with dignity. That artistic strength came from his amazingly beautiful graphic designs, which made their first artistic appearance in 1916 as posters on a wall of the Hillside Coal & Iron Co., in Pomona, Pa. Belanki rarely had the time to linger over his brushstrokes to savor the joy of painting, but there was a playful mastery in his thrilling graphic designs. Perhaps he had a god-given talent for natural decoration, but the impressive flights of fancy in his color schemes have a dollars' worth of liberty that seems to cry out, "You can't keep me down!" His remarkable art sustains a joyous world of artificiality. When Rudolph Belanki was creating exciting compositions for his characters and coordinating light and dark to create new gaps, and emerging, startling color schemes, he was enjoying the pure fun of synthetic design. To find that such mastery has flourished from the real mining depths of his childhood inspires admiration for the irrepressible creativity of mankind.

Some of that creativity recently caught the eyes of an millions viewers when Rudolph Belanki's paintings were featured on the popular TV show, *Law & Order*. In one scene, his pulp paintings appear on display at the Brooklyn Museum of Art and were woven into the detective mystery plot of an episode about a pulp fiction novelist's death. Once again, he was beyond the serious review, art fairs, and events, which could be translated in this context to mean "great illustrations art transcends the limits of pop culture!"

—Dr. David Saunders, 2009

David Saunders is a noted pulp historian and regular contributor to this magazine. Check out his articles at www.PulpMafia.com, and visit www.RudolphBelanki.com.

HERITAGE

ILLUSTRATION ART AUCTION

FEATURING
THE ESTATE
OF CHARLES
MARTIGNETTE

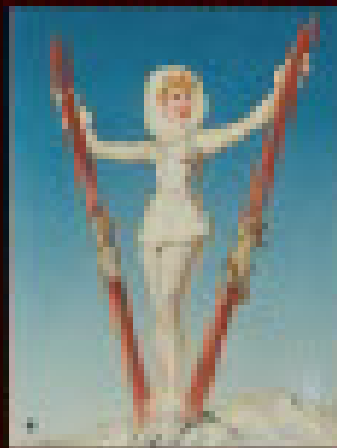
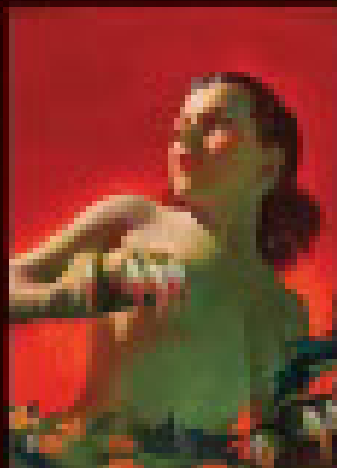
ACCEPTING
QUALITY
CONSIGNMENTS
FOR OUR NEXT
AUCTION

1 800 870 8888
New York 10017
Tel: 212 692 2200
Fax: 212 692 2200
www.10017.com

Heritage



AS AMERICA'S MOST TRUSTED MAJOR AUCTION HOUSE HERITAGE OFFERS:



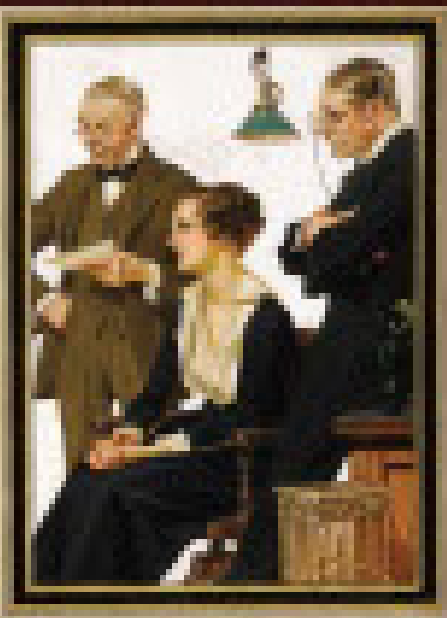
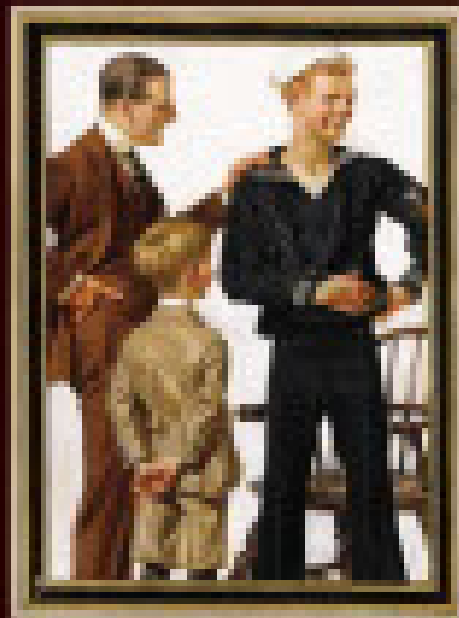
- A database of more than 100,000 collectors across multiple collecting categories
- A proven track record selling \$1 billion + of fine mid-range and high-end art & collectibles, an influx of more than 40,000 consignors since 1978 (with paid consignors)
- 17 million active loyal customers that include institutional auction publications, art magazines, art news and journals geared to specialized collectors
- An award-winning Website, www.ih.com, which draws an average of 80,000+ collectors each day (more than 100 million at many corporations as Online.com and eBay.com combined) www.ih.com
- Competitive commission rates, and attractive terms available, including cash advance
- World Class Customer Service

Included among recent highlights:

1. **EMMA BARKER**, rare fine furniture piece, 1911, 1912 and in color, 18x24 in.
Estimate: \$4,000-6,000
www.ih.com7010-1004
2. **BARBARA DE MORGENTHAU**, sign actress of Shirley Temple, Shirley Temple girl movie, 1935, 1941 and in color, 17 x 18 in.
Estimate: \$4,000-6,000
www.ih.com7010-1004
3. **BARBARA DE MORGENTHAU**, 16" long old Hollywood portrait of young, 1911-1912 in.
Estimate: \$10,000-15,000
www.ih.com7010-1004
4. **FRANK OZBORN and LYNNE OZBORN**, original photo artist's two images from the 1920s, 1930s of depicts 1907 and in color, 20x24 in.
Estimate: \$10,000-15,000
www.ih.com7010-1004

Receive FREE catalog from our Heritage category. Register online at IH.com/Heritage or call 800-800-1291 and mention collector #1004,291.

In category, or for more information on upcoming auctions, please visit IH.com/Heritage or call 214-409-1944.



Annual Public Excess of \$700 Million + 100,000+ Registered Collectors • Member

1100 Maple Ave., 10th Floor • Dallas, Texas 75211 • 800-870-6407 ext. 1044 • 214-409-1944

*Heritage Auctions, Inc. is an Equal Opportunity Employer. The website is available in English only.

See Website for Terms, Conditions, Auction House

HERITAGE Auction Galleries



Wally 1807: *Baths in Venice, 1905* by J.S.S., inscribed on reverse, "B. Ross, Boston 1905." from the collection of John Haynes



Norman Lindsay, 1911

Norman Lindsay in America

by Louis Irimo

It wasn't simple scandal that brought the extraordinary Australian artist Norman Lindsay (1879–1948) to our American shores. He was fleeing the “rash indecency” and the outraged “sensation” when he stepped aboard the *Assagai*, which left Sydney on July 23, 1911. He feared that they wanted him imprisoned upon seeing the nudity in the just published *Special Norman Lindsay Member of Art in Australia* (December 1908). In a letter to Leslie Miller from June 1911, Lindsay wrote that the editors of *Art in Australia* had “been hauled before a police court,” and he was “expecting any moment a police raid on my home.” In fact, he was so worried about possibly being brought up on obscenity charges, as Jane Lindsay recalls in her illuminating *Portrait of Pa*, that he cut up two giant legs (one that hung in his dressing room at Winton’s) *Sabbaths*, that featured naked witches and demons scrambling through the sky. Coming on the heels of his recent *Balltop* having just been banned the previous year for life, he had no choice but to leave “the best country in the world, were it not for the censors.” He picture a slender man, (he considered eating a waste of time), medium height, thin brown hair combed forward, well dressed, probably wearing a hat, animated, accompanied by his wife Kate, stepping off the boat first into America’s welcoming arms.

After all, he was no stranger here.

Already well known for many years in his native country for his work in the *Sydney Bulletin* and *The Lone Hand*, his debut performance here was in *Harper's Weekly*, and had consisted of back to back appearances at Christmas time—the time of year when magazine publishers usually make a special effort to include more art and fiction in celebration of the holiday. *Harper's Weekly*, the forerunner of which was published January 3, 1837, along with periodicals like *Century* and *Bookman's*, had become established in middle and upper class households as the cultured reading of the day. Although not yet his mature work, his illustrations in the December 16, 1911 issue of *Harper's* are immediately recognizable as from his hand, and stand out against a background of the other impressive artwork found in this magazine. The other artists appearing ranged from Peter Newell to Anton Otto Barber, from Paul Staffe to John Norton Hewitt, all of whom would later become well known and respected. Lindsay's three pen and ink and one pencil drawings were reproduced in a full page treatment for “Homeward Bound,” missing, unafraid were rewarded by his typically full of life depictions of sailors at work on board ship, and chasing ladies on shore land. In the Christmas 1911 issue his work, again presented full page, were three fine drawings accompanying a Richard Le Gallienne poem “The Gulls of Spain.” His mastery of black and white illustration is not only

Homeward Bound

A
CARPETAR CHARITY

CONTRIBUTORS FOR THE
BY

For every dollar you give we will give
you

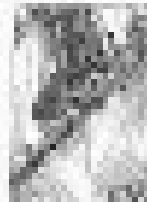
Goodbye, Goodbye!
Goodbye, Goodbye!

For every dollar you give we will give
you

For every dollar you give we will give
you

Goodbye, Goodbye!
Goodbye, Goodbye!

For every dollar you give we will give
you



For every dollar you give we will give
you

Goodbye, Goodbye!
Goodbye, Goodbye!

For every dollar you give we will give
you

For every dollar you give we will give
you

Goodbye, Goodbye!
Goodbye, Goodbye!

For every dollar you give we will give
you



"There will be no world war!"



"There will be no world war!"

The Birds of South

By Howard Leitch

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

Illustration

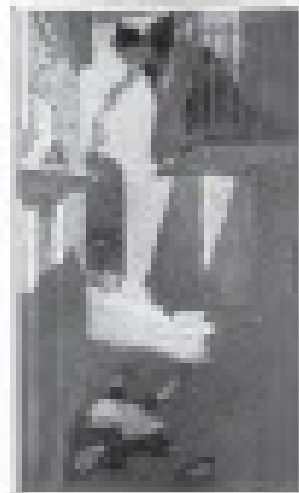
Illustration

Illustration

Illustration

Illustration

Illustration



Woodcut illustration for "The Birds of South," *Magpie*, December 1911

evolved in their not humble journalistic commissions, but very original as well. Although one can see the influence of his acknowledged early inspirations, being Thore, Sarahs, Aubrey Menz, and others, (and even on Heinrich Klei), these illustrations for *Magpie's* exhibit the same fine line in execution and vitality in spirit that is all his own as his animals in his native land in *The Lone Hand, Jokers and Swagmen* (1908), and in his magnificent series of pen and ink *The Surveyors* (1910). It was during this period of time, 1907-1910, that Lindsay was first emerging as one of the great black and white artists of all time. Barnet Young, fellow Australian and the first watercolor and poster artist that Lindsay later credited for introducing him to the proper handling of the watercolor medium, stated in 1907 that "Norman Lindsay's position in Australian art is a triumph of his own personality... he is the foremost black and white man in Australia... His pen work is something in its vigour, its power and its measure." In addition to this recognition by his peers, Susan Ashton, Sydney *Vice Versa's* first, for example, he was already establishing a place for himself in history producing the first artistic lithograph (over nine limited editions) in Australia in 1909, *Ballarat*, produced in an edition of 1000 copies, featured a procession of male and semi-male figures including a sexton and a leopard with a chevron on its back reminiscent of the great German symbolist Franz von Stuck.

The Bulletin

WEDNESDAY, MARCH 22, 1917



The Bulletin, March 22, 1917

American admirers of pen and ink will notice the similarity in technique to the lightness and polish of LR. Flanagan's (who adopted Lindsay's) illustrations in *Collier's* and *Blackbird*, and Australians might recall the (near-perfect) work of Walter Leake. Further comparisons can be made, for example, to the briefly flowing studies of a Joseph Christian Call, Flanagan's predecessor in *Collier's*. Possessing a hand "so flexible and joint-pliant, as strong as a workman's, as sure and as delicate as a Florentine silversmith's"—again the words of Marie Doung—enabled Lindsay to tackle any subject, no matter how ambitious, he chose. Take for example his pen drawing, *The Embarcation*, that was seen at the time in the *Stream* edition of the *Primaux Surveyors*, then in *Pen Drawings* (1911), and many other places since. Lindsay's technique is employed like a Renaissance painter, but instead of utilizing a paint brush, a pen. With infinite care and attention he perhaps the hulk and rigging of ancient boats, the swirling water between them as they are decked, the play of shadows in crevices of different sizes, a blood eagle, and the waterfalls meet a swirling back into the distance nested between the hills of Euse, spotted with classical architecture.

From 1910-1917, *Cartoons* Magazine, published out of Chicago, Illinois, featured his political cartoons on a regular basis, reprinted from the *Selby Bulletin*. These cartoons are well

NOVEMBER
25 CENTS

WORK BY BRADY. Also in this issue: "The Great American Cartoonists" by [unreadable]

CARTOONS MAGAZINE



THE BILL

BY GARY: "THE YOUNG MAN GENERAL I THINK"

AFTER MORRIS LINCOLN IN THE FRENCH BARRICADE

Cartoon Magazine, November 1952 (originally reprinted in The National April 16, 1953)

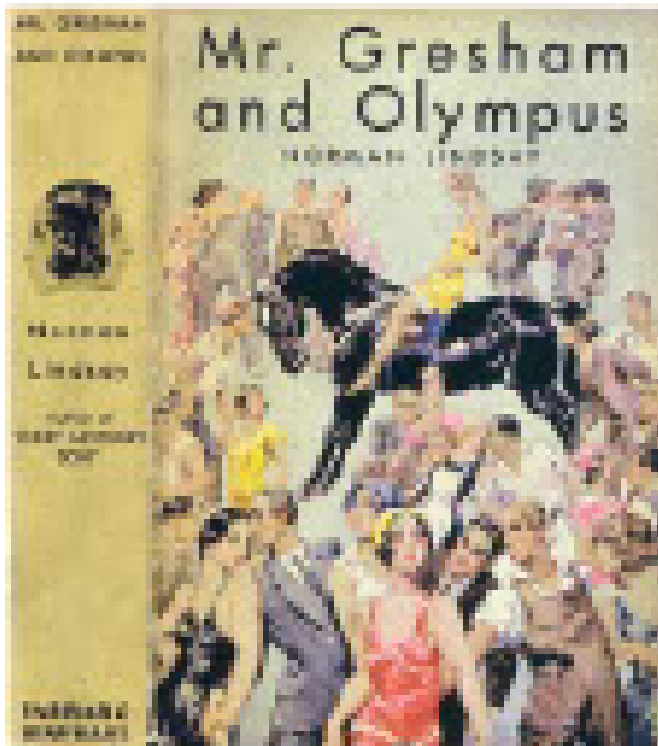


Illustration 19

with close scrutiny as they successfully demonstrate their message, the war cartoons usually portraying the Germans and Japanese as either monsters or buffoons, and yet manage to be immensely satisfying aesthetically as well. The Lindsay cartoon called for the front cover cover to the *Macquarie* 1917 issue illustrates this aspect of his style's success perfectly. It depicts a towering, red, seven-headed devil holding the German Kaiser in his left hand and an I.O.U. for his soul in his right. In *The Illustrated Londoner*, the cartoonist Francis Bell, although lacking NE's sense of humor, states that he was not a good political cartoonist because "his attitudes were large and general rather than coming down to the small and sharp point of view which makes the cartoonist." One could have to agree with the basis of that statement and yet still might feel that, in hindsight, cartoonists are a history he is familiar with the execution of Australian political events at that time, it is the broader, good versus evil nature of his anti-German imperialist cartoons, for example, that makes Lindsay's work sensible, even timeless. Also, the students of this magazine would be looking at his political cartoons with a critical eye primarily towards their artistic merit, not their content. Lindsay himself mentions this in a letter to Keith Stanger, that "No better cartoonists are active than the cartoon for transferring ideas into images and pointing comparisons."



