

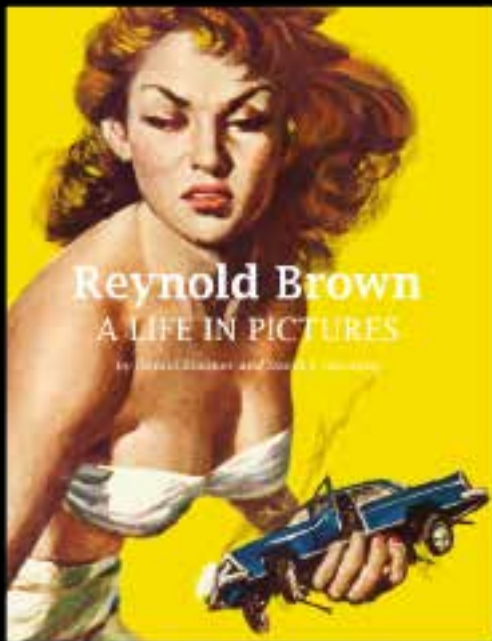
# Illustration



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**Robert A. Maguire**  
(1922 – 2002)

**DANIEL ZIMMER**  
EDITOR, PUBLISHER, DESIGNER  
112.666.6666.DON

**MATT DIMON**  
ADMINISTRATOR

**CONTRIBUTORS:**  
GARY LUKAS

DR. DONALD STOLTZ  
JANERICKSON SHIMMURA  
LYNDA J. FARGUSON  
DANIEL ZIMMER

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Tel: (314) 714-4100  
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# Illustration

VOLUME ONE, ISSUE NUMBER THREE, FALL 2002 – SUMMER 2003

## Contents

- 2** The Magic of Robert A. Maguire  
by Gary Lukas
- 42** Eugene Iverd—American Illustrator for  
The Saturday Evening Post  
by Dr. Donald Stoltz, Ivan Nekrasov, Lynda J. Ferguson
- 50** Lost and Found  
by Daniel Zimmer

## From the Editor...

Welcome to the third edition "issue" of Illustration Magazine! As before, the newly revised edition is a re-enaming of the original publication and contains new artwork, new layout, and no advertising. As such previous issues has proven to be successful, I eventually plan to reprint all of the sold out numbers. As long as you keep buying them, I will keep reprinting them. Thank you for your support.

The first story in this issue concerns the wonderful paperback art of Robert A. Maguire, and is written by Gary Lukas, publisher of Paperback Bookz magazine ([www.paperbackbooks.com](http://www.paperbackbooks.com)). A new book on Eugene Iverd ([www.eugeneiverd.com](http://www.eugeneiverd.com)) by Dan Stoltz has just been published by Dark Horse Comics, and it's a great collection all of you should not only read, Maguire's daughter Lynn also contains a wonderful volume at [www.robertmaguire.com](http://www.robertmaguire.com), where you can buy guitar picks, books, t-shirts, and other merchandise. Check it out!

The second feature in this issue concerns Eugene Iverd, one of the fantastic, over-illustrated from The Saturday Evening Post's Golden Age. Thanks to Dr. Donald Stoltz, Ivan Nekrasov, and Lynda J. Ferguson for their in-depth article on Iverd, a brilliant and often overlooked illustrator. The text of this article was originally prepared for an Iverd book review, and I am very happy to be able to publish this story here for the first time. Lynda received my thankfulness in writing e-mails for this article, and without her there wouldn't have been much to look at. Peter Chapman and Stephen Clark of the Eric Coyne Historical Society were very helpful and allowed me to photograph original paintings from the museum's collection, Eric Coyne was the photographer, and I thank him for working me into his schedule on such short notice and for doing such a fine job.

If you are just discovering Illustration Magazine for the first time, please be aware that there are 26 more great issues for you to discover! Each issue is filled with stories and artwork documenting the history of some of America's greatest illustrators. Don't miss tonight's issue—be sure to subscribe today!

*Illustration Magazine*



Book cover: \$19.99

# The Magic of Robert A. Maguire

by Gary Lavisi

"You can not draw it. If you have ever seen a paperback cover, justifying its Robert Maguire, you know the man makes magic. His work comes through with passion and brilliance in every painting he has done in his fifty-year career."

Bob got his start in the paperback in 1949, and has continued primarily as a paperback illustrator. He also had a very nice short illustrating greeting cards in the 1950s. At present, he is a successful freelance.

"As a writer/interviewer, Bob told me how to get started. "It will be over advertising. I have seen some business men and me to Frank Kelly in the San Francisco League. There was an attitude like a million of people trying to get into his class. But the thing got me right at the top of that list and I went right in, and I was off and running."

Bob began his first work for Titan Publications with cover art for their line of small "pocket" pulps with titles like *Hollywood Detective Magazine* (October 1950), on which he painted his own face in the background (his face was apparent as the larval model). He did another cover for *Jackie Drewes Magazine* (November 1950), this time a gorgeous woman looking back at the reader with a gun. He did three of the eight covers for this pocket-size pulp series. Bob worked for Titan about a year and received \$75 per cover painting.



Robert Maguire at a convention, age 110.

"They were all in the same vein, gave with huge profits, with his coming out of the end of them." Bob says with a smile remembering these early paintings. "It was a beautiful time. I was creating a living without doing a 9-to-5 job. The big deal then was to get into the magazines, it was true. I didn't have experience in the art."

From then on his career blossomed and he would go on to do over 600 paperback cover paintings through his five-decade career. His classic period though, was the 1950s and 60s. That work is revered today by collectors of vintage paperbacks and of fine original art. Bob would return to paperback illustration in the '70s and '80s with a more artistic and classical style which will exhibit his modernist passion for beautiful women in finely crafted art.

One reason for the popularity is the subject matter. To be sure, Bob painted what he was told, according to prevailing tastes of the times and what art directors wanted depicted on their book covers to make a sale in the book store—then predominantly male. However, Maguire was so adept at female images that they have become some of the best and most memorable of them. As Maguire's women are sensual, they create beauty and excitement, and also give a bit of danger. Bob is a master of painting the human form, and he excelled in the image of the most female body, a woman



Illustration by Robert Felt

paperback issue. His stories were full of passion, but somehow down to earth and approachable—though sometimes at your own risk. Buzzing and clapping are two words that come to mind when thinking about Maguire's stories printed during this period.

Maguire's remarkable women appear on cover paintings such as *Death in the Spotlight* by John Dickson Carr (Fawcett Book #2281), where we see a typical Maguire woman standing helplessly before a large desk. It was running out for her! In *Passion for Pain* by Richard S. Prender (Fawcett Book #1842), we see one of the quintessential female brutes, cold, cruel and deadly. Another illustration with still no presence by Nancy Kane (Fawcett Book #1-432). There are only three of the many classic Maguire women. We all have our own favorites.

Another reason for his popularity is his fine craftsmanship as an illustrator. Everything in a Maguire painting fits, all aspects of the painting work, they come together to give us an image that has true impact. Images and situations are depicted with precision, accuracy and passion. You never forget a Maguire painting as you do his paperback covers.

One of their most universal elements is the use of shadows cast by each item in motion: blood, pale faces or plumed hats. Passages are shared with the use of Dan in *Spies Squad* by Samuel Greeney (Ace Book #1-216), or the display used in *M&E* as shown by Ed Street (Ballantine #164).

The textbook image of a male woman looking from the



Illustration by Robert Felt

side of an open page in *Black Opium* by Charles Francis (Fawcett #1-128), is one of his most dramatic and memorable paintings. It is also an excellent comic image, and one of the proudest of all paperback covers.

Effective use of shadows also increases the drama of the paperback image, such as the shadows made by increasing several different points in *Go Dead, My Love* by Eric Ross (Fawcett Book #1-393), as the woman lying in the shadows of a tall cell on the cover of *Double Game* by Vernon G. Ross (Fawcett Book #1-919).

Both shadows and lines combine to create an exciting cover depicting the action about girls in *Shadows* by Cyrilgon Brown Fawcett (Fawcett Book #1-729). These important stories in fact of themselves, separate from the books they illustrate. We want to know what led up to this moment, it was depicted by the cover painting, and what will happen next. That is a key component in great art.

Other examples abound. The close-up of a terrified woman's face superimposed over a dead male body makes effective for the cover novel *The Deadly Secret* by Bruce Taylor (Fawcett Book #1-238). A big red "X" covers the image of a woman on the painting for *The Poison Eye* by Gene E. Adams (Fawcett Book #1-818). Talking to Bob about this cover he said, "The red-ink's ring a bell and you mentioned the big red X. In fact, that was a very successful painting." That cover's layout design used to be the cover painting of *Supper for*

EMMAST  
ROCKE  
G-129  
**35¢**

THE SHOCKING ECSTASY OF THE FORBIDDEN

# BLACK OPIUM

*Claude  
Farrère*



COMPLETE AND UNABRIDGED

845



A Shocking Novel of Teen-Age Gang Life  
in the Slums of Manhattan

# TOMBOY

HAL ELLSON

With an Introduction by  
the noted psychiatrist  
DR. FREDRIC WERTHAM



Complete and  
Unabridged

Simon & Schuster





Ballantine Book 42

novels by Hood Minkusik (Signet Book #1288), another effective touch that adds romance as a minor concern when juxtaposed with a scientific setting.

One of Ballantine's earliest off-cover literary/fable paintings has to be the one used for the cover of *Sassy-Gold* (novel by Alan Knight) (Signet Book #1322). Most of us in a late 'teens-and-early-twenties' class with a guy—and you know she's going to see it. I think it's the ultimate female book image and the ultimate 'girl with guy' paperback painting of the era. Both true. "This one was at the more sophisticated, the single girl by herself. That's where I set up of get a reputation—I'd had one at all—of being able to do a pretty girl, an attractive girl. That seemed to be the name of the game. Artists who can't do pretty women just don't get by as well as guys like McCausin and others. Most male writers are always than men. He has a better sophisticated."

One of Ballantine's cover paintings is the one to call for *Smiley*, a juvenile delinquency novel by Ed Ellson (Ballantine Book #945). This was also the first mass-market paperback painting done for New Gold at Ballantine in 1950. I read that



Ballantine Book 127

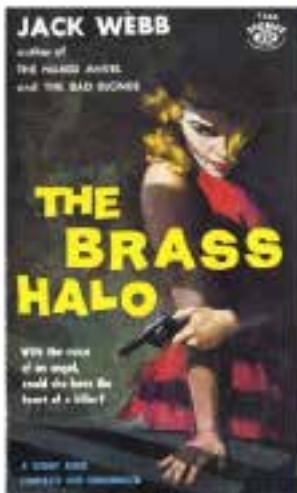
book and enjoyed it. I had an idea what it was about and just tried to do a girl who wanted to be one of the gang. There was a cliché scene off to the side and the book had on rather seriously, nothing—in those days everyone needed. I was trying to create a girl's role."

About the same, a living legend and an artist who collected all over illustration, Maguire remembered, "we just don't honestly appreciate the way that painted and wished we could do as well. His work was also very popular with art directors. The main reason was, eventually, that's what they do. In that matter."

Maguire was a master of giving colors to the book style early on. It blossomed in some of his early Ballantine covers, in his historical cover paintings, and in cover art done for such books as *Farle Clay* by David Douglas (Ballantine Book #1002), whose pages are filled with various social scenes of the day.

When the Ballantine left Ballantine Books to begin his own imprint, Ballantine Books in 1951, Ed's Maguire was one of the artists who did work for the new outfit. "Ballantine





Cover from 1956

Here all the artists that worked the fiction. He asked us to work the lines. The Bureau prohibited us from working the fiction. Under the name, we worked a spywar."

Maggary did some of his most dramatic painting for Ballantine, including two of the famous smoking wrap-around covers for books by *Malcolm*. The justice by (Ballantine Book #2) and *Savior Street* (#37). These did with strap art, juvenile delinquency, and urban poverty themes, and show that he was even then capable of doing fine art in the mainstream. It is rich, detailed and remarkable. He also did cover paintings for *Tales of Two* by *Trudy Danvers* (#8) and *Crossroads* by *David O'Rourke* (#16). This last was unique because it was a dust-jacketed paperback, the only Ballantine paperback to have one. Maggary did the art only for the dust jacket and it is a unique item today.

He also did at least three more smoking wrap-around covers, this time for *Graphic*. Books featured novels in the 1950s. Three include *Savage* by *Charlswagon* by *Marie Per* (#9-11) *Signs* by *John U. Hart* (#6-12) and *The Golden Rule* by *John Gray* (#8-10). This is incredible fine art that



Cover from 1956

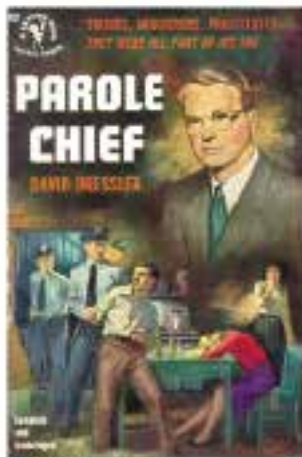
stands with the best of the Artwork.

Perhaps one of his most evocative historical paintings was the one he did for *Justice and Goodness* by *Paul Dean* (Signet Book #119). The cover itself says, "Furious and defiant, cry against in history's most wicked city," and for most the book was actually a collection of Bob's own material.

Bob Maggary is a slender man of medium height, and though he admits to being in his fifties, he appears and talks with the energy and good humor of a younger man. He's an outgoing gentleman, full of great stories from the old days and with a desire to work some of them. He's been married to his second wife for over 20 years.

Some of Bob's favorite paperback illustrations are *Joe Aron*, *Stanley Milford*, *Ray Phillips*, *Michael Hanks*, *Irvin Silver*, *Walker Stapp*, and *Charles Rapp*. Many of these are long-time friends as well.