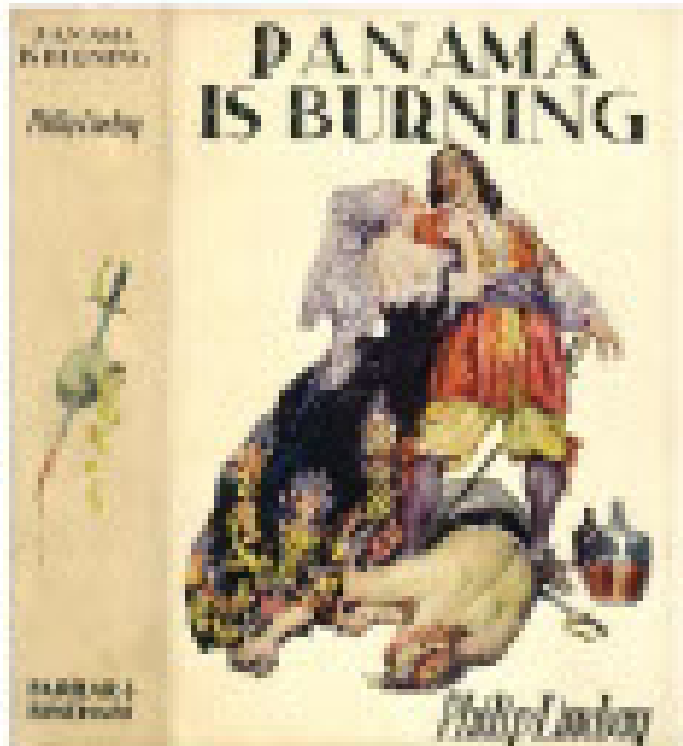
Illustration 20



Mr. Gresham and Olympus, 1932

Another reference to Chicago appears in a letter to Leslie Moller in which Lindsay mentions that fellow Australian novelist and journalist Vivian Goddard, author of *Stratford*, asked for Lindsay's comments on Goddard's work in progress which Norman gave over lunch. Goddard, bristling at Lindsay's constructive criticism, wrote Norman a few days later, recommending Chicago to Lindsay as the Chicago gangster being a likely market for Lindsay's work. Lindsay's very comment to Moller reflecting upon Goddard's internationalist, was "A pleasing stimulation of my work."

During the 1930s the art world witnessed the further development of Lindsay's writings, all of which were beautifully displayed in *The Writings of Norman Lindsay* published by Constable in London in 1937. This deluxe folio was volume and was immediately upon publication, being much better than an exhibition of 14 paintings (and three watercolors) in 1931 at Anderson Galleries in New York. This same period of time saw the blossoming of his watercolors as he refined his technique displaying great dexterity which few artists, M. Russell that is one other that comes to mind, ever achieved. His book illustrations found a home, among other places, in the publications of the Fardislon Press, founded in Australia by his son Jack Lindsay and John Easley in 1935, but which was shortly thereafter transplanted to England when Jack moved there. They were splendidly given production that included *Lynette, Nature and Twilight* (an edition combining the earlier editions *Myths*, and *Colombine*, with collages replacing the original paintings and lithographs of the earlier editions), *Hommage to Japhis*, *Prophecy in Love*, *The Annals of St. Mattheo*, *Parsons in Parliament*, and the *Satyriast* (not just a reprint of the earlier 1931 Struss edition but a redesign with Peterzell plates added and to name the major titles. Again,



Panama is Burning, 1932

see customers ordering these titles from London often saw their purchases seized by the US Post Office.

Lindsay felt more appreciated here, however, not as much as here as a novelist. He commented upon this, as reported in the *Daily Telegraph (Sydney)*, April 13, 1932, p.5, stating, "Americans are in advance of Australians in their appreciation of writing." *Boys Against Sex* (1934, originally titled *Boyship* and banned in Australia), *The Caucasian Ancestor* (1931), and *Mr. Gresham and Olympus* (1931 the latter published in London as *Mitakt by Arrangement*) sporting a great deal of success, or by Lindsay on the *Star* newspaper, and then *Pen in the Prison* (1932) were all published here in quick succession. Another great watercolor ground the dust jacket on his son Philip's novel, *Panama is Burning* (1931). All of these published appearances arranged by his son American friend, the "particularly handsome"—according to Foss—Stanley Stanham of Ferris and Stanham. It was as an illustrator though that Norman found the art of payment here in America thriving, declaring that "there was no problem about making a living," referring to Saul Stein and Ray Long, editors of *Competition*, paying him the equivalent of 1000 for the two illustrations he did for "Sword Shark" by Wallace Smith in the December 1934 issue. The title illustration is a splash (two pages) work drawing, and is a very dramatic underwater scene that shows Caspar, one of the story's main characters, threatened by sharks. As in Harper's, Norman was once again keeping great company with the major American illustrators of the day: Flagg, Greenback, and others, including, interestingly, Jose Arguelles, the Spanish futurist who also visited New York. More than just having their work appear together, Lindsay and Flagg met and got along well enough for Lindsay to sit to have the famous American artist paint his portrait.



Hand and forearm (dorsal view) "Anatomical Study," Compositio. Anatomia 218 L. Anatomia 227 v. 287. Plate showing of *Tabulae Anatomicae et Chirurgicae* from *Anatomia* 218



From the *Magnum*, 1937. *Rehberg*

Another notable American that Norman greatly admired but did not get to meet was H.L. Menckens. Menckens had been the co-editor of the *Smart Set*, but it was his *The American Mercury* (1925-1931) which was loved by Norman for its attacks on pedantry, Prohibition, and Puritanism—the last something he could certainly relate to. The admiration was mutual, with Menckens in a letter to a friend dated August 30, 1944, referring to Norman Lindsay as “a remarkable man, with two remarkable sons.”

As a life long lover of the theater it isn't surprising that while New Newman and Bear would leave the actress Blanche Yelka and would stay at her apartment, among other places (like *The Windy Hotel*, 115 West 43 Street), who just a couple of years earlier had been listed, along with her photograph, in *Rollin's* (June, 1929), and is well known to film fans as starring in such movies as *A Tale of Two Cities*, *Queen of the Mall*,

Two and Two of the Fiddlers. There is a copy of the *East-Enders Press* (headed by NED's son Jack Lindsay) edition of *Lynette* (1926) in a private collection in NYC today with an original pen and ink drawing of the heroine of the play quacking with a jay, an flapper by Norman and a gilt inscription on the front endpaper to Blanche, presumably as a thank you for her hospitality. In any event, NE admired New York City, even writing an article, “I Like New York,” which appeared back in Australia (*The Waver*, December 1911). In this article, accompanied by the previously mentioned portrait of him by Flagg, Lindsay relates his admiration for the architecture and the splendor of New York City, noting: “The New York skyscrapers are as beautifully proportioned to its mass that they look like graceful towers rising from it, and not isolated structures born of it.” Among other observations he goes on to say how, due to “the courtesy I have met with here is at warning I am embar-



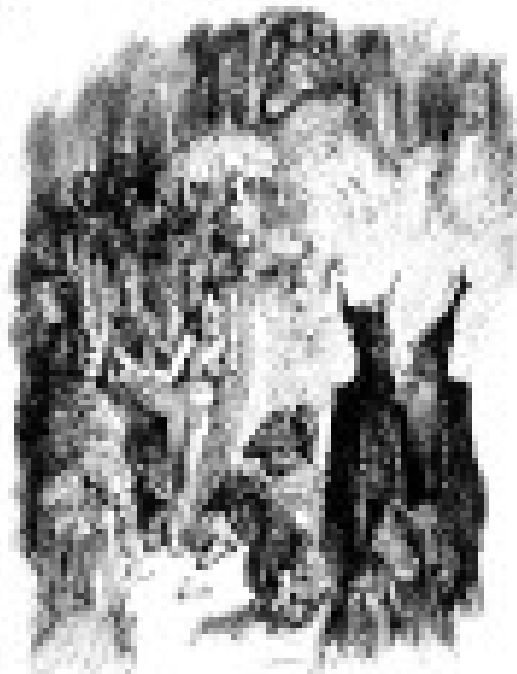
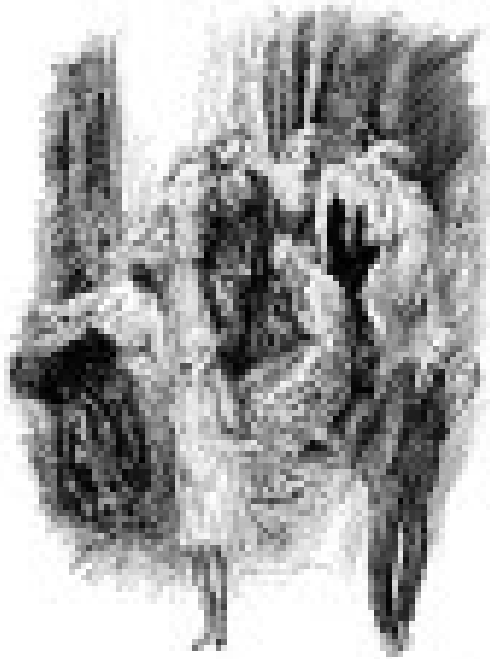
Norman Lindsay, *The Naked Nymph*, 1911, oil on canvas.

ruled by it," and concluding "Yes, I like New York... and I more than like Americans."

Another 'first', marking the career of Lindsay, this time here in America, took place February 7, 1911, at the Barock Museum in New York. The event was the First Contemporary Art Exhibition, 1st Exhibition sponsored by the International Art Center of the Barock Museum, which attracted much attention in the media of the day being reviewed in the *New York Times* and *The Art Digest*, among other news journals. The exhibition was comprised of 81 works of art by 68 artists, many of whom were represented by just a single work. Norman was one of just a few represented by two. It was here that the first sale was Norman Lindsay's striking *Down the Rapids*, the etching that Lindsay considered his very best, which sold for \$100 "within ten minutes of the opening of the doors," a very brief notice, most of a morning rally, of this exhibition ap-

peared February 9, 1911 in the *Spirity Morning Herald* ending with the statement, "Thirty runs and three does an Australian artist succeed in arousing our imagination." It seems more than possible that this may have been referring to Lindsay's two pieces, as opposed to the majority of the pieces representing his peers consisting primarily of landscapes and still life.

Interesting for a couple of reasons was Lindsay manifesting himself as a critic while here. He was able to place the same article "Literature in Australia," was his first foray into essay writing, in both the *Saturday Review of Literature and Art* and *Fortune* magazine. In it he discusses at length the importance of art and literature to a country and needs the qualities found in the writings of his fellow-Australians, Henry Lawson and Linus Scott, and the poetry of Hugh McEwen. *Fortune* magazine also ran a reproduction of NL's satirical "The Dead Things," with a caption labeling Lindsay as "Australia's provocative poetist."



Our Other Faces

A group of your drawings

by WORMAN LINDBERG

These are a group of the faces that I have drawn, I think, in a very realistic and accurate way. I think, too, that they are very interesting and of great value. I think, too, that they are very interesting and of great value. I think, too, that they are very interesting and of great value.

Illustrations for "Our Other Faces" Harper, Sept. 1931

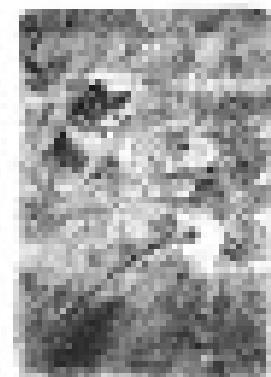
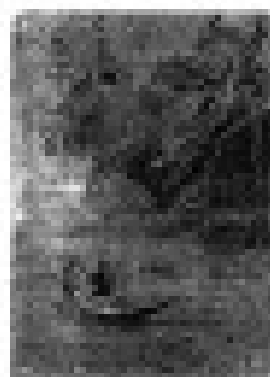
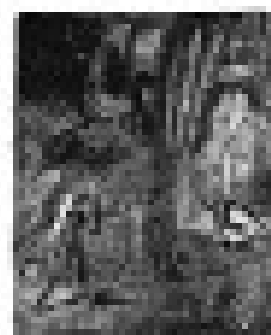
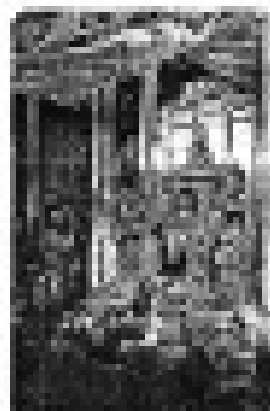
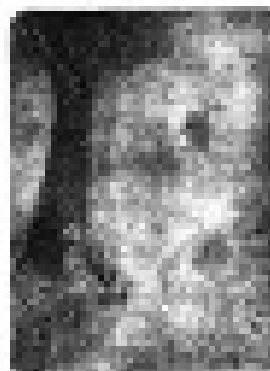
Thinking the magazines he received here by both publishers and literary and artistic circles, in both his letters and in his autobiography *My Mark*, he writes it clear that he was in a position to find a publisher willing to embark on an ambitious schedule of seeing Australian authors and poets into print (to receive a 25% duty recently imposed on the import of books), and a publisher to handle a major volume of his pen and ink, and he would have America if unassisted in this effort. One such publisher that he entered into talks with about his pen and ink was Walter Chrysler, an executive he described in a letter to Brian Pearce (one of Jack Lindsay's partners at Panther's Press in London) about January '32: "I have also arranged for the publication of my big pen and ink with a deluxe firm, Cheshire House, run by young Walter Chrysler, one of old millionaire Chrysler. . . . But I don't like either his methods of production or his terms, which are to spread all the possible proceeds on the production of the book and leave no profit." If one examines a Chrysler production like his *The Georgics of Virgil*, having been released in New York that very year (1931), making it more than likely that if it weren't Chrysler would have handed Lindsay to show off what Cheshire House was doing, it is possible to estimate a pure book production volume and Lindsay's income was profit. It's designed by Richard Hill and limited to 1,200 numbered copies, tall folio, well printed on quality paper, bound in boards with a leather spine, and illustrated with twenty full page engravings from the first folio edition. It is not unlike a limited production and Lindsay's income from his work being partly preserved seems unbounded. However, Cheshire House was done hand with only a couple of major titles to its credit, so apparently Norman's success was an inadequate profit margin was justified. So, that was part one of the disappointment that led to his conclusion that he needs to find a major American publishing firm willing to commit to publishing Lindsay's volume of pen and ink, and equally important to him, the work of his fellow Australian writers and poets, in his home now.

Having failed to make his main objective here in the U.S., Lindsay traveled on to England in January 1932. By March he despaired of finding a publisher there too, partly due to a tariff problem, plus he hated the climate, so he booked passage on the *Magellan* and returned home to Australia. His solution to the challenge of seeing worthy Australian prose and poetry into print was to establish the Endeavour Press that, although it only survived about two and a half years, successfully published some twenty titles.

Lindsay's work surfaces again here in Caprice. *The Magazine for Men*, in the August 1938 issue. Under the title that Norman himself suggested (in a letter to Ben Abramson dated December 20, 1931), "The Olive Farm," five beautiful pen and ink from the collection of *The Argus* bookshop are presented on a single full page. These were first commissioned by Abramson when Lindsay was in New York in 1931. They are almost singular opposites of the work of the other featured artist in this issue, Ivan Abright, whom we



Looking opposite of the illustration by **IVAN ABRIGHT** (second article of the period of reproducing them is a special volume of the *Life*, *Models and Significance*, appearing in various issues of *Life* magazine during 1930) written by Lewis Fisher (about *Cheshire House*, more on *big images*, willing to consider purchase proposals).