There are two pages for artwork, and he points what to look, usually for art landscapes and still-lives which he does for his own personal enjoyment. Many of these recent paintings are displayed upon the walls of his New Jersey home and



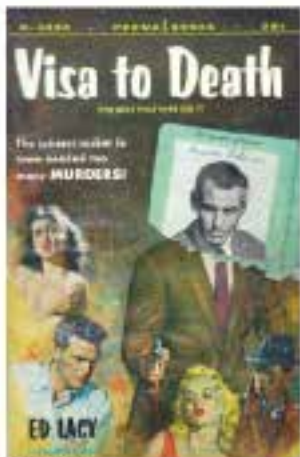
PhotoBook 08 001

They are quite striking. This work shows an entirely different aspect of the artist's preoccupations, as well as his evolution into a fine artist. Beyond Bob has been having quite a bit of success with his fine art gallery work. For that matter, that Bob Maguire serves an career and brings to life his many activities to enjoy.

Bob reads and says, "I've always trying to do a piece of my own work, some-thing that looks like it was done by Deppa."

Maguire's career as an artist reads like a who's-who of the paperback publishing world of the 1950s era. He did paintings for covers on almost every major publisher's product, including Ace, Dell, Dose, Bantam, Pyramid, Bantam, Bantam, Bantam, Bantam, Bantam, Bantam, Bantam. Many of these magazine paintings have since become classic images that have magically transformed into 21st-century paperback books via progress change-over and collectibles. The original paintings—quite frankly Bob doesn't own any of them, he they were kept by the publishers and dispersed over the years into private collections—have become priced like art in and of themselves.

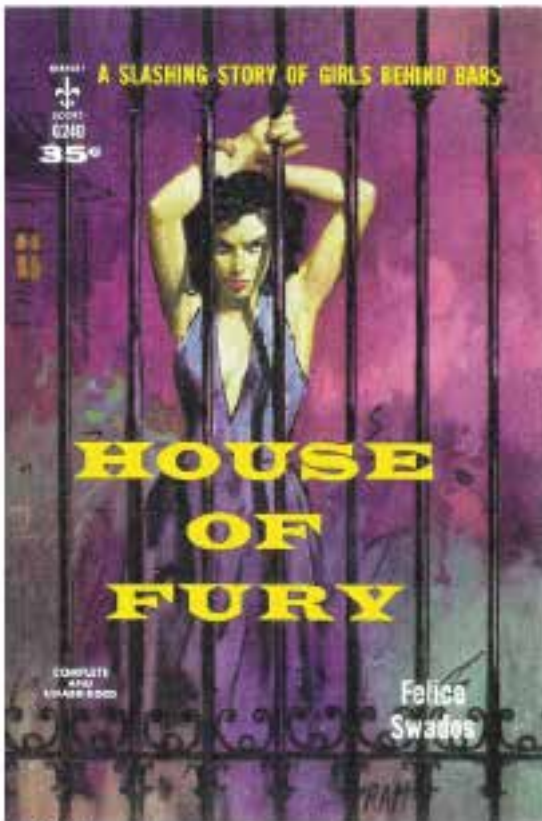
One of Bob's last-kept periods was when he did cover paintings for Signet books in the late-1940s. "I didn't have much to do with Wertheim," Bob recalls about Victor



PhotoBook 08 002

Wertheim, one half of the Signet Books team. The other publisher was Karl Insch. "Karl Insch used to be around and I would see him. He was kind of strict, a little bit on the dip side. He didn't give lines from to other to cartoon, or course we worked through John Lapides, the art director there, and we deal with Lapides very well. Most of us were aware that Karl Insch made a lot of money with Mickey Spillane's books. He also was an art publisher in of classic pieces—the probably didn't make much money on them."

At the time, Signet's "Good Reading for The Millions" motto was a statement to which they seriously adhered, and they published many fine literary novels. They also published the popular Mike Hammer private eye novels by Mickey Spillane, and the "Action" Southern regional novels of Frankie Caldwell. Those both made Signet a lot of money and kept them in business, allowing them to publish more literary works. Maguire never did a Spillane cover painting, though he disagrees because he thinks he would have been a natural for those books. One wonders what he would have done with it. The first few days did do some nice cover paintings for Galberd Signet novels, and his covers are certainly responsible for some of the success of those books and their authors.





Original illustration for Gaily-Glamorous-Young Magazine June 1942. In the back collection of The Internet



Illustration © 1950

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NOV 1951  
35¢

JOHN DICKSON CARR

# DEATH WATCH

ANOTHER DR. GIDEON FELL MYSTERY



COMPLETE  
AND  
UNABRIDGED

Doubleday Book #6122



1322  
SIGNET  
BOOKS

The Case of the Nude Beauty's Corpse

ADAM  
KNIGHT

A stylized illustration of a blonde woman with voluminous, curly hair. She is wearing a grey, off-the-shoulder dress and has a serious, intense expression. She is holding a handgun in her right hand. The background is a soft, greyish-blue gradient. The artist's signature 'Hagan' is visible in the lower right area of the illustration.

**Stone Cold  
Blonde**

A SIGNET BOOK Complete and Unabridged

1254



His Wife's Past Led to Blackmail and Murder

# The BLEEDING SCISSORS

Bruno  
Fischer



A SIGNET BOOK  
Complete and Unabridged

Signet Book #1254

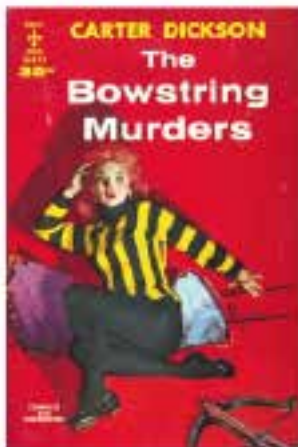


Book #108

John had a great idea: why not doing cover paintings for Martin Goodman's new, Magazine Management. They published Love Books as the "big end" of the two publishers of Paperback Originals (PBOs), but they had not originally been book publishers, coming as it through their so-called magazine business.

John recalls, "I had a lot of covers that gave me little bits of agony, but mostly it was the Magazine Management books, the Love books. They always wanted to have the girls' picture featured. If you knew someone you knew where the woman was, that'd lower it and you'd be right at the danger point. Then they'd want it featured more. So all you did was take the whole situation with the line of who does and where it does. The more things you know, you'd have the woman's head lay down around her ribs and they wondered why it didn't look right. There was no dealing with some of these people, they were so stupid."

Some good examples are the paintings that did the "art" that one found in Kenneth Jackson (Love #54, 1951), and Louise in London Park, a pseudonym of C.M. Kaufmann (Love #176, 1954). In both cases progress down the practically falling out of their dresses in classic post-war good-girl art

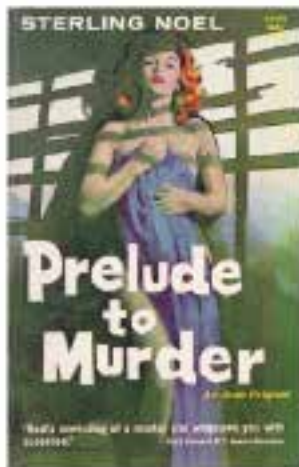


Book #109

times. However, closer examination will reveal the extent of improvement and evolution in John's work on these two very similar images done in 1951 and 1954. Using the same art technique but, the books are very different, while the original paintings are highly posed illustrations in work.

John works from pencil sketches usually. When the art director chose a sketch, that would go home and into the mouth and legs work, photographing mouth and hands in various positions, sometimes in costume and with props. Then the pencil sketch and photographs of mouth he would produce a small color rough (or "study") about the size of a paperback cover, to show color composition and as a guide for his own use. Then he would begin work on the painting. The finished paintings were various sizes. One would even casually about 14 x 20 inches and scaled to paperback size. Both actual painting times are more precise than about four days, and he couldn't draw them to his painting job a month. In the end days he wouldn't show the art director anything until he brought in the final painting. The working man has been dramatic and fascinating. "That's a wonderful job too, or they liked it," Bob laughs. "Most of the time they liked it."

Collectors with a good eye may imagine some of the



Signet Book #198

source is Maguire paintings from other paintings or book covers. It's no coincidence: Both used the same models on many of his covers. The same women show up again and again, sometimes with different hair color. Like old friends or models, or new ones we'd like to meet.

Bob worked from photos of models for many of his paintings. He remembers using the model Lili Lynn for paintings that became covers for *Justice for Jack* by Alfred Fisher (Signet Book #162). Models include many people who also often acted, and their appearances as a red-head or a blonde. Hair color was of no consequence in painting, and there were even paintings where Carey appeared as the natural blonde she was. Taylor was also the model used on the incredible painting for *Red Ocean*.

One of Bob's few sources for his paintings was the only well-regarded woman done for Copeland by Narda McHenry (Doubt Books, 1944). Here he used a famous model known for doing soap commercials on TV when he transformed her into a hauntingly beautiful alien woman.

A real New Jersey girl allowed the inspiration for the woman on the cover of *The Missing Victim* by Frank Tucker (Signet Book #128). Bob also remembers another model he



Putnam Book #212

other girl who went by the name of Chis (Lynn). She danced at the Cops and had a Mafia boyfriend. After a while he never saw her again. But you can see before the cover paintings for *The Diamond Lovers* by Jack Babb (Signet Book #124), and a title by Ed by Mike Babb (Signet Book #111).

Bob's Berkeley period ran from about 1934-1940, a long run of over 80 cover paintings, some of them outstanding. One time this period is the aforementioned painting the other (Lynn), but there were many others. Some of them by other models (90-24) featured another incredible woman—behind both cover painting, a gorgeous haunting image. For John Dickson Carr's *The Eagle of Icarus* (90-44) that same Maguire blonde shows up again—the time replaced by a man's hand holding a very long and very pointed sword. It's a great pulp image, an update of the old horror pulp male book again on the cover of a classic crime novel.

"The art director there at Berkeley, Tom Duffin, who was none of an artist, was very nice to work with. He would just give me a book and say, go through it, try to pick out the actual scenes and go ahead and do a cover. Sometimes he'd say let me go ahead and do it, I wouldn't even have to show him a sketch."

DELL

FIRST  
EDITION

0100

# MAN BAIT

35¢

He was a wolf  
in the  
asphalt jungle.  
fair game  
for a tigress  
on the prowl.

JACK LISTON

*Reprints*



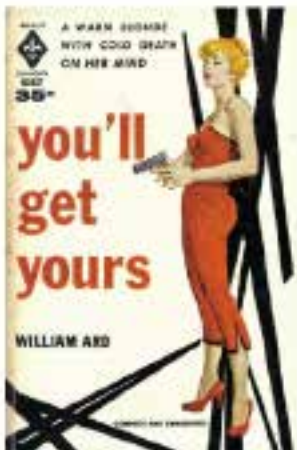


Booky Book #1082

Something Dashi said made an impression on Maguire when they met your last. Bob thanked her for all the work he had sent his way and Dashi remembering her said, "Oh, yes, Bob Maguire, you always did a credible job." This was at a dinner Bob's at the time, but then Dashi added, "When I give you a job I know you were going to get it on the day you said." Bob then realized that half of the business was being dependable.

It's the standing at the creative side of the art business and the business side. Bob adds, "New few artists have a good business outlook. Artists seem to be a fraternity we compete with each other but it's a terrible competition, and almost always with your helping each other. You know, they'll show you a painting, ask what's wrong, and you help them fix it, but the guy he's helping might do him out of a job next week."

Bob didn't read most of the books he illustrated, he only read some of the so-called "important" books before beginning the illustrating process. Most of the art directors would tell you they wanted a pretty girl with a pixie, sometimes they would give me a list then which gave me a rough idea of what they wanted. It was really up to the artist to make sure, because an editor or his studio office couldn't possibly con-



Booky Book #1081

ceive what an artist could come up with. The outline might tell us hair color, what kind of girl, what kind of gun, what sort of situation. Sometimes the girl is in danger or sometimes as prey, the girl is the one with the gun.

Bob's Mincech period was from about 1950-1964. The publisher was probably the last gap of the old-time vintage magazine publishers. He did over 90 Mincech covers as well, many reimagined as classics today.

The artist's books seemed to be a few main operations. They were writing books as they were discussing ideas, talking into a microphone. Charlie Stockmann was the guy who ran it. He was a very good man but a way out of answering, because that was enough that books came from outside thinkers. Here's this man writing on the top of his head into a tape recorder. I never read their books. They would take subject matter which was considered a little bit usually risqué, but something which had a lighter plus to be discussed, and they would believe they were doing a serious book on the subject.

As perhaps the reader would believe so in fact, Stockmann and his "aid" would come or derive a short synopsis for each book and then turn it out to the Scott Mitchell Agency or other services such as public writers of the era like Robert

199

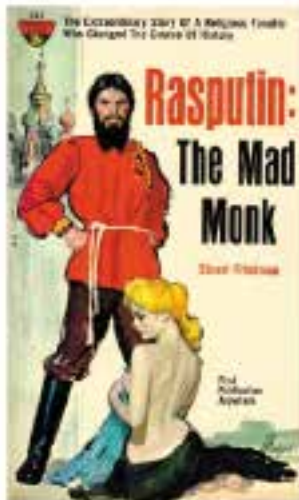
WILLIAMS  
BOOKS  
15

The Intimate Story Of A New York Call Girl

# THE FLESH PEDDLERS

Frank Boyd

First Publication  
Anywhere



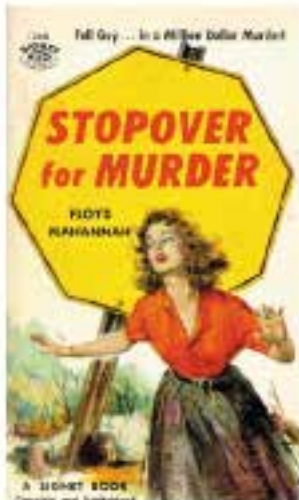
March 2011

Shelley, who would save the book—after a long period.

Nevertheless, some of Maguire's last great vintage paintings grace the covers of many Minotaur books. Examples are Ed Rorer's *WOMAN IN PINK*, where an alluring youth and lord with a gun are depicted to superb effect; or Susan Lee Lee's *WINDMILL CHAUNCE* (Minotaur #121) (see below), the first strategically dressed herself to show the most amount of flesh acceptable at the time. On the cover of *The Book of David* by Frank Lloyd (Minotaur #155), Maguire gives us the quintessential beauty and hardness of the Manhattan red girl, cold, calculating, desirable. While on *The Fox Of Bill Jones* by William Ard (Minotaur #151) we see the typical B girl of the era, young but ready to spring her lead.