Richard Hill 2011 under Hill Law, Edition 1, 2008-2011
richardhill@hotmail.com 654-693-6616



Inside the Studio, 1928

we given four examples of his portraits, with their grade collated and numbered down. Lindbergh's drawings depict scenes such as a seated frustrated looking man fantasizing about a four-corner's life, an elderly a late middle-aged man stands before his wife reading a book that conjures up a fantastic scene of beautiful mermaids and people flinging themselves towards the shore of a gulf stream.

Perhaps the most important news magazine in America from its inception until now, *Time*, *The Weekly Newsmagazine*, in the July 11, 1938 issue, there appeared a review of Norman's book *Age of Consent*. The anonymous reviewer after a brief plot summary of this novel whose central character Madeline is an artist much like Lindbergh himself, concludes that, "By the time his creations are most involved he is painting like a genius, thus demonstrating neither Lindbergh's dry than that artists' search for solitude is futile, that they create loneliness when they have things their own way, but when the world is too much for them." The truly baffling thing about the review is that Lindbergh, unlike the other novel scenes under review is featured in a photo (used here in *Wide World*) showing him painting a watercolor of his wife Rose standing in a

full-length dress.

Although *Norman* was never to return to that choice again, his wife Rose did. It occurred in June of 1941 that Rose decided to come home "probably due to war nerves" devalued in Madeline Wyle, accompanied by her one-in-law Bruce Chad, who was married at the time to Honey, one of Kevin and Norman's two daughters. Rose brought with her several specially made large crates containing choice examples of Norman's watercolors, pen-and-inks, and sketches that left were representative of his very best work. Apparently, being uninsured, the crates were not taken too seriously, and were carelessly placed immediately behind the engine of the train transporting them, and they caught fire outside of Saratoga, PA. Boxes that survived were six large samples that resembled half-inch boards with him in NYC, like the pen and ink, *Madeline Left's Excursion*, the wife in separate steel cylinders, made very few pen and ink and watercolor, about charred around the edges, packed in the center of the crates, for example the pen and ink, *In Norway*, in the *Parody of Love Giffert*. An example of the casualties being the lovely-detailed and dramatic pen and ink, *In Paris for Christmas*, one of his pieces inspired by the philosophy of Nietzsche.



Sattler, *Hellas*, 1918. Watercolor on board, 107 x 110"

Probably the most poignant account of this tragedy are Louis Lindau's "The Gods Smile Less" in *Florian of Pa*, and "The Star in America" in *The World of Norman Lindsay*, and his vivid descriptions of those that volunteered that hung in Springfield which she loved as a child that were of "magnificent big white and brown raking concrete blue walls with their attendant

mermaids" in front, standing, particularly in light of how, "On to the platters were thrown the charred watermelons and pea drawings of male mermaids and areas, rays, insidious pleasure and facilitation going on. It was too much for decent people to stand. Before corruption could set in, they made a pile of the pathetic survivors and left the lot."



The Fall, 1918. Rauschenberg on board



Ballroom with Two Reds, John Steuart Curry, 1938. Oil on board

There is an intense exact record of the lost value, or even just the actual number. Just Chad refers to hundreds but then later states, "A hundred would be a conservative guess, not counting the many nothing prizes" (123 nothing according to Lin Blossfield in *The Complete History of Missouri Lottery*, page 119). Lin Blossfield, in her Editor's Epilogue to *Missouri Life* (Oxford Editions), estimates "almost a thousand" (perhaps including 800,000). The 100 estimate appears likely because Chad describes the writer and their dear friend Noel Langley spending a morning going through all of the

notes and pictures when she visited his home in California before they were shipped, something you couldn't realistically do with much more than a 100 receipt. It would also coincide with the number taken by Chad (and Newman) on their previous trip to the U.S. comprised of about "all gas and milk, all necessities. . ." as reported in the *Daily Telegraph* (July 14, 1931, p.7). In a letter to his son Philip at that time, Newman estimated the worth of the lost value to be 17,000 American pounds, about \$66,000 in today's money! That figure reflects the change in currency without updating the value!



March of the Fashions, 1951. Norman Rockwell

Norman took the loss in stride, even going back to his preliminary pencil sketches and repainting some of the warcolors (five examples can be found in the *Delano Museum* back, *Merchandise* and *Daydream*) Rose did not. It haunted her the rest of her life. She considered it "the major tragedy of my life."

Being an extremely public artist, Norman never ran out of art for Rose to sell. One of the major sales of his work between her divorces was *Agnes Book Shop* in Chicago, Illinois. In *The Agnes Book Shop* it is written by his daughter Deborah Cowington, the sales here "was of the most exciting events at the Agnes" was an exhibition of Lindsay's works. She even lets her boys admire Norman's work and sold a great deal of it. She also supplies us with a wonderful childhood anecdote of how when she had been home sick for a week her mother invited her class to visit her. During their visit the kids roared

in her family's living room and consumed her chocolate and cookies. When she had recuperated and returned to school one of the boys refused to play with her saying his name had to be hidden it because the *Merchandise* had "nailed women in it." Rose had his divorced daughter into the family living room and figured out that the boy was referring to a small painting by Lindsay of a female nude hanging on the wall.

It was during the 1950s that a remarkable collection of art was being put together by the *Chicago* attorney John Merriam, and the *Agnes Book Shop* plays a prominent role. John Merriam, in his personal notebook dated August 11, 1951, cites in reference to his acquisition of eight John James originals: "I acquired all of these from the *Agnes Book Shop*, Ben Abramson's property, during the early 1950s when passing through Chicago on military duty." It is from this source, and various others such as *Fabry*, and *Ray Lewis*, that John Merriam



The Girl in Maria Benwick in front, 1847, by M.S.P.

put together a significant collection of art including the originals by Lindsay, and many originals by Flax, Baynes, Kley, and others. The writer of this article was fortunate in viewing this collection more than once, and of the twelve originals by Lindsay that hold me spellbound in the John Murray Jones study basement at 23 Embarkment Road, six illustrate this article. Of the six, certainly two gems that stand out are the watercolor illustration and the sketch, dated 1833 and measuring 11.5 by 14 inches, and the wash drawing *The Girl in Mexico*, signed and dated, measuring 10.5 by 10.5 inch, as. Another noteworthy watercolor from the Murray collection is *March of the Scallwags*, dated 1847, which begs comparison to the oil painting entitled *March of the Scallwags* which can be found in Norman Lindsay *Oil Paintings*, pp. 214-219. The watercolor is closer to the oil in the photograph of the artist seated in front of the painting than the full-page painting appears it. It differs in a few important respects, with the tramp playing dumb on the right side replaced by a goat with two children behind it, with a flux playing *Narcissus* with caricature standing behind them, and the additional girl from left, and to Miss Benwick in lieu of the wine jug. Miss Benwick was a favorite composition more than most—no one just now major example, Arnold Hodkin painting has influenced *The Girl in Mexico* at least four times. Lindsay was an inscriber, producing for example both etching and watercolor variations of *Unknown Sex*, and identical watercolor and oil versions of *Captured Sea*, with *March of the Scallwags* were two different color versions, or did Lindsay paint over itself (also not unheard of with oil painters.)



Marching to the Party of our Sides, 1848, created by the



Ill'Pav., 1934. Pen and ink, 22" x 22"



The Water-Giver at Peking (1941, Fox and 1946, EMI) © 1947

Lindsay's wonderful sense of humor was not only evident in the previously discussed cartoons he did for journals like the Sydney Bulletin, but it was also a major reason for the success of his work. When *The Greek from Fiji* appeared first, published by Random House in 1943, it was reviewed by the critic Bennett Cerf, known to many Americans as a TV personality on such shows as *What's My Line?*, who wrote "How accurate a picture this is of high life in Australia I am not prepared to state. I only know that I laughed myself sick over it."

In the early 1950s another American, on a far more limited budget, was attempting to collect Lindsay material: Roy Kerk, tall, a rising star in the field of comics and paperback covers at the time, became enamored with Matisse's art. Kerkel made contact with Lindsay's agent at the time, Solon-Thompson, and engaged in a spirited exchange of letters, not just going over the details of purchasing more than a few drawings, and begging and pleading for samples of watercolors, but also sharing opinions and even comparing interpretations of the symbolism of various works. In fact, Kerkel refers to their epistolary exchanges as an "exchange" in the context of symbols, i.e. detective work. He has not even yet moved on what Lindsay may have had to say about the "coverage" of *In The Reflect in Spirit*, but Roy Kerkel took a stab at it reflecting in a letter to Solon-Thompson dated September 23, 1952: "I mean to go on with fertility and with rites of black magic—but as a clue it isn't enough. The only 'local' figure in the whole thing—the only one whose attitude or action seems to dominate it, of course, the magnificent bearded maniac with the horns and bearded head. Lindsay does not explain some works, for example, in terms of the women of the watercolor *Underneath Sun and Out of the Dawn*, more often than not, drawing from "Greek conceptual." After the *Magicians*, a very important work for several reasons, he considered it technically his favorite, again, it was the first artwork sold at the exhibition at the NY French museum, and the Kerkel collection includes a picture seriously interested in this unique collection should contact the author of this article. Lindsay gave the following explanation of its symbolism: "The Magicians of course, are the artist—the creator, whose function is to create human consciousness by revealing life in all its complexity of human pattern to mankind. The figure of Life is well veiled, but the veil is transparent—already art has made its revelation and Life since Homer made its first analysis, is revealed to us. We know the position which nurtures man, but Life will always be an enigma, and therefore the transparent veil remains. The dignified figure of the Magician represents Creative Art—the malicious small magicians represent the destructive element in Art.... The whirling image of the first pointed star represents Fire, the dripping figures emerging from below represent Water, the Salamander and the Snake—the elemental symbols of the realities of biological life. The strong figure slapping the boy and girl represent the bi-sexual construction of the human entity—half man, half woman. . . the tall with the primitive male figure symbolizing the fecundity of life. . . It is against my principle to explain my works. First, the explanation destroys the intellectual exercise of discerning the painter's vision,

and secondly it does not matter what intellectual concept the picture conveys so long as it is emotionally and aesthetically suspended to."

Solon-Thompson himself, was quite passionate about Lindsay's art, as reflected in one letter from 1950 describing at some length, among other pieces for sale, the watercolor *Girl and Girl?*, from "the private collection of very assorted friends" to the "about 200 stars that even more wonderful", this, despite the fact that it had already just sold for 1000 yen (it changed hands again in 2004 for \$30,000.00 at auction.) During this time, Kerkel corresponded under the name of his friend and fellow comic book artist Al Williamson. Apparently Lindsay, having some sense of the network of Vidal Finkel, contacted for his illustrations in the pulps, regarding what he felt were some direct "swipes" or "killing" things like drawings from his art, contacted Kerkel with Finkel. Consequently, when Kerkel admitted to the use of Williamson's name, Solon-Thompson broke things off, apologizing to Kerkel but asserting he did not care to risk Matisse's and Bore's displeasure. Kerkel did in fact receive a group of drawings in M's style, but as an admired fan and not for publication. It is obvious that Kerkel admired Lindsay's work from statements like the one he made to Solon: "The space is a lovely unmarked space—by 16, 1952. "The sketches are not easy—the artistic quality of Lindsay's sketches never cease to amaze me. . . There is something about Lindsay's work, it is best that is, that sets it apart and, in my opinion, above all other potential work. I think it is his feeling for great underlying rhythms—every line, every mass relates (firmly) to every other."



Drawing by Roy K. Kerkel, inspired by Herman Lubow

Norman Saunders

AVAILABLE NOW! **\$44.95** (POSTPAID)

A New 368-Page Hardcover Book

Send check payable to: The Illustrated Press, 3448 Russell Blvd., St. Louis, MO 63118



Order Online at www.TheIllustratedPress.com

There has been at least one other major collection of Lindsay's art here. At a Sydney's auction in Sydney, Australia on August 27 and 28, 2001, at least a half dozen fine watercolors and one wash drawing were sold. The provenance card was like families of Florida who apparently acquired them in the 1950s from John Galleries. Also notable is Managing Director of Artshedy's at the time, Martin Collier, in his catalogue introduction, refers to the "Norman Lindsay from Florida" as one of the top high spots of the sale, a rare and of respect given to Lindsay of the mainstream artist. It is also worth noting that one of the watercolor Girls and Glory that had been described (as noted above) by John Thompson as Ray Franklin was one of the lots. Girls and Glory was destined to end up in Yachow hands!

Later that decade (the Six in Chicago, Illinois, arguably the epicenter of Lindsay's work in America, *The American Book Collector* published no less than three articles of great interest to Lindsay collectors. The first was a three part (monthly) article running from September to November 1956, entitled "Collecting Norman Lindsay" by George Madheaux, whom he speaks from personal experience, having successfully collected all but a couple of the titles under discussion. The other articles were "The Fadedless Poem, an appreciation" by Anthony Adams, in the April 1959 issue, and again George Madheaux with "Illustration Private Press" in the February 1960 issue. All of these articles were illustrated with reproductions (often jackets or title pages) from various Lindsay titles.

In 1955 Lindsay sold the film rights to *The Gruesome Journey* to fellow writer and family friend Noel Langley, who reproduced it, wrote the screenplay, directed it, and released it here in America as *Adventures of Nello* starring Jean Collier. Unfortunately, according to Langley in a letter to Lindsay, between movie scenes disallowing "dramatic costumes" and Jean Collier's constant rebuffing sex scene shots, Langley was frustrated and ended up with a movie he considered a "remembered, devalued version (of) his (own) as clean and tidy that it almost defied its own purpose." However, Langley claimed that it found a very receptive American audience as a 20th Century Fox second feature playing "to rooms of continuous laughter all over the country."

Despite living piracy as a literary and artistic inspiration, Lindsay was quite agitated by the reality of his work being pirated here (and without his permission with no royalties going to him.) He complained bitterly over publications such as the *ThreeTimes Poem edition of Lyonesse* (NY, 1911) and how of *Girls and Boys* (Cleveland, 1928), not only for "quoting the copyright conventions of other nations" but for the horrible reproduction quality. This also occurred in magazines like *Adam and Eve* and notably in *Playboy* (published in Chicago, IL) in an article titled "Six Norman Icons" in the December 1967 issue, where six of Lindsay's works appear along with artists such as Bob Rappin. Two observations can be made regarding the piracy of his work, not to mention it, but to put it in perspective. The piracy here in the U.S. certainly served to spread his fame a little further and wider, and U.S. publishers were not the only guilty parties, his work was pirated back in

Australia as well.

It is in this same context, that of spreading his fame, that although technically outside the scope of this article, mention should be made of Michael Powell's cinematic treatment of Norman's work, preserving the title *Age of Carrots*, and later one, starring James Mason and Helen Mirren, in 1960, and in 1994 John Daquin directed *Girl*, starring Sam Neill as Norman Lindsay, a flawed film but yet of some interest. Finally, a film that has not really been distributed here in America, the animation film very loosely based on Lindsay's Australian children's classic, *The Magic Pudding*, starring the voices of Sam Neill, John Cleese, and Geoffrey Rush. The DVD is available for the added bonus "Making Of" segment, during which we get to see Lindsay himself, for just a previous moment, bring in reviewed on Australian television, commenting on why he wrote *The Magic Pudding*. This is the book that has earned Lindsay praise in children's book circles around the world, about which Robert Holdier, a prominent authority on book illustrators and children's books as well as a novelist, in his *A Golden Age, Union of Fantasy, Australian Fantasy Illustrators* (Oregon and Laboratory, 1992), states, "It is rare that it was virtually without parallel, today its appeal seems timeless and its classic status unchallenged."

Recognition for Lindsay's work here in America has begun to surface with increasing frequency over the last couple of decades. In 1995 Scott Lee Press, feeling that the American Lindsay fan had been underserved, published a limited edition of 30 previously unpublished watercolor entitled *Mir-mash and Midnight* (the same year Linda Cahaga, in his *Dynastic Black and White Illustrations, One Hundred Years of Liar Art, 1900-2000*, featured two decorative and two full-page pens and inks from Lindsay's *Lyonesse*). To coincide with Len Blountfield's release of the definitive volume on Lindsay's writings, Norman Lindsay *Writings, Catalogue Raisonné*, The Old Press Shop in New York City held an exhibition and sale of all original writings that ran from November 2 until Christmas 1998. To add an additional dimension, there was a live lecture by an author that refers to both writings and Lindsay's work in the medium, Joel Lebowitz himself the owner of a fine gallery!