By the late sixties had changed his style and very distinctive three signature "Maguire" is his more simple "The Maguire". It is also during this period that about 17 rock-core style books appeared with Maguire's name at the bottom. These books, he does not recognize the style. It appears these

24 Illustration



September 1968

books were copies of copies cover art (especially Midwood covers) reprinted without his knowledge, permission, or payment.

About 20 years of searching out his incredible paper-book covers painting after another, Bob Maguire left the field for nine years to do printing and illustration.

"The paperback business wanted to slow down around 1965-67 so they had a difficult time getting work. It's the only time that I know it to be that bad. An artist friend of mine, John Trone, dropped out of sight. I called him up one day and said, 'What, what happened to you?' When he said 'He was a little nervous, they he told me to come up to Niagara and find somebody else.' So I went up there and they found me right away. It was so funny that, the work was so easy to do, and the work was so interesting, I did two or three illustrations for them a week for ten years. When I finished working at Niagara I'd I could do anything. I thought a lot about painting and designing them."

At Niagara, Bob's paintings were done in spare, spare



1214



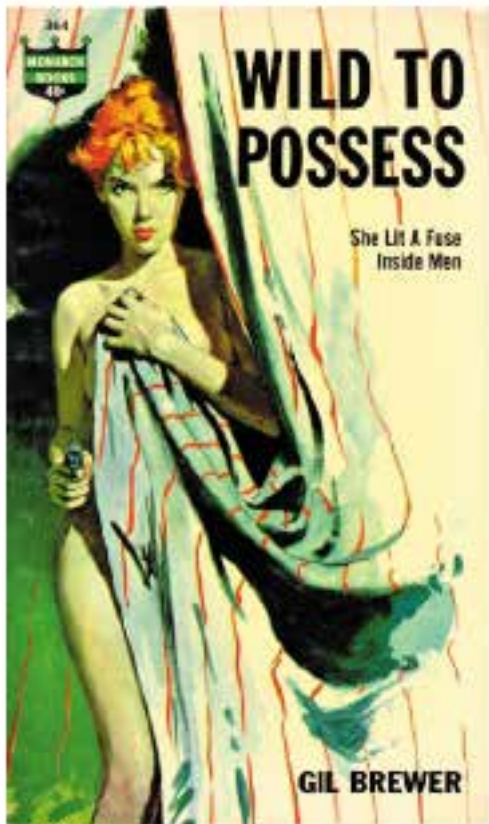
He had to kill — or be murdered!

# SLICE OF HELL

Mike Roscoe



A SIGNET BOOK Complete and Unabridged

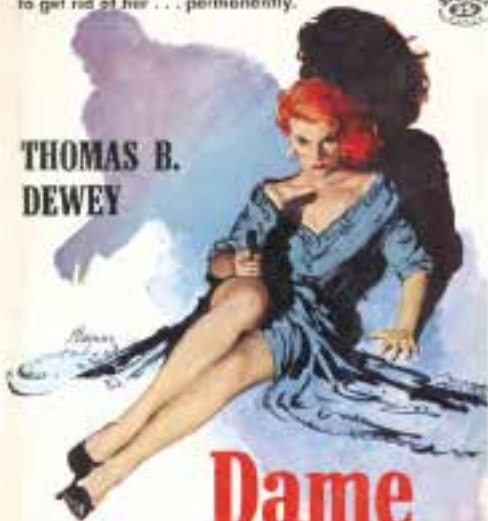


Revised Edition 1984

She was the wife of an ex-gangster who wanted  
to get rid of her . . . permanently.

1138  
SIGNET  
CLASSIC

**THOMAS B.  
DEWEY**



# **Dame in Danger**

(Original title: **DRAW THE CURTAIN CLOSE**)

A SIGNET BOOK (COMPLETE AND UNABRIDGED)

The book cover features a stylized illustration of a woman with voluminous, wavy red hair. She is wearing a bright, lime-green, sleeveless dress with a fitted bodice and a slightly flared skirt. She is posed in a three-quarter view, looking towards the right. The background consists of several vertical stripes in shades of blue and purple, set against a dark, almost black, background. The overall style is reminiscent of mid-20th-century pulp magazine art.