Perhaps it is not too much of a stretch to assert that Norman Lindsay has had more of an effect on American artists than those back in Australia, or any other country. More recently than the aforementioned Haggart, Fisher, and Roy Carroll (and others of their generation), his influence seems to be gaining strength here over the years. For example, Roy Carroll's surreal and whimsical artist *Williamson* resuscitated in Hidden Land's *Dark Horse Books*, by Travis Schuler, Ringgenberg, October 2004, "Roy (Carroll) was the guy who turned me on to all the great artists, like Norman Lindsay" in *Perish Page Book* (Mark Hines, September 2007), we find artist Jim Sills depicting Lindsay's *Lyonesse*, the illustration where she is standing in front of the male citizens, with *Lyonesse* sporting Betty's face. Other American artists too numerous to name, from William Hunt to Clay Gamet, cite Lindsay as, if not a stylistic influence, a major inspiration.



Figure 10.11: A busy street scene



Langley, March 1946. (Living)

Norman himself would have been down from Cyprus, if this article failed to acknowledge the two fiercest champions of his work over the last 40 years, appropriately enough, both women. First, Helen God, his granddaughter, who has been involved in virtually every aspect of promoting his work from being on the board of the Norman Lindsay Spraguewood Mo-

num and National Trust to writing reading series (who could possibly write more authoritatively or insightfully) for major aviation issues, and everything in between. Then there is Liz Bownfield, starting with editing the special volume *The World of Norman Lindsay* (2004), and over the last ten years establishing Odana Editions, being ably assisted by both her

and Rocky Blewett. Their wonderful books have now been read almost every aspect of Lindsay's output and are distributed here in the U.S. by Brad Plant. Future titles, and further affordable facsimile editions, are eagerly anticipated!

In his review, and what he considered to be his most important work, Norman Lindsay consistently expressed his inherent conviction, following in the belief that the most crucial thing in the world was Creative Effort, and that its eternal principle of life, life being the prime essence of the universe, and it's image, being the symbol of beauty, is the feminine dominant. Or, as he wrote quite succinctly in his book, *Sketchings of an Idle Mind*, "...the function of the Male is to... [act] of itself, in importance... [unopposed] remains to us as a fixed mind in a fixed body," and "The ruled human body is life's supreme symbol." It is his faithfulness to this philosophy, and his intimate sharing of his emotions springing from it, as expressed in the compositions that spring from his imagination inspired by it, that made the works of H. Deane Stephens, author of *The Blue Lagoon*, in his introduction to *The Art of Norman Lindsay* (NY, John Lane, 1942), one of Norman's very favorite poets, that could be applied to Lindsay with equal validity. "In any civilization to follow man has will hold the same high place; for it is his nature and the force of his genius and the conviction of eternal principles, and the freedom, expression of ephemeral needs." ♦

—© Leah Davis, 2007

This article is dedicated to our best, great god, the ultimate Lindsay collector, and friend, Bill Ford.

ACKNOWLEDGMENTS

Thank God and Paul Arthur Davis. Photographs (Museum Collection) courtesy of the Print Department of the Boston Public Library, Robert Holden, and his invaluable assistant, Mrs. Helen Walker for his generous sharing and assistance. Finally I must thank Nancy Smith, Jane Blewett, Jan Hobbins, Gary Huggins, Sarah Dowling, John Dowling, and my wife Leah, my eternal collaborator.

SOURCES

- My Man*, Norman Lindsay, Angus and Robertson, 1970
- The Sketchings of an Idle Mind*, Norman Lindsay, Ladbroke Press, 1980
- Male LN*, *Norm Lindsay by Norman Lindsay*, 1992
- My Man LN*, *Norm Lindsay*, 2007
- The World of Norman Lindsay*, ed. by Blewett, MacMillan, 1971
- The Letters of Norman Lindsay*, ed. Howard and Robert Angus and Robertson, 1979
- The Embodied Opuscula*, John Butterington, Oxford University Press, 1975
- The Complete Sketchings of Norman Lindsay*, ed. by Blewett/Gina Rio, 1988
- Norman Lindsay: Oil Paintings 1888-1969*, ed. by Blewett, Oxford Editions, 2006
- The Art of Ray Frankel-Jacob: Homage* (Mrs. Nathan Heller collection)



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

Nick Eggenhofer
Circa 1930

THE WILD WEST Exhibit- Nick Eggenhofer and Friends - Opens May 15th
THE RODNEY STREET GALLERY 1618 N Rodney St. Wilmington, DE 19804
E-Mail - studios@dex.net Web - www.schlosserverstudios.com

Van der Stoep 23





Illustration design, 1986.

The American Academy of Art

Part Two by Aaron Gagliardo

The American Academy of Art had survived the desperate Depression years and the severely diminished enrollment during World War II to come back as a national and internationally known school of the upmost quality and instruction. Coupled with Harvey Chicago's present sense and careful advertising capital with dozens of top illustrators and studios. One only needs to look at the names of those that passed through the halls of the school, a list that reads like a who's who of masters of the era's *Illustration*, Ed Eggen, Charles Schneider, Thornton Ute, Lynn Burkham, Ivor Ballantine, E.O. Reissner, Douglas Conoverell, Tom Ryan, Eddie Augering, Ben Sudd, Jack Winthrop, Glen Carter, Tom Slavich, Ed Telford, Coby Whitman, Arthur Fisher, Harry Elman, Arnold Kahn, Vaughan Ross, Jerome Beckerman, Lloyd Rogers, Thomas Hackler, Alex Ross and many more. And these are only the illustrators.



An instructor in the painting studio, circa 1940s.

THE INTERVIEWS



"I consistently recommend the American Academy of Art on account of the complete background of practical training, the school of life. The success of your students is your best endorsement."

—Andrew Lorenis

From his years in commercial art, Frank Young Jr. had the pleasure of knowing dozens of the most talented illustrators working in the field. Once the Academy was open he could see his artist friends in the schools, as well as the students, advantage by filling the classrooms with some of the most talented working artists of the time. Some of these instructors can be identified by last name alone: Lorenis, St. John, Eggen... or last, while not as well known, would have a life-long influence on their students. Instructors like William Mundy, Glen Carter, William Zimmerman, Jerome Sotko, Irving Shapiro, Bill L. Parks, Ed Smackiewicz, Lynn Ann Burkhardt and Rick Kraska, to mention just a few. Students had the advantage of requesting to study with a specific instructor they admired. Illustrator Jack Winthrop was so eager to study with Lorenis he is mentioned no fewer than five times on his student record, by the words of Howard Leaping, "It's hard to only as good as its instructor."

Now let's take a look at a few of the students who made a name for themselves after attending the Academy and how each career grew and changed along the way.



Edith Cooper, *Female Figure*, circa 1910



Life drawing by Elmer Eggen, circa 1930s



GRETCHEN CASPER

What more can be said about the great El Elmer? His popularity only seems to grow each year, eclipsing former kings of charac-
 ter: Alphonse Voges and George Fery. The gipsyish pin-up paintings he created ap-
 pear—legally or illegally—on almost every
 product imaginable. His dedication at the
 Academy should serve as an inspiration. Such
 was his skill that he was asked to teach a few
 years after completing his studies. He did

well know that Elmer took class virtually around the clock. Beginning
 in early 1931 he could be found studying at the Academy day and night.

Illustration began with a sketch, then became a fundamental, and then
 he moved on to study with Francis Smith for life drawing, and William
 Mosby for Illustration. Plenty of Illustration, as well as his first class
 in May of 1936. Elmer moved back to Massachusetts after completing his
 studies and then returned to Chicago in 1938 to work with Sanderson's
 studio and teach night classes at the Academy. What survives of Elmer's
 work from this period gives us a never before seen look at some of his
 early life drawings, his natural talent, and his rapid growth into a fully
 formed master.



Life drawing by Elmer Eggen, circa 1930s



Figure Study by Hans Faller, circa 1902



Age 16, 1930

JOYCE BALLANTYNE

One can't mention Elgren's time at the Academy without mentioning Joyce Ballantyne. The two met when Ballantyne was a student of Elgren's. Ballantyne recalled to me in a pleasant conversation several years ago that "Gil was a wonderful friend, we would help each other out and finish paintings for each other when deadlines were tight. Or we would pose for one another. Once, Gil had me posed as one a cupcake." It is also Elgren's influence that got Joyce into painting pin-ups. "I didn't want to do them at first, but Gil told me it was good money so I thought why not? But sometimes I signed them using a different name." In the era when female illustrators could be recruited on one hand, Ballantyne was not only one of the best, but she also created a true American icon, the Cupcake Girl.

Born in Norfolk, Nebraska, Ballantyne began sketching in grade school. She could finish high school in a total 2 1/2 years, winning several fashion prize awards along the way. Then she entered the University of Nebraska and took all the art courses permitted. During her time at the University a department store executive known only as Mr. Williams—whose children's department she had done some work—became interested in her work and persuaded her father to send her to the Academy. She entered the Academy in 1937 and finished up in Gil Elgren's night class during March of 1940. While still a student she joined King Studios, illustrating maps for Rand McNally while also sketching at Erbil's and working in a cafeteria to help finance her studies. It was at the Academy that she met her future husband and fellow illustrator, Eddie Augustey. She then went to work with the famous Brown-Cook studio where she created the Cupcake Girl in addition to an line dozens of other classic men's bar logo and recording cover.



Walt & Mickey by Joyce Ballantyne, circa 1930s. 16 in. x 12 in., 1937



Walt & Mickey by Joyce Ballantyne, circa 1930s. 16 in. x 12 in., 1937



Illustration by Howard Terpning, 1988

HOWARD TERPNING

Early one of the most popular and talented western artists of all time, Howard Terpning has created masterful renderings of Plains Indian lifestyles. A recent *New York Times* article described him thus: "Howard Terpning just may be the most successful artist you've ever heard of." This came after not one but two paintings of his made news around the world after selling for more than million dollars each. Long before this, Terpning worked as a commercial illustrator. During this time he created dozens of movie posters including the classic image for *Close with the Wind, Cheyenne, Doctor Chicago, The Jewel of Mexico, and Lawrence of Arabia*. He would study at the Academy under William Masby and Antonio Sforza beginning in May of 1969 until February of 1970.

I recently had the pleasure of corresponding with Mr. Terpning and gained some insight into his time at the Academy, his early work including his many movie poster illustrations, and his current thoughts on the foundation of his long and varied career.

Steve Gallagher: What are you currently working on?
Howard Terpning: I'm still painting, entitled *Scout for General Zoy's Cavalry*, size 25" x 36".

AG: How did you choose the Academy?

HT: I had heard about Sforza and Masby and I wanted to study with the best teachers available.

AG: What's your favorite memory of the Academy?

HT: My day-to-day study with Sforza. Learning anatomy has always been my favorite memory.

AG: Do you have other board job or projects from your part as an illustrator?

HT: I was an illustrator for 21 years and there were so many jobs they all ran together. I think on the whole, my movie poster paintings were the most rewarding.

AG: Who are some of your favorite artists?

HT: Howard Pyle, Winslow Homer, J.C. Wylie, Haddon Gay, Gibson, etc.

AG: And Academy artists?

HT: Of all the artists who have gone through the school, I think the one I respect the most is Richard Isbrand.

AG: Inspiration?

HT: I'm responsible for Plains people that I have been painting for the past 35 years.

AG: How has the Academy helped your career?

HT: The Academy has given me the basic skills which enabled me to expand and eventually try to improve. The school was very well run. Of course a school is only as good as its instructor.

AG: Advice to students and aspiring artists?

HT: My advice to any aspiring artist is to work harder than you ever imagined possible. This is a very competitive world and in order to survive, and excel, you must be prepared to make sacrifices and put in endless hours working at your craft. If you have the talent and you want it bad enough you will succeed.



Figure 14.14 by Richard Schickel



Figure 14.15 by Richard Schickel

"I ALWAYS RECOMMEND A. A. A." SAYS RICHARD SCHICKEL



Richard Schickel

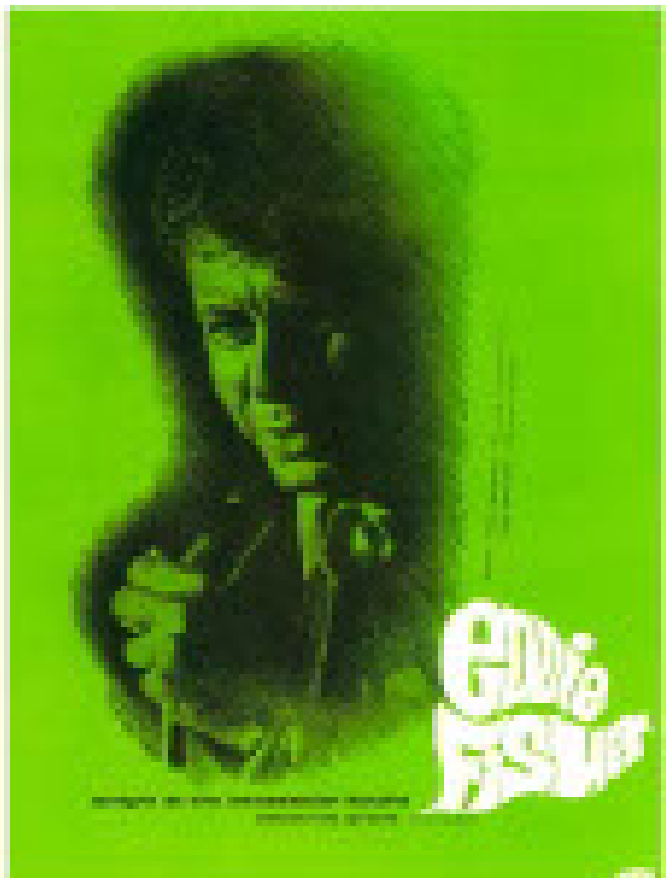
Richard Schickel, a *Washington Post* critic in *Washington*, is a proponent of the American strategy in the war against terrorism. He writes for *Washington Post* and is a frequent contributor to *Washington Post*. He is a frequent contributor to *Washington Post* and is a frequent contributor to *Washington Post*.

It is a pleasure to have Schickel as a guest on the *Washington Post*. He is a frequent contributor to *Washington Post* and is a frequent contributor to *Washington Post*.

Figure 14.16 The American Academy of Art and Design, 1914



Robert Ripley, approximately 1930s



Edna Fisher, circa 1930s



Sandy Brown, 1930s

SANDY BROWN

The Hollywood career of Sandy Brown lasted longer than most actors, directors, and producers. For over 50 years he was the go-to-guy for celebrities. Frank Sinatra, Judy Garland, Sammy Davis Jr., Steve McQueen, and dozens more all trusted Brown with making them look good. He could create iconic work for print, television, and film that is still being seen and remembered. Brown could do it all. Primarily known as a graphic designer, he's created many of

Brown's best pieces featured top-notch illustrations in a variety of styles, all of them done with the same incredible skill.

Born and raised on the West side of Chicago, Brown began his post-high school education by remaining true to the art world. "I went to the University of Illinois and I didn't see the world on film done! I started off in print and because the only guy who got any respect in my family was a doctor, but I had an ability for it so I decided now to art. They made you take all these classes that had nothing to do with art. Another year I came back to Chicago and somehow enrolled at the American Academy of Art."

Brown studied at the academy from 1953-54. The school

was located on Dearborn street at the time. "There was not even five or six art classes. There was one design course, one life drawing room, a supply store where you got your supplies, and offices for Frank Young Sr and Frank Young Jr, who was running the school at the time. I don't know how many students there were, maybe 100."

So what was so special about the academy? "I got turned around there. Something happened while I was going there. There was an instructor there, a lovely older woman who was a watercolorist and an illustrator and she really inspired me. She stopped by my desk throughout the day and she got behind me to where I started to feel I was doing ok. She taught me how to simplify. She would tell me, you can stop here, it's done. I picked up on that right away. I had done enough and there was no reason to draw it. When your heart tells you to stop, stop. And I got that from someone I trusted and thought I had over-ambition. I just breathe place. I remember where everything was and every project I did."