ACE  
35¢  
BOOK  
D-336

A NOVEL OF  
BIG CITY VICE

# MORALS SQUAD

SAMUEL A. KRASNEY  
Complete & Unabridged

See back cover

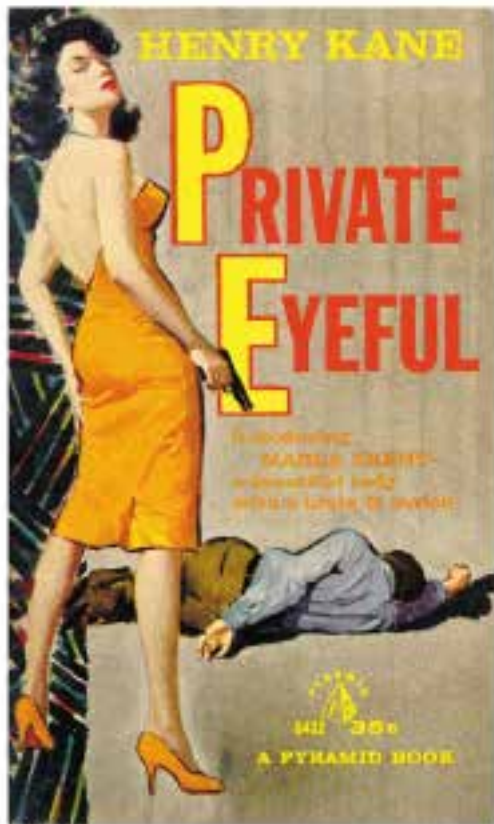
1294  
SIGNET  
E.P.  
1971

# Violence in Velvet

MURDER—  
IN A  
BROADWAY  
PENTHOUSE

**Michael  
Avallone**

A SIGNET BOOK



HENRY KANE

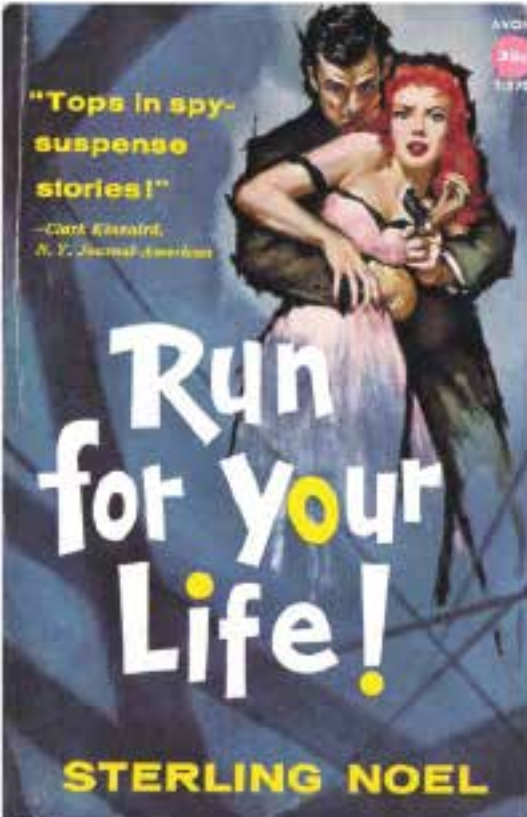
**P** R I V A T E  
**E** Y E F U L

AN ADVENTURE  
STARRING  
MARTIN DORRIS  
IN A DANGEROUS  
AND UNUSUAL  
MILITARY LINE OF DUTY

NO. 356

A PYRAMID BOOK

Pyramid Book #6 124



**"Tops in spy-  
suspense  
stories!"**

—Clark Kesselring,  
*N. Y. Journal-American*

# Run for your Life!

**STERLING NOEL**

# APHRODITE

PAGAN GODDESS OF LOVE

WILEY  
SONS  
NEW YORK

Pierre  
Louys

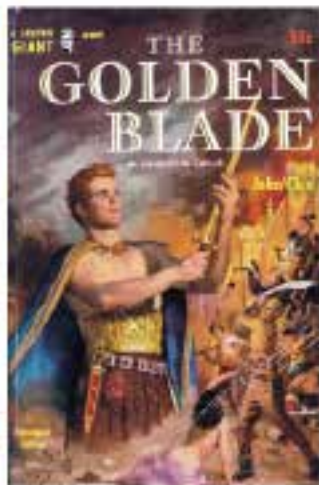
COMETS  
AND  
ENNERGES

Book No. 10





Book cover 1930s



Book cover 1930s

prints in the actual size of the card. These tiny paintings included cards for all occasions. They were all done without his signature. Some of his best paintings were those of traditional Christmas scenes or dramatic, sometimes macabre images of Santa Claus.

When Simpson moved to Philadelphia, Bob left and soon was back doing paperback cover paintings full time. The market had changed, the success had ended, his sales and art directors still needed quality illustration work. This time, Bob's formal and vibrant paperback art, "Valerie Page" was doing romance paintings for Night Books (New American Library), as were other artists from that era. Simpson followed the lead of Bopp, as well as other paperback illustrators: Michael Hood and Robert McLerran, in doing new paintings for former romance paperbacks.

It's interesting to note that the very same illustrators who had done so much of the state-of-the-art cover during very recent years with low-cut blouses on the covers of the books of the '50s and '60s now were doing the very romantic covers of the '80s and '90s. "Herald-embossed"



Book cover 1930s

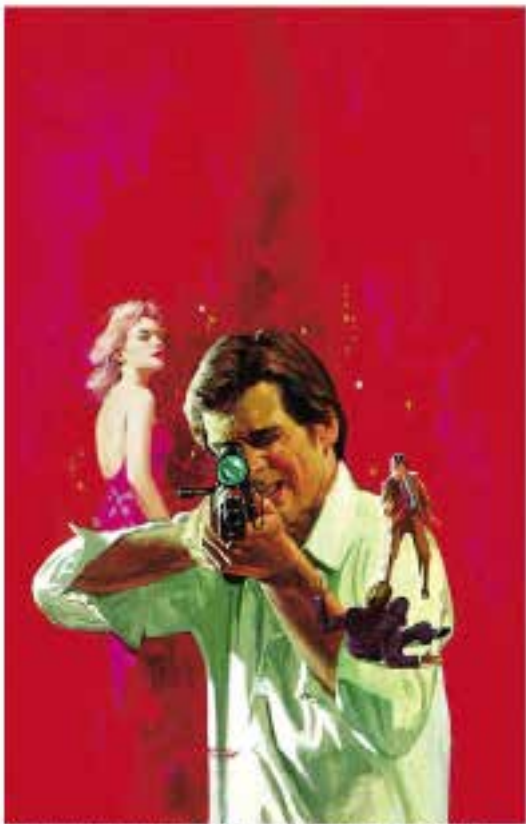


Figure Illustration by Peter Dinklage. The illustration is based on the photograph of the man in the foreground. The woman in the background is a figure of a man.

1045

4

35c

story of a woman behind bars

# PRISON GIRL



Wenzell Brown



Scene of the Sea, Harper Book 1994, 1996, Watermark, 30" x 40"



Two Women in Romance, Harper, 1994, 30" x 40"



Harper Book 1994

series, done with women covered and the man riding in to save her, or dramatic scenes of an attractive couple in a romantic historical setting, with the man pursued by three girls. Now the orientation was to the female book buyer, a powerful market force which brought romance paperbacks into prominence. Bob's work had come full circle.

Nagler did over 100 covers for Pocket Books in the '70s, including many gothic romances. He did traditional romance covers for Scholastic Books during the '80s. In the '90s he was back doing historical romance covers for Gate Mysteries at Harper Books, along many publishers. Two examples of his Harper Romance books are *Prudence* (1993) and *Strangers* (1994) by Christina Dodd.

One of his most unique book covers was for *Castle in the Air* by Christina Dodd in 1993. It features his famous "I-arrived late" error. Bob admits that he got carried away with the painting, "painting loose-ly" as he terms it. He missed a bit of fingernail on the woman's dress that looked like an eye and he finished it out with a hand—now realizing that he had inadvertently drawn the woman a third arm. Neither Bob nor Harper noticed the error, and the book was published. Once the error was discovered the book was recalled and copies were destroyed. It was later reprinted with new cover art not by Bob, but not before the error without becoming a source collectible. A bit embarrassing as the man, Bob's good humor lets him laugh it off, so he, like all with eyes on the cover painting (and) his wife, now markets it fully as one of a pretty good r.m.

Another lovely painting is the one he did for the historical romance *The City and the Cowboy* by Nancy Wiggs (Harper Books, 1993). It hangs





Digital Illustration by Barbara Gill on stock 28 1/2" x 32"



Original illustration for the three episodes - 30 or more 20" x 14.5"



Digital Illustration for a conceptual book cover: 30 x 40 cm, 30° x 20°





**Bridge Over the River, 1911, Oil on Canvas**

on the wall of his home, Bob says, "There's a funny story about this painting. My agent told me one of the women editors came in to see it when this painting was *en duplex*. She looked at it and she stood, she was so moved. I guess she didn't cry at the other time for other paintings, but this one brought tears to her eyes. That's the kind of compliment I like to get." 🍷

— © 2003 by Gary Loner

Following the original publication of this article, Robert A. Maguire passed away on February 26, 2003.

Gary Loner is the author of *Impressionist Dreams* magazine, the online publication about watercolor techniques and the publisher of *Impressionist Books*. He has been selling books and watercolor paper for 30 years, books listed below. He has *Open*, a writing table and your guide to the watercolorists' digital art paperbacks of the 1920s. You can reach him at his web site: [www.garyloner.com](http://www.garyloner.com)



**Highly Built of Paris, 1911**







Image: Illustration by Iverd, Dec. 1914

# Eugene Iverd

American Illustrator for *The Saturday Evening Post*

by Dr. Donald Stoltz, Iona Sakarrara and Lynda J. Furgisher

## PROLOGUE

When George Truett, who used the pseudonym Eugene Iverd, was an American illustrator during the Golden Age of Illustration, it was a man of immense personal charm and enormous artistic productivity. His paintings have captivated the American scene during the late 1920's when America was recovering from the first World War. His own skillful penmanship as a skilled typewriter emerged in his art, nearly all of his most successful paintings tell stories. The scenes are the tales of life at its most joyous. He had the gift of seeing the small moving vignettes of life that for a moment lift us from the day-to-day into a world where children are rewarded and the old are objects of beauty. He was a painter of character. Once facing our family portraits we immediately share into the life of the individual. His work was referred to the artist of the major magazines of the time: *The Saturday Evening Post* as well as many others.

In the main, Iverd was a painter of children. In his paintings children are engaged in the business of play, building fortresses for us during parties, playing baseball or football or walking through fields of flowers. They give us back our own childhood, especially those most magical moments of pure happiness when the adult world is held at bay and play is unfettered.

Iverd worked at a full time artist for only three years. During the whole of his working life as an artist, 19 years in all, he produced 64 magazine covers, over 15 paintings for advertisements, 13 published biographies, 13

story illustrations, and hundreds of original portraits of landmarks for family and friends. While his career was brief (it died at only 43) his work is being rediscovered today. Numerous books, seminars have used his paintings. His work has appeared on foreign cups, pens, and circular markers. In the last few years literally dozens of these items, especially the calendars, contain one or more of his illustrations depicting children at play, snow, Christmas, and other scenes of the year.

His being rediscovered because the country is once again in turmoil, trying to rediscover the meaning of values and of family. His gentle innocence and happy images have our lives and make us to feel and celebrate the child in ourselves.

— Lynda J. Furgisher (George Truett's granddaughter)

## INTRODUCTION

The year was 1914. Calvin Coolidge was President of the United States, the world was at peace, and America was basking in economic stability. Charles Lindbergh was plotting his solo flight to Paris and work was proceeding on the first scheduled underwater connection, the Holland Tunnel in New York City. The Book of the Month Club was founded. *A Lifetime* was being the first talking movie. *The Big Stage*, and *It Happened One Night*, the *New York Times* was published.

In the midst of this serene, happy and cultural excitement, moving art teacher in Ives, Pennsylvania wrote a heart-breaking letter to his beloved mother. The letter exploded with



Important information about using the Safety Warning Print Magnet is on the

# THE SATURDAY EVENING POST

Four

11c

MARCH 13, 1926

5c THE COPY



C. E. Scoggins—Kenneth L. Roberts—Samuel G. Blythe—Perceval Gibbons  
Ben Ames Williams—Sunnally Johnson—F. Bolton Austin—J. G. Harbord

"Sunnally Johnson" here's first ever in The Saturday Evening Post March 13, 1926



document as he informed his mother that one of his paintings was going to appear on the cover of the most popular and prestigious magazine in the world. The *Saturday Evening Post*. He was going to be rich and famous and he wanted the woman who had nurtured and encouraged him to be the first to know. He wanted to tell her that her son, George Erickson, who painted under the pseudonym of Eugene Ford, would soon be associated with such famous names as James Montgomery Flagg, Howard Chandler Christy, Maxwell Parrish, Charles Dana Gibson, H. C. Wynn, D. C. Zepheroides and Norman Rockwell. Yes, a new star was on the art world horizon and his name was here!

#### *Pinky's story:*

*My Dear Treasured Darling Mother,*

Excuse this big statement but I can't wait for the moment. I must tell you the good news. You will remember me telling you I submitted four cartoons to *The Saturday Evening Post*. Well yesterday I got a letter from them and they told me they were very much interested and no possibilities is covered. They also said that a Mr. Martin was wanting to hire to go over the pictures with me. Last night I got a telegram from them saying the picture would see the following.

It came with the biggest news up to the house and I called with him for an hour. He told me so many things. I can't

# THE SATURDAY EVENING POST

An Illustrated Weekly  
Founded A.D. 1821 by Benjamin Franklin

See THE COPY

JUNE 24, 1911

THE COPY



And's Back cover for The Saturday Evening Post, June 24, 1911





John Steiner, *Children in a Stream*, 1956

before their eyes too. He said they had been an outfit here for a week. And every artist who came in was asked to give his opinion. He said that good cover artists were the scarcest things on the face of the earth. He told me that after I had sold two covers a year I would be making as much as I could in a whole year of working.

I'd just tell you. They want me to make eight things in one of them, quite a good deal on another one, and make the new covers. "They never contract for covers," he said, but after the stories are approved they are as good as sold. Ma, they are occasionally turned down even then, but I do hope they will take these two. He could not tell me what they were going to pay me, but he thought between \$500.00 and \$500.00 each. And then they go to such high lines.

I had a lot of other stuff to tell you, but Mother, I am too tired. Think of a Mother. I was good enough to know that you and a special man down to see me. If you get no work there Mother you will have everything you ever wished for. The big ones get from \$1,000.00 to \$1,500.00 each for these covers.

Love, George

Oh Oh! My Mother tell you this. He said he has never seen any cover man so much of a star up in the office since he has been here. That about My Mother said, "Who is this

man here? Why haven't we seen some of his work before?" So they sent this man down to see if I was a young man, and the first thing he asked Lillian when he came up stairs was if I was her husband. He wanted to know all about me. How long had I been married, over!

He said the editor said my stuff was as good as Norman Rockwell's earlier stuff. He told me that Mr. Rockwell has been "Yes" for his health and if they should lose him they would buy thousands of dollars. He said they were anxious to find young men who could develop to make art. He said they received thousands of covers by artists trying to get in. And also that it was very modest. He said most artists thought their things were good but I thought mine were no good. He said they want young men that can give with them.

Oh! Yes, the covers will be put in full value. The first one will appear in February, 1936.

#### CHILDHOOD

George Milton Endicott was born January 21, 1890 in St. Paul, Minnesota. His parents, John and Mattie Endicott, were Swedish immigrants who came to America in 1870 and 1880, respectively. John Endicott worked in construction as a bricklayer, plasterer and general construction laborer. Mattie worked as a domestic for one of the wealthy



Illustration, original source: Shutterstock.com 148x

landed in St. Paul. After their marriage in 1888, the couple started their family, but a serious depression developed in the town of the century and construction in St. Paul came to an abrupt halt.

John Erickson became concerned for the well-being of Mattie and their two children, John and George, and he decided to move the family to Winona, Minnesota, a small town in the southern part of the state where work opportunities were plentiful and a job was available. In Winona, John and Mattie rented a house and settled down in a very meager dwelling. Circumstances were minimal and they had no light or refrigeration. There was no indoor plumbing and he was cut from a nearby lake and travel is similar to coal ice houses in the summer. The streets of Winona had wooden sidewalks that were slowly being replaced with concrete, and this opened the door for John to have steady, long-term work.