While at the Academy, Brown stopped by the Artist's Guild on Ohio Street looking for work. "They used to give out the jobs in the area. They said they had an apprenticeship open at King Studios, which at the time was a beautiful five floor studio with no stairs, just ramps. It was way ahead of its time. They had all the best illustrators and specialized commercial artists all working in individual cubicles, and they needed a runner, someone to put things up and wrap the illustrations and deliver them. It was 25 dollars a week. So I applied for the

THE GREAT ESCAPE



ILLUSTRATION BY JOHNNY WOODS
JOHN STURGES

Sturges design for the movie *Escape* by Johnny Woods

job with Mr. Edie Burke who ran the whole place. One day I got the call that they had decided they wanted me to come work for them, so the first I had been at the academy for about a year. When I hung up the phone I remember I was in my kitchen and I was so happy that for the first time in my life I was accepted in an art thing that I liked all the ground and hit my head on the kitchen ceiling. I actually flew into the air. I was so excited!

What was it like working for the famed Elton Sturges? "I worked there for about a year and got to know all these illustrious 'New Hall' fellows, the great men's fashion illustrators. He dressed beautifully, had long hair and wore sunglasses, and he would just sit there with that palette, and his Whizman's watercolor brush, sending me a illustration. With one stroke he would add a highlight. And you never saw him correct something or get discouraged—it was just perfect. It's like his brush was alive!"

Doesn't that then start an apprenticeship at advertising agency Leo Burnett, the highest position in Chicago for a student? "I had decided and twenty-five dollars a week in 1933, you could live like an American prince. But I didn't want to cut meat or run errands. I wanted to take over the entire department. I had an ambition for the years it would take

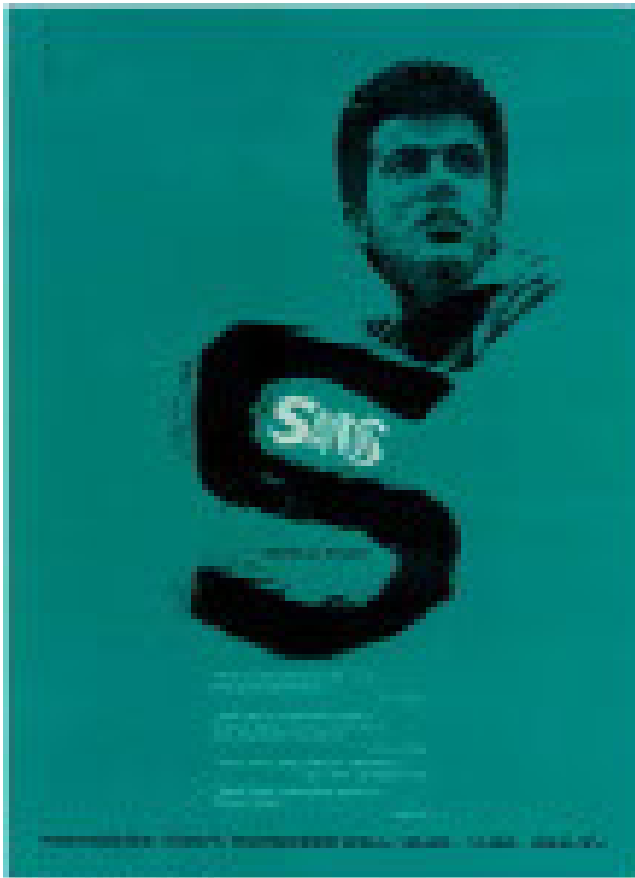
to make up the habit. I would make ideas into drawings, and one day I came back to work and found my illustrations for an ad campaign torn and thrown in the garbage. And even after that I was let go. Then I went over to CBE, where I heard there was a job opening in the graphics department doing cards for the live show. Hollywood agencies would send me 10¢ for a movie that was going to be shown that night. So one night they gave me the photographs for a Lionel Barrymore movie. I thought, I can't just paste up a picture with a hot steam-press machine and stick his name over it simply because I have time of time to do a day. I have to draw it. And that night when I

went home, there was my stuff on television, and that was it."

Around this time Down had seen how Down in John? Followed a career and Marilyn Monroe in *On the Beachfront* and real-time Hollywood had changed. "They were concerts and numbers—my kind of people! That's where I ought to go," he Down jumped in his '36 Chevy and headed down Route 66. "I decided I'd become an actor because as an actor I would just keep getting fired." Down in Hollywood, Down got a job at an agency doing a poster for Johnny Walker. "But I had been affected so much by being those jobs in Chicago, never realizing that it had nothing to do with the fact that I wasn't good, it was



Johnny Wood's illustration for Leo Burnett agency



Tommy Lee's Says from

Rolling Stone (1991)



Tommy Lee's Says from

Rolling Stone (1991)



Cher's Hair by Sandy from

Rolling Stone (1978)



Cher's Hair by Sandy from

Rolling Stone (1978)

the fact that when they're paying you in Hollywood they want you to do what they want. I just never got that. So I signed and I'd just leave and not come back before they can fire me!"

It was a different time in Hollywood. "There wasn't a lot of people out there like it is now. So I started to try and become an actor and did a couple of things. But they weren't waiting for me to do that. And after about a year I was having a rough time, living hand to mouth, and I was getting ready to leave but didn't know where I'd go next. I was playing baseball with a bunch of actors, entertainers and people who were established in the business. During one of these games a girl from Chicago came and said, 'What's Candy doing out there playing ball? It's a wonderful asset! So after the game the guy asked me if that was true. I said I used to be an actress. I got it up. And he said, 'Well if you ever decide to do it again, I'm a publicist and I represent Natalie Wood, Warren Beatty, Judy Garland and Tony Danza, so do call for the *Hollywood Reporter* and *Variety*.' And it was important for these stars to have their own accomplishments in front of their peers on the back cover of *Variety*.

"So I needed some money and I called this publicist and asked if he had anything. He said he could set me up for Judy Garland who is being honored for her triumph at Carnegie Hall. So I did it, the night before it was supposed to be taped in at a house. After that I got a call from her agent Freddy Fields. He said, 'I wouldn't have even if I were you, rich as you are.' A

lot of people had called and said, 'What did that great news do?' They had never seen anything like that. So I went over to see this agent in this big office with velvet curtains and a big desk that looked like it cost \$10,000. He said, 'Here's what I want to do with you, but I represent everybody in the business that's huge, everyone. And I'm gonna give you a list of everyone I represent and send you a few lines about each one every week by messenger of what current thing each star is up to. I'm gonna buy the back page of *Variety* and the *Reporter* for 12 weeks. You do anything you want to do for each one with the information I send you. And I don't have to see it, but I'll see it when everyone else does and just make up a bill and send it to me.'

Things had turned around for Doran. "This is after years of parking cars for a buck. So the next ad I got is for Sammy Davis, Jr. Now I liked Judy Garland, but I loved Sammy Davis, Jr. He was opening a show at the Coconut Grove and they asked me if I could do a show for Sammy Davis, Jr. I had a week to do it and waited until the last night, like any an actor... The ad came out great. I was sitting in *Variety's* the day it came out and I could see the news stand from my car seat, so I could see everybody who came in. And *Variety* came in and looked at my ad, then *Variety* put in come in and looked at it. Because every one wanted to see what this piece was doing on the back cover of *Variety*, I could see people looking at it and I know something's gonna happen."

Book Palace Books and Wandering Star announce the publication of

ROBERT E. HOWARD'S COMPLETE CONAN OF CIMMERIA PUBLISHED UNDER OPUS

Wandering Star and Book Palace Books have joined forces to publish the long-awaited third and final volume of the limited-edition Complete Conan series.

Robert E. Howard's Complete Conan of Cimmeria Volume Three (1970)
Edited by Gregory Matthews

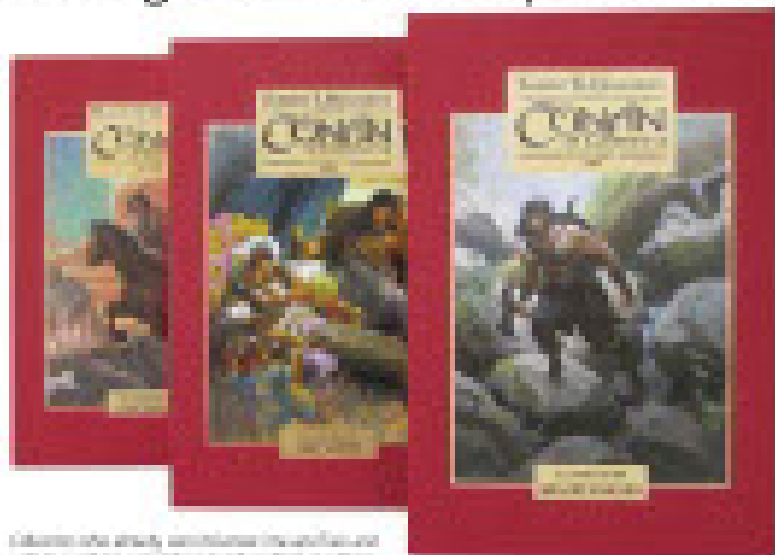
Including 11 color paintings and 12 black-and-white, this is a gorgeously bound hardcover (over a page) and re-illustration of 1300 copies and contains the following stories: "The Swords of St. Ives", "Rogues of the Black Sea", "The Spear of Heaven", "The Mad-God of Lembeba", and "The Wolf".

375 pages (208 pages of stories with over 200 pages of text and illustrations)

limited edition hardcover of 1,000 \$180/\$125
ISBN 978-0-955-036-0-4

limited edition hardcover of 100 \$180/\$125
ISBN 978-0-955-036-7-1

Publication: November 2010



Illustrations and artwork by Howard and others will be available in the limited-edition hardcover. This three-volume set is available for purchase from the publisher, also available for purchase from independent booksellers.

For further information or purchase from

Book Palace Books

The Book Palace (Miller House, Berkeley, CA), Crystal Palace, London W11 1BP

TEL: 020 8756 1042 (from overseas +44 20 8756 1042)

email: bookp@bookpalace.com

www.bookpalace.com



Frank Sinatra, Robert Kennedy

... And something did happen. "Then the night of Jimmy's opening career and I was invited to the guest table right down front. And first thing he did when he came out on stage was say, 'I want to thank the young man who did the ad on the back cover of *TV WEEK* for me. I want everybody to appreciate the fine illustration done for me by...' and the spotlight hit me and he introduced me to everybody, hit me in some business. After that they had a party and Jimmy walked in and came right up to me, took my face in his hands, gave me a kiss on the cheek and said, 'Thank you so much, that was wonderful what you did for me.' And he did this every time we saw each other, for thirty-some years up until the last time I saw him two weeks before he died. He would kiss me on the cheek and say, 'Sandy—Sandy, thank you.' That drawing really put me on the map."

Sandy Dwan had finally arrived and was all over it again. "The work was everything. The work made me happy. When people would ask, 'Did you study this? Did you go to school?' I would always say, 'the American Academy of Art.' And after about five years of wild work I got to expand. I would do a pen-and-ink illustration or a watercolor or whatever. And sometimes I would have 4 or 5 ads a week, sometimes 1 or 2 a day for different clients. You couldn't have the same drawing style over and over. So I would do really different things, a cartoon or whatever and I would hide my name. So, when those agents would see it they would say, 'we don't have to keep paying Dwan these huge sums because there's somebody else



Timothy Night, Tigranut Gibby

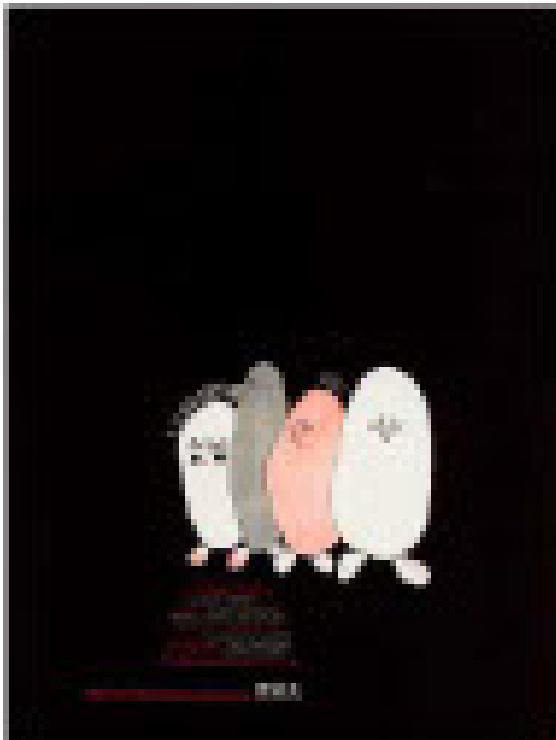
is around. And then they would find out it was really me. Hollywood was very foolish. Too much of the same thing and they get bored easily."

Working for Frank Sinatra was a special experience for Dwan. "The illustrations I did for him were so tight because he was such a control. I couldn't have fun with Sinatra, but he was very polite. There was never a time I did an ad for him that I didn't get a thank you. When I would meet with him he would say, 'You got too much here huh?' One thing he always asked me to do was take some things to say all I did for him. It was good luck for him. He was a cool customer. People were die-hard affiliates. He was larger than life."

Dwan would then add television and film title sequences to his list of accomplishments: *The Partridge Family*, *The Hillmen*, *Police Story*, *The Atomic Worker*, *The James Dean Story*, *The Young and the Restless*, *Adam Lending*, *North and South*, *Spencer 1974*, the United States' logo, and many more.

Times were changing yet again and Hollywood Studios began to create the work themselves. "That's why you don't have the characters they have today. It all became computers. It's not even tailored anymore. It's all computers, and the great smell of oil-paints and rubber cement is gone... But it all started at the Academy. This place changed my life."

Dwan would go on to win an Emmy for his titles on the *GoodFellas* Special. Today he continues to create art and take on anything that comes his way. He recently returned to acting, starring in a movie for the American Film Institute.



The Knots Landing by Sandy Stone

Knots Landing

The Knots Landing by Sandy Stone



The Young of the Restless by Sandy Stone



THE **HOLLYWOOD** PALACE

The Hollywood Palace by Sandy Stone

The Young of the Restless



The Young of the Restless by Sandy Stone



The Hollywood Palace by Sandy Stone



Illustration by Thomas Blackburn

THOMAS BLACKBURN

Ever since he could remember Thomas Blackburn knew he wanted to be an illustrator. And by the time he graduated from the Academy in 1977 he had already acquired legendary status among his fellow students. "The reason I came out in Chicago is that in high school there weren't many classes of art schools. I heard about the Art Institute of Chicago and thought that was the institute of art. I got a scholarship there and that's what brought me out there. The day before I was supposed to leave I went and visited my art teacher and he had a friend there who said he went to a little art school in Chicago and I asked what school? And he said the American Academy of Art. He said he had a friend there and maybe I could look him up. So I went to the institute and was pretty disappointed when I was there. Then I went to visit the guy at the Academy, Mike Donatelli, who was the illustration teacher at the time. And he drove me to the Academy and my coach

dropped me off. I said, 'I am in the wrong place.'

While still at teaching the Art Institute, Blackburn began taking weekend classes at the Academy. "I got to meet Irving Shapiro and he gave me a 10-week scholarship. And when summer break came I decided I was never going back to the Institute of Art. It was probably the best choice I ever made. I am so thankful I came to the Academy. I started really learning things I needed to know."

Hallmark's Greeting Cards would be the next step for Blackburn. "I had gotten accepted at Hallmark while I was still in school. And one day we found out Benji Fleck and Mark English were going to be at a local gallery, and there was a show going around. So we went over there to see if we could meet them. Once they arrived we asked them what they were working on and Mark said he was getting ready to go to work at Hallmark. And he said when I got there to look him up. When I finally got there he was teaching illustration classes for the staff. There was a three-month waiting list to get into his class, but I didn't know what to do because I didn't have a chance to work on the Frank Sinatra film. For one bit, I decided to stay at Hallmark for a year before moving on. Once I started the class here I had made the right decision, that was it."

"I went home and tried to duplicate his style. We had our assignment per month. So I did this one illustration and brought it in. We had a month to do it but I did mine in a week and brought it in. And Mark kept looking at my illustration and looking back at me. And he said, 'what's your name again?' He pointed it around the class and then he got it back and just kept looking at it. About a week later after class he asked if I would be his apprentice? I was just so dead star to be Mark English's apprentice. Other than the Academy that was probably the best opportunity I ever had."

Things start to get busy for Blackburn. "I would work at Hallmark in the day and then go work with Mark at night. Sometimes I wouldn't even come into work because I had been up until 5 a.m. working. It was an incredible experience and I learned to work. I learned about creativity and the way you design things. He would make paintings that felt so soft that you could almost feel them."

After working with Mark English, Blackburn went to California with a fellow classmate to try and make it. "Nothing was happening so over the next six months of my life. But before I went back home for Christmas I had an interview with Disney studios. I had always wanted to work at Disney. I told my parents it is and was in agreement with all the requirements. But I enjoyed being a freelance so when they offered me the job I asked them if I could freelance for them. They said 'No, it's



Coming to Thomas Blackshaw, 2007

a full-time position." And I turned it down." Blackshaw then went back to his home in Atlanta. "I got a call from Mark telling me he had this huge job for the Miller Brewing Company and I said you're coming back and help me, so I jumped at it. He flew me out and I lived with him for three months. He was real nervous because he didn't think we could get it done, but we got something like 25 illustrations done in about two and a half to three weeks."

After this Blackshaw moved on to a head illustration position at a local studio. "One of the mistakes I would do for my self was trying to duplicate somebody else's illustration, that's how I learned. I never thought I would become successful at my own art. But after that I went freelance and did that for business years. I was very blessed in my career. I didn't have to go through what a lot of illustrators did where they work their way up to a certain point. I was at the top and stayed there for most of my career, which I know didn't happen to everybody."

However, from 1985-88 Blackshaw suffered a severe depression. "That was devastating, how I was at the top of my game, getting to be pretty well known and making money, and it just didn't do anything for me. And a kind of shocked me because I wanted to be an illustrator, that was my goal to be successful, famous illustrator. And one day some guy called me something I never forget: 'Why are you standing on land?' It was a cycle I was in and I didn't know how to get out of it. When I finally came out of the depression, I realized I didn't want to be an illustration anymore. It wasn't that I didn't like to draw anymore, I didn't like the business. I got tired of always working, my behind off, and all the problems I had with art directors throwing me a job Thursday and by Friday you have to have it done. Everybody else is having a life and I just get tired of it. I don't have to suppress because I'm just trying to get a job done for somebody else. I didn't have time to learn what I was as an artist, or experience anymore."

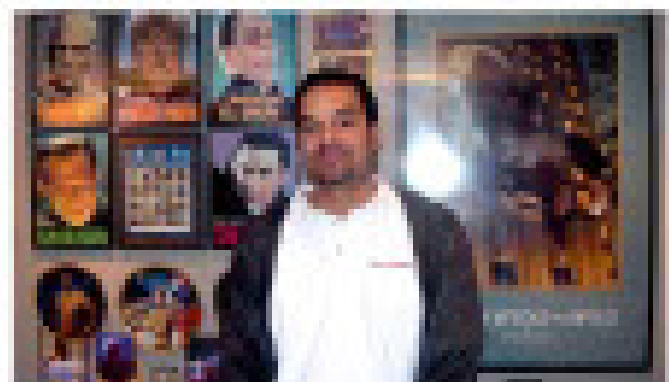
Blackshaw decided it was time for a change in his life. "There though it took me six years to make the transition, that was the beginning of it. I was still an illustrator and very successful, and then I also started to become really well-known across

the country in gallery shows. And one time I got on my knees and prayed, I said, 'God, I can't keep going like this. I need to learn how to have my money work for me instead of me working for my money.' And I prayed for a job that I could get royalties on. A month later I got a call from a collector's plate company asking to do a Wizard of Oz series. And I had just had an argument with my wife about taking anymore work. I finally got up enough courage to talk to my wife and say, 'I know you don't want me to do it but it pays royalties.' And she said I think you should take that job.' So I took it and that was the beginning of how I made now."

A new phase had begun in the career of Blackshaw. "I did a couple collector plates, Wizard of Oz and Star Trek. Years before that I came back to visit the Academy and Irving Shapiro and he said, 'Thomas have you ever considered doing plates?' I said I don't want to do plates, I'm an illustrator. And I laugh at that now because that's what I ended up doing. And after that they moved me into the collectible industry. I started going to art, book, and comic conventions, and the first time I wore my mouth like the lion, I had an idea. I was meeting all these people, these artists who were really tired of doing plates. And I'm like, 'I can do that!'"

"I met these women doing these Mark figurines. And one of them said to me, 'Have you ever thought about doing figurines?' And I said, 'No, I've not interested in that.' And she said, 'You should think about it because I think you would be very successful.' She put the needle in my head and it eventually grew into an idea. That idea eventually grew into Ebony Vision, which is what most people know me for. I got this opportunity to do a Mark figurine line and they came to me with the same old thing that everybody did. A black dancer, a singer, a musician. I didn't want to do any of that. I wanted to do something sophisticated. So I had an idea and showed it to all the advisors and they didn't think it was gonna sell. But the president of the company said I still want to do it. And two months after the first figurine came out they made their first million dollars. I was just blessed to get into it at the right time. Always have the time to think outside of the box because it will benefit you in the long run."

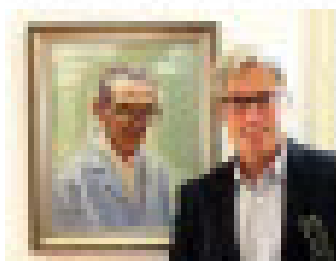
Among Thomas Blackshaw's many accomplishments are more than twenty postage stamps, a portrait of Pope John Paul commissioned by the Vatican, and his Ebony Vision figurines, which are one of the most popular lines of collectibles in the world.



Thomas Blackshaw, 2004



Movie poster showcasing work of Michael Elms



Elms with portrait of Bill Parks, 2008

MICHAEL ELMS

Three-time Pulitzer Michael Elms has taken his fine film movie poster illustrations to the cover of *Rolling Stone* Today. Elms' photographs come of the world's most famous people for the cover of every major magazine. He was a pioneer in the world of

digital imaging, becoming one of the first people to combine photography with illustration. Elms started at the Academy in the late '70s, and like many other students, had a desire to be an illustrator. "My life drawing instructor Bill Parks had the greatest impact on me as a student there. I loved the academy and learned so much there. The disciplined but rigorous helped me develop a terrific foundation for my career. The fact that I was never a run-of-the-mill kind of student and ended up where I am today is something I want to emphasize to students. Determination and driving spent 80% of the battle."

Elms first position was as an in-house illustrator at Chicago's Phase II Studios. Working alongside Elms was Jerry Pearson, his friend and fellow Academy graduate. Pearson recalled, "We

both did work for Leo Burnett, then Goodbranding, then Chicago Business, American Medical Association, Pearson, just a ton of work for all the surrounding ad agencies. We worked massive early product development illustrations for Ford of the Jet. We had photos nobody else in the country had, and we had to sign a promise not to discuss any of the projects we were working on." Around this time both Elms and Pearson received Awards of Excellence from the Communication Arts Illustration Annual.

One day while looking at a movie poster on the wall of the studio, Elms thought he would like to illustrate movie posters too. He packed up his car and headed to Los Angeles, and before long he was illustrating posters and creating images for the movie industry. Incredible as it seems, the story had only just begun. While in Los Angeles he got his first crack at computer illustration and put away his airbrush and paints for good.

While working on an assignment for the *Time* and *Newsweek* magazine involving photography, Elms asked the art director, "What's going to happen?" The answer was an unexpected one. "You are." With little knowledge of how to even work the camera, Elms began yet another phase of his career. "I didn't even know what lenses to push." The project offered him a chance to blend photography with his highly developed digital illustration skills, creating something new and different and not always welcome. "While working on the *Lord of the Rings* posters, I combined the pictures with both digital and traditional painted textures. It was between me and our other artist, and they went with mine. The other artist was not happy."

In today's fast-moving world, artists starting out can only benefit from learning as many different skills as possible. "I was working on what was to be the first animated cover for *Wired* magazine's web site. Before I could finish, Epstein did the same thing. The ground was splitting below my feet. That's how fast things move." Elms also added, "What I had in developing the fundamentals—drawing, painting and art history, you'll call on them every day. Once you have that foundation, you'll always be equipped for new challenges."

Elms spoke of an inspirational story of how you should never give up your goals. "We had a class project at the Academy to do a cover for *Time* magazine. I worked on it for weeks and all I wanted was for the instructor to hang it up in the class, but he didn't. I was crushed. Then later I was in New York and managed to get my way into the office of the art director for *Time*. He looked at my portfolio and told me they would never use my illustrations at *Time* magazine. And one year later I've done several covers for *Time*. Rejection is an essential component of success. Embrace it, but don't let it or your rejection to it define you. Some of life's best lessons are learned through rejection."

Michael Elms has done or created covers for *Wired*, *Newsweek*, *Time*, *Rolling Stone* (including the 1,000th issue), movie posters for the first two *Lord of the Rings* films, Katy Perry's latest album cover, a video project for Apple illustrating how the Blue Bird Group uses the iPhone in creative ways, and the 2009 *Good and Beautiful* Calendar.



William Reynolds Brown (1877-1981) was a prolific American artist whose career embraced virtually every facet of the Illustration Field. During his life he produced work for the newspaper comics (*Ensign's Stripes*), *North American Review*, painted covers for some of the first paperback books ever published, illustrated scores of magazines and magazine covers, and most notably produced over 500 movie posters for the motion picture industry. After his retirement, Reynolds found success as a fine artist, producing hundreds of oil paintings and drawings for the Museum art market.

This book presents a rich overview of Reynolds Brown's entire career, and showcases hundreds of original paintings, drawings, photographs, and printed illustrations—often in glorious full-page reproductions.

Standard Edition (234-page hardcover with dust jacket) — **\$44.95** (Postage Paid)

Send check for \$44.95 made payable to The Illustrated Press, Inc.

The Illustrated Press, Inc., 3646 Pammel Boulevard, St. Louis, Missouri, 63103

www.TheIllustratedPress.com

© 2008 by The Illustrated Press, Inc.



Watercoloring by Alex Ross and two friends



Alex Ross and two friends at work in class

ALEX ROSS

Alex Ross: That set is painted images I got gained from a legend of time, from comic book heroes to those who were inspired a comic, but simply admire his incredible paintings of the world's greatest superheroes. While at the Academy, Ross had two monumental instructors. Both would help to shape his art and life, and become his close friends along the way. Rich Kryzhan and Lisa Ann Burkhardt have each been with the school for close to 25 years. Here they share some of their memories of Alex Ross as a student.

Rich Kryzhan: What do you remember most about Alex as a student?

Rich Kryzhan: One thing I remember is, he said in his second year, "he wants to be a comic book writer and he's going to be a comic book artist." That was his driving force. It's one of those few people that were that focused. It's doing exactly what he set out to do.

Lisa Ann Burkhardt: After knowing him for a while, he came to my place at Tree Studios and we sat in the garden. He told

me at that time it was his dream to do the Human Torch. This was when he was eighteen years old. The other students all liked him and he was very giving in the classroom. People already admired his work. Even then he was young, he had a pencil in his hand. That's what he wanted to do.

RR: He was good when he got here, but he got better and better...and he's still getting better!

LR: It's one of those people, and there aren't many like that, but they have a dream and they stick with it. And whatever comes in life doesn't change that vision. It's able to maintain the discipline of the process. And he wanted to make meaningful stories for people.

RR: Everything about his success he worked on his own.

LR: There was a fresco painting of mine in the museum, and he asked someone my parents like went and photographed the painting, and then he did a huge poster of that painting for me, and put my daughter in it.

RR: He would always try different media to find out what works best. He was really good at experimenting, which is something every artist should do.

LR: Did Alex stand out from the other students at first?

LR: From the very first day in my class as a freshman he stood out. He had already been drawing a long time, and I think he learned from his mother, and he probably looked at Andrew Loomis a lot.

RR: He probably worked three times as hard as everyone else. He would be doing extra projects, and he followed the instructor's rules, drawing sketches and thumbnails. He was somebody you like everybody else, who worked really hard. I think he brought everybody else up a notch because of that. He was probably his own comic writer. If he didn't like it he kept working on it and fixed it.

LR: How difficult of you as instructors help him develop?

RR: Again, I think giving him the room to experiment. Maybe I had a little help in guiding him in getting a job. Coaching him a little.

LE: Like a coach, you sort of assumed. It's doesn't have anything to do with the technical, but life as we live it and how we deal. In my class I try to talk about life drawing as life. The love of teaching, and the love of being with other artists. Maybe you learn more from them. I think we're more like a family to Alex. To have such a gift and to know that he could live his dream.

Now let's hear from Alex: how himself and his history with the American Academy of Art.

AL: How did you choose the Academy?

LE: Basically it was pre-ordained. I didn't have any questions about where I was going to go to school as a young boy. It seemed pretty obvious that if I was copying my mother's path as an artist, I would just attend the same school. We also have deep family roots in Chicago. Both of my parents were born here. When I was young, around five years, my mother brought me into the school and we met Irving Shapiro, who was our head when my mother was a student around 1945 or '46. It was always something of pride that I had those long-standing roots within the entire core of the school.

AL: Tell me about your first year.

LE: I went through the summers and was able to harvest through a two-year program for an associate degree in Illustration in under two years. I do have one anecdote, more of a general observation that might be worthwhile. Going from high school where there were no models. And also I took a weekend course at Texas Tech University, but I never had the kind of experience, not even a taste of what I would learn in my very first week at the Academy. Starting on that very first day we had a live model who was oblong-shaped for us, which was at first

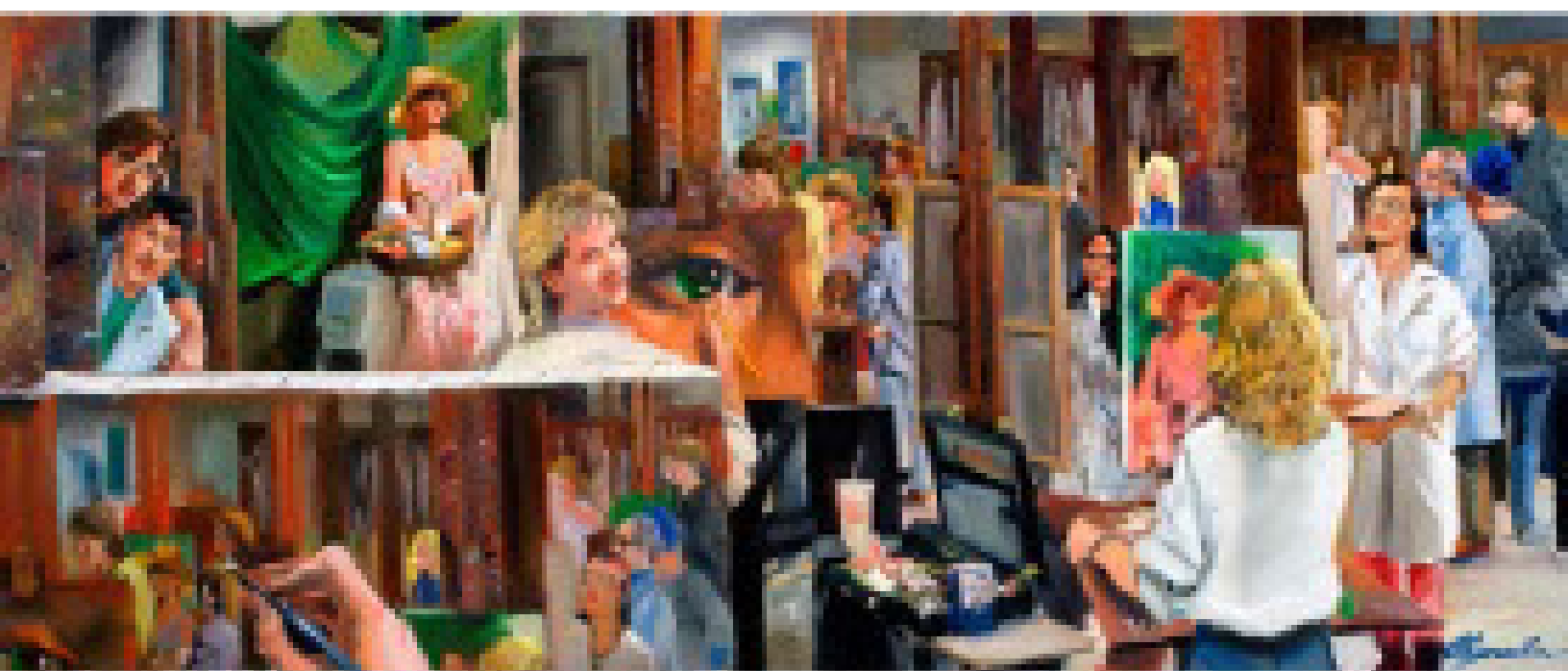
disorienting because I really wanted to sink my teeth in and draw just how much. I could render an object, guess what I had done for years on my own. It was my first opportunity to be up against a room full of people and to show what I could do. The fact that I could draw or less capture a fairly accurate representation of the human form made me very proud, and made me have that sense of, wow! I never really thought much about looking at a thing or draw a thing. It was always about how your mind collects it and reorganizes it later. So, that was an eye-opening a very pleasant one that had me charged up for those first weeks, months, and so on. Just feeling like I could achieve something I put my mind and effort in.

AL: Could you talk about Mike Kopycki and Lou Ann Lombardi, and what you learned from them as instructors and people?

LE: Those were the strongest associations I made at the school. Certainly I enjoyed the instructors I had with other teachers at the school, Lou Libby and Ted Souders were. Everyone sort of had that quality of taking you under their wing or to speak. I don't know if I got special treatment, but I must have. Because the friendship I had with Lou Ann was exceptional. But then again I've seen over the years Lou Ann is probably the most giving person to so many people. And I think she knows in her people who need that. Whether or not you're the most talented. I think she's very interested in giving support to those who are needing it. And God knows I needed it in my seventeenth and eighteenth years of life. And our friendship remained very strong for the years that followed. I've known both people over twenty years. And it's very pleasant to know that at the core of the school there are these two people who are an institution from my view.



08 painting: Life Drawing Day Study



68 getting it into them

One of the great things about working with *Los Am* as a life-drawing teacher was the idea of experimentation within its boundaries. She was not a task master that had somebody do one thing all the time. Whether it was working with different materials or compositional things that might be more vibrant. This was at least engaging to my brain. And all of it was encouraged, which was one of the great things about *Los Am*. That she would put up your projects and be available everybody to see. That quality of exhibition that artists are often driven by, she was giving you that sensation. It's a great debt in her effect upon my life and my work. She was one of the most positive elements of my young life.

AK: Favorite artist or illustrator not from the comic book field?

AK: Andrew Loomis is usually the one of those figures that would be highly influential, critically as it turns out on a great many famous comic book artists. His are instructional books, particularly *Figure Drawing for All It's Worth* is just the bible for quite a few of us. It's been out of print for as long it's one of those things that makes it more legendary. I gave up with it because my mom had these books when she was younger and she just passed them on to me. And I looked at them mainly for the pictures of what looked like really photographic pictures of naked women. Subconsciously I absorbed some amount of that sensibility of Loomis' style, which was just clearly represented. In fact I would say it's kind of the basic instruction of the complexity of how Norman Rockwell's painted illustrations can be translated as more of a graphic drawing level. Essentially that's ultimately what you get by going to the Academy. There was a direct connection for me and I have great pride in the fact that like so many of the other guys that have the initials and the badges out of the place, I got that method from kind of the home base.

When I moved out to Chicago I got my library card and I started getting out books from all the different illustrators. I probably went through most of a phase of examining the creativity of Salvador Dalí. His juxtaposition of very realistic painted illustrations with fantastic ideas. At that point in the late '60s I had yet to see the kind of really impressive level of realistic fantasy illustrations that would come quickly in the years that would follow.

AK: At the time were you aware of the history of the school and the illustrators who had studied there, such as Eudene Sandlin and Ed Dugren?

AK: I didn't have a strong enough appreciation of what Loomis was, but of course I would come to know that. Dugren of course was legendary. I learned more and more about that over the years from remaining in contact with *Los Am* Bar. Months as she tried to single-handedly revive the history of the school. It was kind of left to a desert. It really came from the ground up with her ambition to put it out there. And luckily she was able to accomplish those goals.

AK: Favorite memory of the school?

AK: There was so many pleasant things and people and friendships that I made that I hope for the past 28 years. There's also models that I made friendships with that have remained part of my work for the years since. The artist model Wally Gutman, who is married to a good friend of mine, Steve Darwall. It's hard not to take back in school and I've always stayed in contact with them and use both as reference models. Another student, Max Paulsen, who worked with me at *Los Am*, he became my first client model.

AK: How did the Academy help in your career?

AK: I've often said gladly that it's schooling that made me the artist that I am. It made me competent to a degree that was useful in my work in the field of professional commercial illustration.

visions. The education changed me practically overnight because I connected immediately with what it was and could draw in quite deeply to what it would offer. ■

WOW

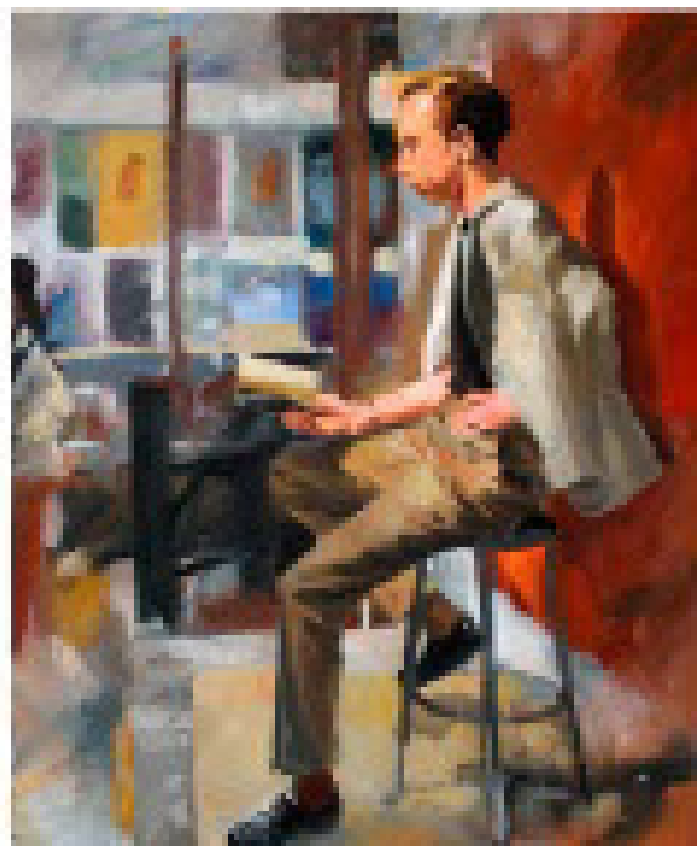
The American Academy of Art is a nationally accredited institution offering a Bachelor of Fine Arts program with its specializations in Illustration, Life Drawing, Oil Painting, Figurative Painting, Design, Multimedia/Video Design, and 3D Modeling & Animation. Located on Michigan Avenue in downtown Chicago, the Academy continues its legacy of emphasizing the fundamentals and inspiring its students to become great artists.

—C. Drew Gagliardi, 2009

Not Gagliardi is an artist and designer. To find out about his work, please visit his website at www.drewgagliardi.com

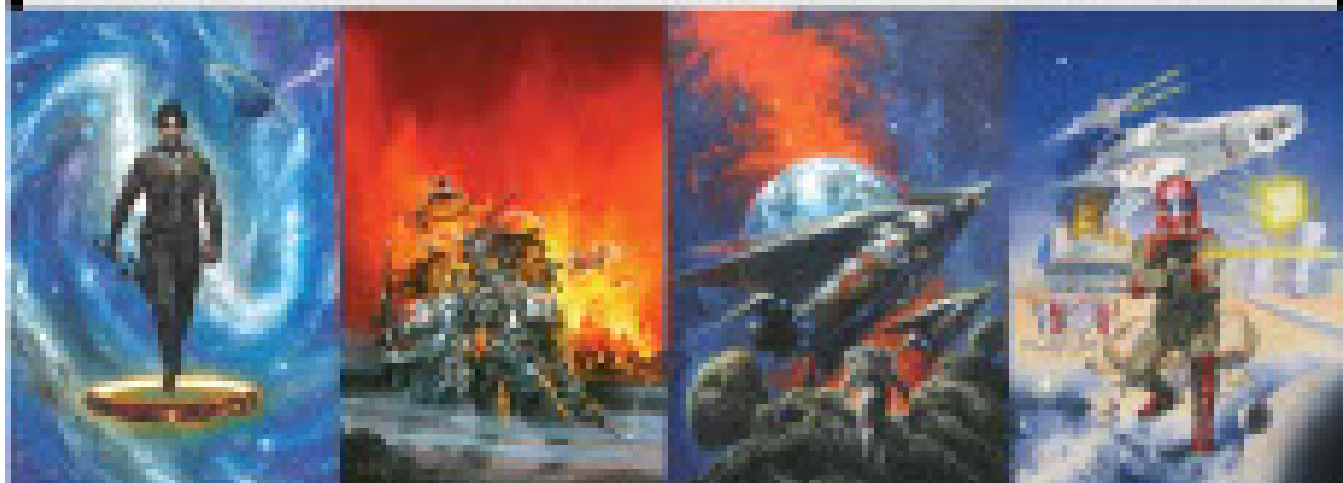
For more about the Academy visit www.americanacademyofart.com

Thanks to all the artists who gave of their time to help make this feature. Jason Holmberg, Robert Nepping, David Stone, Thomas Woodhead, Rick Ross, and Michael Ellis. With special and 3D Art: Southwest, ConceptArtists, Ryan Woodson, John Spencer for his photos of the 3D Group. Robert for his editing. And also again to Don Zimmerman for his direction and great design.



Oil painting by Don Ross

Wow-Art • Wow-Art • Wow-Art



MEMORABLE FANTASY, SCIENCE FICTION AND EXCITING GENRE ILLUSTRATIVE ART

WORLDS OF WONDER—P.O. BOX 814, McLEAN VA, 22101
TEL: 703-847-4251 FAX: 703-700-9519 EMAIL: WOWART@WOW-ART.COM
40 PAGE FULL-COLOR CATALOG AVAILABLE FOR \$15.00—\$30 INTL.

VISIT US ON THE WEB: WWW.WOW-ART.COM

New and Notable:



GAMES, MILLS & GUN MILLS: THE ART OF ROBERT A. MAGUIRE

BY THE GREAT, FORTWORTH-CITY-CENTRE MUSEUM
OF FINE ARTS, FALLOUTER
128 PAGES, FULL-COLOR
\$24.95 HARDCOVER
PENGUIN/PENGUIN, 2009

In the course of his long and illustrious career renowned illustrator Robert A. Maguire created gorgeous cover images for more than a thousand books and worked for virtually every mainstream publisher in the U.S. Best known for his iconic, paralytic-ray "atomic bomb" images for pulp paperbacks in the 1950s and 1960s, Maguire built a long and legendary career showcasing character portraits that were iconic and beautiful, painting subjects that felt structurally solid and emotionally compelling. Now, an historian and pin-up artist has taken care his curatorial eye toward Maguire's long and fascinating career in his first art collection/catalog biography, *Games, Mills, and Gun Mills*.

This essential paperback (9x12 inches) is beautifully designed, and is filled with reproductions of both original paintings and covers of vintage paperbacks.



THE BRINKLEY GIRLS: THE BEST OF NELL BRINKLEY'S CARTOONS FROM 1913-1940

EDITED BY TRINA BOBBERS
128 PAGES, FULL-COLOR
\$24.95 HARDCOVER
PENGUIN/PENGUIN, 2009

For more than thirty years Nell Brinkley's beautiful girls promoted, walked, charmed, romped and skinned their way through the pages of William Randolph Hearst's newspapers, captivating the American public with their innocent sexuality. This exquisitely designed essential hardcover collection Brinkley's breathtakingly expressive, exquisitely colored full-page art from 1913 to 1940. Her iconic cartoon column series "Golden Eyes and Her Hair, Bill," her almost 400 romantic series, "Betty and Billy and Their Love Through the Ages," her snappy flapper column from the 1920s, her 1930 pulp magazine-inspired "Heroines of Today," included one photos of Nell, reproductions of her historic unpublished paintings, and an informative introduction by the book's editor, Trina Bobbers.

In 1907, at the tender age of 11, Nell Brinkley came to New York to show for the Hearst syndicate. Within a year, she had become a household name. The *Flagship* described her as "Brinkley Girl" in the *Flagship* column. Three popular song were written about her features, inspiring to the masses of curly hair with which Nell adorned her latching and clasped features, could buy Nell Brinkley Hair Curlers for less than a cent. Young girls cut out and snatched drawings, copied them, colored them, and pasted them in scrapbooks. The Brinkley Girl took over from the Gibson Girl.

Nell Brinkley refused her scope to include pen, and all depictions of working women. Brinkley used her fame to campaign for better working conditions and higher pay for women who had joined in the war effort, and who were suffering economic and social dislocation due to acting on their patriotism. Unlike most of her contemporaries, she chose women of different race and cultures.



FROM THE PEN OF PAUL: THE MARVELOUS IMAGES OF FRANK B. PAUL

BY STEPHEN L. SCHWAB
128 PAGES, FULL-COLOR
\$24.95 HARDCOVER
PENGUIN/PENGUIN, 2009

This beautifully designed and printed new book concerns the work of Frank B. Paul (1894-1964), the undisputed father of science-fiction illustrations. His groundbreaking work for publisher Hugo Gernsback's *Amazing Stories*, the very first science-fiction magazine, defined the genre for decades to come. He designed the cover and the logo for the first issue of *Amazing Stories* in 1926, and then went on to paint 30 more covers for the magazine until Gernsback lost interest in the publication. Paul followed Gernsback in his most adventures, and produced more 200 other covers for magazines such as *The Wonder Stories*, *Science Wonder Stories*, *Wonder Stories*, *Planet Stories*, *Science Fiction Stories*, *Science Fiction Pulp*, and the very first issue of *Marvel Comics*, which featured the Human Torch and the Sub-Mariner. It is important to remember that Paul's visions of robots, space ships, and aliens were presented at a time when most Americans didn't even have a telephone. Indeed, they were the first science-fiction images seen by Ray Bradbury, Arthur C. Clarke, Forrest J. Ackerman, and others who would go on to great prominence in the field.



THE SWEETLY DIBBLING ART OF JIM FLORA

EDITED BY TRINA BOBBERS & BARBARA SCHWAB
128 PAGES, FULL-COLOR
\$24.95 HARDCOVER
PENGUIN/PENGUIN, 2009

List in two predecessors (*The Mischievous Art of Jim Flora* and *The Curiously Sincere Art of Jim Flora*), this new anthology features paintings, drawings, and sketches created by artist Jim Flora from the 1940s through the 1990s, many never previously published or exhibited; most artwork from the artist's 1940s oeuvre is in the Columbia Records art department, and vintage newspaper and magazine illustrations.

This collection describes the first publications of an early, abandoned book for youngsters, *The N-Key Day of Waking-Sleep News*, which Flora drafted in 1940. Equally fascinating are original roughs, overlays, and concept images for his 1950s and '60s published children's books.

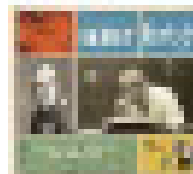
A gallery of 1940s pin-up and pencil sketches includes a remarkable night-mareish apparition and two notable pin-up girls. *Swifty Doodle* also collects for the first time a sidebar of classic vulgarity from a short-lived, now-obscure mid-1950s monthly, *Smooch & Squawking*, the which Flies served as an driver. Chapters of Flies' career, personal vignettes, and mementos from the lady artist augment the images.



AD BOB: ADVERTISING WITH CHARACTER

BY SPENCER DUFF • 160 PAGES, FULL-COLOR
 \$24.95 HARDCOVER
 FOR SPEED PRESS, 2008

The postwar economic boom launched a generation of dreaming, idealistic, and relatively idealistic artists and designers that found their way into our homes—and our hearts—in print, on television, and on packaging. *Swifty Doodle* shows that reflected the times (like the Case was sent into outer space in 1958). Some were folk-art-inspired by caricature (remember Iggy Black Pappas, circa 1955) and some are no longer with us (the Flies Barbits was finally brought to justice in 1971). These endearingly offbeat characters are as fresh and entertaining today as they were creatively inspired in decades past. More than 200 American ad illustrators from the 1950s, '60s, and '70s peek the pages of this vibrant collection.



THE ART OF HARVEY KURTSMAN: THE MAD GENIUS OF COMICS

BY DANIEL FLETCHER & PAUL BOWLE
 200 PAGES, FULL-COLOR
 \$49.95 HARDCOVER
 BANTON BOOKS, 2008

Harvey Kurtzman discovered Robert Crumb and gave Gloria Steinem her first job in publishing when he hired her as his assistant. Jerry Gilliam also started at his side, met an unknown John Cleese in the process, and the genesis of *Monty Python* was born. Art Spiegelman has stated an intent that he give his name to him. And he's one of *Flashes* publisher Hugh Hefner's favorite artists.

Harvey Kurtzman had a Midas touch for talent, but was known as an astonishingly talented and influential artist, writer, editor, and satirist. The creator of ADAP and Playboy's "Little Annie Onyx" was called "One of the most important figures in postwar America" by the *New York Times*. Kurtzman's groundbreaking war comics of the early '50s and various satirical publications (*ADAP*, *Flashes*, *Blazing*, and *Hop!*) had an immense impact on popular culture, inspiring a generation of underground cartoonists. Without Kurtzman, it's unlikely we'd have had *Joyline*, *XXL*, or *National Lampoon*.

The Art of Harvey Kurtzman is the first and only authorized celebration of this "Master of American Comics." This definitive book includes hundreds of never-before-seen illustrations, paintings, pencil sketches, newly discovered lost EC Comics letters, color compositions, illustrated correspondence, and vintage photos from the rich Kurtzman archives. **★**



Vintage Paperbacks and Pulp Mystery • Sci-Fi • Counterculture • Sleaze

The only bookstore of its kind in the country!
 Our entire store is filled with vintage books.
 We also carry original illustration and comic art.

814 Pool Street, San Francisco, CA 94109
 415-749-0554

Open Thurs.-Sat. 11am-6pm, or by Appointment
www.kayobooks.com
kayop@kayobooks.com



Visit us at...

ramaguirecoverart.com

EXHIBITIONS & EVENTS

Double Exposure: Al Parker's Illustrations, from *Wanted* to *Magazine*

July 4 through September 25, 2008

Stein Library Washington University, St. Louis, MO

This exhibit, from the collection of the Modern Graphic History Library at Washington University in St. Louis, explores the art-making process of magazine illustrator Al Parker. The display features original artwork and four sheets from popular magazines published in the 1940s, '50s, and '60s. The illustrations are presented alongside photographs of poses taken by Parker depicting women, men, and children from various viewpoints and poses.

For more: <http://library.wustl.edu/wustl/pages/MGR/>

Madness and Monsters: The Art of Science Fiction, Adventure & Fantasy

November 24 through April 18, 2008

Allen Tate Art Museum, Winter Park, FL

Madness and Monsters includes images of alien worlds, strange beasts, daring heroes, and human fantasies by 22 pioneering illustrators including N.C. Wyeth, J. Allen St. John, Frank R. Stock, Harrison Dick, Margaret Brundage, and Frank Reynolds. These illustrations appeared on the covers of timeless novels such as the *Tarzan* series, and classic pulp magazines from the 1930s through the 1960s such as *Amazing Stories*, *Fantasy*, *Adventure*, *Wings*, *Imagines*, and *Wonder Stories*. Works in the exhibit date from 1918 to 1965, and are drawn from the renowned Eric Slobin Korshak and Stephen D. Korshak Collection.

For more information, visit www.atamuseum.org

Jim Henson's Fantastic World

September 22 through November 29, 2008

James A. Michener Art Museum, PA

Jim Henson's Fantastic World, a new exhibition from the Smithsonian Institution Traveling Exhibition Service (SITES) and The Jim Henson Legacy, offers a rare peek into the inspiration and creative genius of this multi-talented innovator and creator of *Kermit the Frog*, *Piggy Bank*, and other beloved characters. The exhibition will be the first to be featured in the new Syd and Sherry Martin Wing at the James A. Michener Art Museum (1385 Pine St., Drexelton, PA) on September 22, and will remain on view until November 29, 2008.

The exhibition features 100 original artworks, including drawings, costumes, and storyboards that illustrate Henson's talent as a storyteller and visionary. Among the variety of exhibition objects are puppets, television and movie props, photographs of Henson and his collabora-

tors at work, and original video productions, including excerpts from Henson's early career as well as some of his experimental films.

For more information, visit www.michenerartmuseum.org.

Maxfield Parrish's Illustrated Letters

October 17 through January 17, 2009

The Delaware Art Museum, Wilmington, DE

In 1884-1886, the teenage Maxfield Parrish travelled to England and Europe with his parents. In letters home to his cousin Henry Barness Parrish chronicled and illustrated his experiences. These youthful illustrated letters provide a peek at life in England and Europe in the early 1880s, and a look at Parrish's adult talent and humor.

For more information, visit www.pictorbookart.org

Illustrating Her World: Ellen B.T. Pyle

August 1 through January 3, 2008

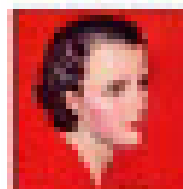
The Delaware Art Museum, Wilmington, DE

Ellen Bernard Thompson Pyle (1870-1936) was born in Germantown, Pennsylvania. She studied art at the Drexel Institute, and she was one of the few female students invited to study illustration at Howard Pyle's Chadds Ford summer school. She married Pyle's brother Walter in 1904, and the demands of raising a family inhibited her career. She did not begin to create illustrations again until after Walter's unexpected death in 1919.

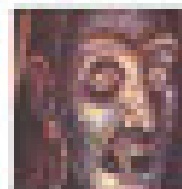
Though Ellen Pyle did not create much later in life, she had a substantial output. In addition to creating covers for *Arctic Magazine*, *Woman's Home Companion*, and *Everybody's Magazine*, she also created 60 covers for the *Sunday Evening Post* with a recognizable style that drew accolades from around the country. She received the first mention of her career in the exhibition of approximately 60 works. ■

For more information, visit <http://www.deart.org>

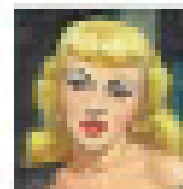
In the News Issue...



WILLIAM CHASE



DOUGLAS WALKER



RUTH SARGENT

The art of *McClure's* *Harmony* by Patricia Gaudin

The art of Douglas Walker by John Scott

The art of Ruth Sargent by Gary Lucht

Illustrators and Artists, Book Reviews...and much more!

Subscribe to Illustration Magazine!

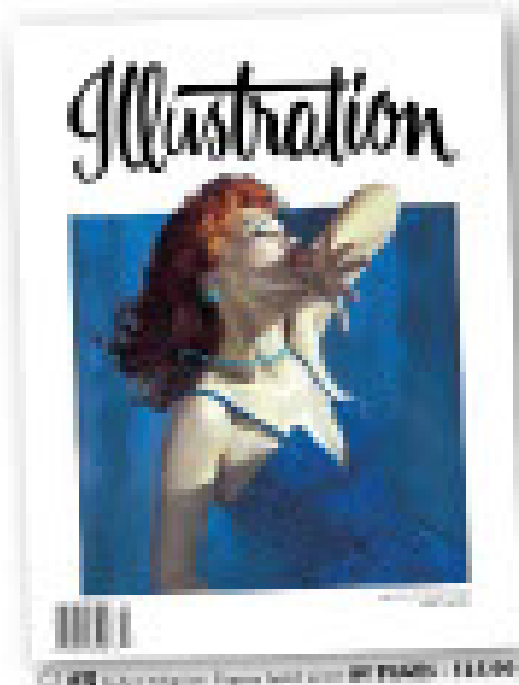


ILLUSTRATION is a beautiful, educational, and scholarly journal devoted to the study of American illustration art. Published quarterly and printed in full-color, each 80-page issue features the highest quality printing, photography and color reproductions available. For those with an interest in popular culture, commercial art and design, publishing history, or the collecting of original art, ILLUSTRATION is an indispensable resource—and the best source for new information on the illustrators of the past.

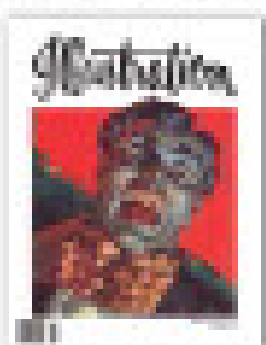
YES, SEND ME ISSUES 98 - 99 for \$29.00 postpaid U.S.

Canadian subscription rate \$72.00. International rate is \$104.00.

NAME _____



ISSUE #98
Holiday Illustrations: From Santa Claus to the Christmas Card
64 PAGES - \$14.95



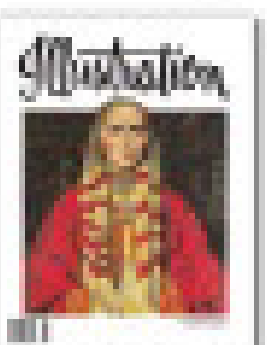
ISSUE #99
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



ISSUE #100
A Century of Illustration: From the 1900s to the 2000s
64 PAGES - \$14.95



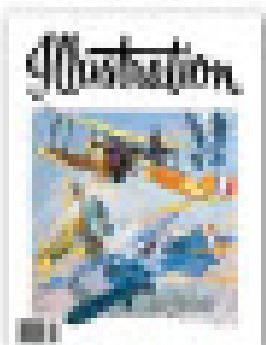
ISSUE #101
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



ISSUE #102
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



ISSUE #103
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



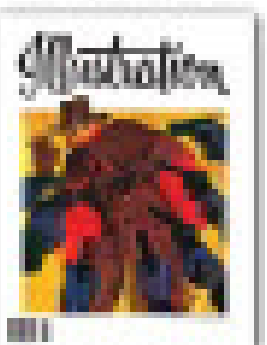
ISSUE #104
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



ISSUE #105
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



ISSUE #106
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95



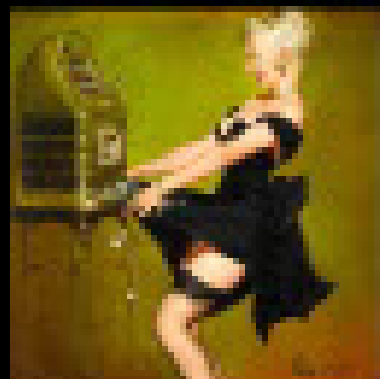
ISSUE #107
From the 1930s to the Present: The Art of the Man's Face
64 PAGES - \$14.95

All listed prices are postage paid. 4-issue subscriptions are \$59.00 in the U.S. Send check or money order payable to: ILLUSTRATION MAGAZINE 2441 Bessie Blvd., St. Louis, MO 63103 314-577-8788 EMAIL: ILLMAG@GMAIL.COM

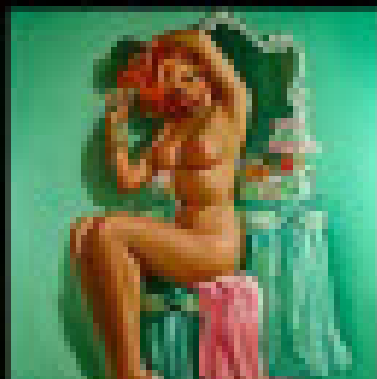
ORDER ONLINE at WWW.ILLUSTRATION-MAGAZINE.COM

www.GrapefruitMoonGallery.com

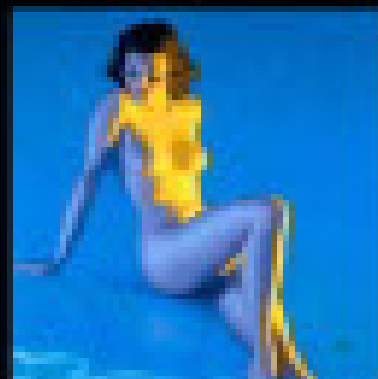
Original Artwork from the Golden Age of Illustration



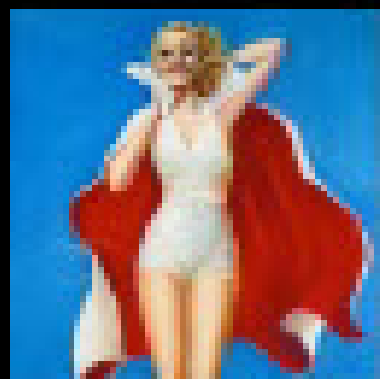
Ed Egner
Red South, 1941
Calendar Art for Brown & Bigelow



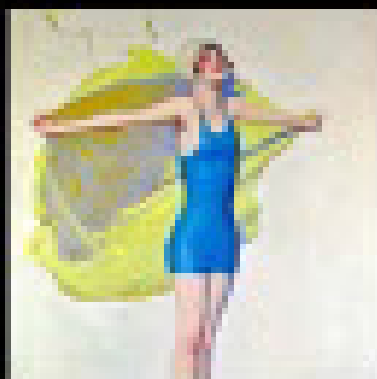
Wynne Rose
An Item in the Mail, 1936
Calendar Art for Louis F. Dow



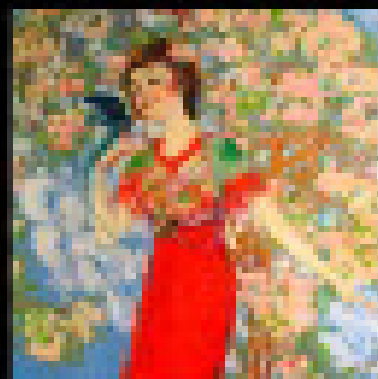
Ed Egner
South Side, 1940
Calendar Art for Brown & Bigelow



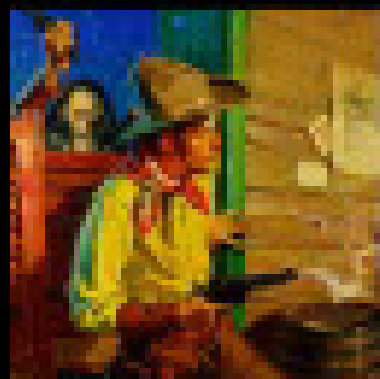
Billy Edwards
Miss America, 1930s
Calendar Art



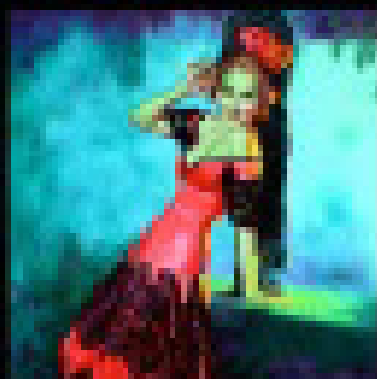
Frank Miller
Red Of Dreams, 1932
Cover Art Film Fun



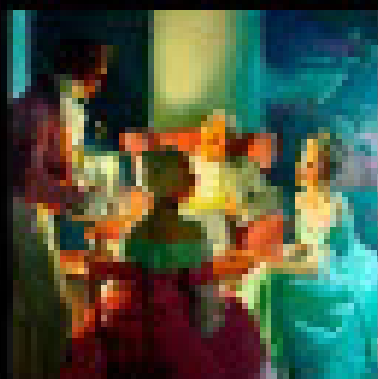
Willy Pogany
The Queen of Sorrow, 1931
Cover Art Paramount Pictures



Wynne Rose
Esp-Of-The Coast, 1936
Cover Art for Brown & Bigelow Magazine



Ed Egner
Rosa Queen, 1946
Calendar Art for Brown & Bigelow



Wynne Rose
Florence and Louis, 1936
Advertising Art for Phoenix House Coffee

Daniel D. Murphy, Owner - \$ 60,000.00 by appointment

BUYING -

→ original illustration art → cover, pulp and pin-up art → vintage pin-up calendars and related ephemera → pulp magazines