Although life for the Erickson family was not easy, they were happy, and compared with other folks in town, quite fortunate. They had a big vegetable garden with a crop large enough to preserve for the tough Minnesota winters, and they had good children who worked the garden and helped with household chores. In 1896 a daughter, LITA, was born. In 1899 another son, Carl, was born, and in 1904 a daughter and final child, Helen, joined the family.

Shortly after settling in Winona, John and Mattie joined the Swedish Lutheran Church so they could worship in their own language. They spoke Swedish in their home and among their circle of Swedish friends, but they learned to speak enough English to converse with their neighbors and communicate at work. However, when their oldest son John Albert started school, he struggled to learn English and was frustrated with his accent and communication skills. Mattie quickly realized her children were being educated with a handicap, and suddenly announced to her husband and family that only English was to be spoken at home. They soon joined an English-speaking church, the Winona Congregational Church, which became their religious home and regular place of worship.

Even at an early age, young George was beginning to experience a strong urge to draw. He studied his mother's love of beauty and learned to create beautiful pictures. He drew whenever he was and on any scrap of paper available. By the time he was in second grade he delighted in sneaking back home after leaving for school and spending the day hunking in an attic, chasing to his heart's content.

Mattie turned a blind eye to his activities, knowing how important drawing was to him. George also had an elementary school teacher who loved art and encouraged his drawing. She didn't concern herself too much with his attachment to his spelling, which was atrocious. She simply told him for the year, allowing him to stay in her class and draw. This convenient arrangement, his teacher allowing him to spend his days in the attic and his teacher who taught him more art than spelling, enabled him to repeat second grade three times as he honed his artistic skills. When his second grade teacher married and left teaching, he passed on through the Winona

public school system, although he never did master spelling.

It was obvious that the young boy had an innate talent and a burning artistic desire; his father was beginning to become excited. George Erickson was going to be an artist. His sketches were found everywhere, even on the inside covers of the hymnals in church. It has become legend that many hymnals with his artwork are still preserved with care in several of the homes of Winona.

However, living in a small town, art supplies were limited and paints were either not available or were very expensive. He decided one place to find paints would be in the hands of house painters. So he found some local painters and tagged along with them, watching and learning. He observed how they mixed colors, applied undercoats and varnishes, and cleaned and cared for their brushes. The painters, who grew fond of their young admirer, gave George small jars of pigments and hair paints, and soon he was mixing and experimenting with various hues, tints and textures. At age 11 he decided he would paint a family member to see if others could recognize the person. He chose his baby sister Helen and painted a picture of her crawling up a step to see a cat.

The picture was instantly recognized by everyone, and George was praised and encouraged. He continued to experiment with house painters and carpenters, and he painted many rough pictures on scraps of wood he found in the garden shed. Unfortunately these early masterpieces often became the kindling wood his father would use to start the kitchen stove.

Although George's father never believed one could succeed in an art career, Mattie encouraged his talent and creativity. She was a strong, loving, joyful, kind for her five children and was always a devoted, level wife to her hard working husband.

The family began to prosper in Winona, which was a small frontier town set in rich, rolling countryside. John Erickson set up a construction firm, and soon thereafter, seeing the growing demand for concrete, organized a concrete company. His firm was in constant demand to pour the many new streets and sidewalks of the growing community and the company prospered. Things became so good that at the age of 12 George was able to convince his father to give him enough money to order a set of oil paints from the Sears and Roebuck catalog. In his years, George was to paint a portrait of himself as the young artist at work, remembering the help of these early local painters.

In 1905 the three things that everybody read in a small Midwestern town were the Bible, the Sears Catalog and *The Saturday Evening Post*. When his set of paints arrived, George knew that his days of fame and fortune were not far away and he was going to be a great artist and make big money painting for the *Ass* like Harrison Fisher, Henry Hoyt, Garmey Mason, William Ladd Trybe and the great Leyendecker brothers.

But George's father had concerns for his son's future. Artists were commonly considered as men-of-letters who lived in poverty stricken bohemia, struggling to make a living. He felt George should join him in the construction

# THE SATURDAY EVENING POST



An *Illustrated* Weekly  
by *Franklin*

5c. the copy

MARCH 24, 1934

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500 READS THE JEALOUS HOUSE—BY CLARENCE BUDINGTON KELLAND

The Saturday Evening Post, March 24, 1934

Illustration

# THE SATURDAY EVENING POST

An Illustrated Weekly  
Published by George Newnes Ltd., London

1911



More Than 3,000,000 Not Paid Circulation

No. 10,000 (Weekly Post, March 1, 1911)

teacher, just this good day's effort for a good day's wages and leave the drawing for an evening's hobby.

Maudie, however, had a different philosophy. She insisted on letting the children follow their own interests and she permitted the toddlers to grow and learn in their individual ways. When George's average teacher, Carl Frank, set up a chemistry lab in his kitchen, his mother ignored the fumes and noise and gave him a free hand. When John objected to Carl drilling holes in the walls to run the wires for his electrical apparatus, she tried to call a halt to things. Maudie held her ground, saying, "The best use what he wants to do long as he is learning, and in long as I can keep an eye on him, and I know he's not a trouble." By her love for her son, George went beyond support: it was his biggest admiration, inspiration and confidence.

In addition to drawing, George did all the other things that even his dad did during his period. He played ball and soccer and football and chess. He even tried doing with his mechanical skills that he made from hand-me-downs. Because money was limited, George and his friends became inventive and made many of their own playthings, like swings, go carts, and ball bats. Many years later his brother Carl said, "Looking at George's few colors stretched out on so many things is still as life."

When he was 11 years old, George was given the task of taking his little brother, his five-year-old Carl Frank, to Swedish music

# THE SATURDAY EVENING POST

An Illustrated Weekly  
Published by George Newnes Ltd., London

1911



More Than 1,001,001 Not Paid Circulation

No. 10,000 (Weekly Post, January 1, 1911)

school was pronounced "Fred" with a long "F", so school he let his mother by the hand into the first grade class. Up to that time Carl had always been called by the name of "Fred." So, when the teacher asked George what his brother's name was, he replied, "Fred." "Fred what?" asked the teacher. "Fred, Fredson," responded George. "But what is his middle name?" asked the teacher. "We need the complete name for our records." Neither George nor his mother knew of any other name. So George promised to go home and find out. When the boys discussed what they were known for back that day and asked their mother why that his name was actually Carl Frank, she said she had always been called by Fred, his middle name.

His older brother John Albert was known called by his middle name, and years later George's younger daughter, named Mary Ann, was referred to as Ann because her mother sounded better than Mary Frances. The real life still lives on in the family as two of the girls' granddaughters have been referred to by their middle names since infancy.

When Carl Frank discovered at age six that his given name was Carl, he immediately decided to honor the name "Fred" and however would only use the name Carl if outside the classroom to the neighborhood or general to making him and making him "Fred." Just to not be put in the line.

One day when George was 14 years old he came out of the house and saw eight year old Carl playing in the backyard



and he called out, "Hey Frank, come here! I want to tell you something." Carl replied with, "My name is not Frank and I won't come unless you call me Carl." "Frank is a good name," George roared. Just then he looked across the street and saw a little boy by the name of Eugene who always teased Carl about his name. Carl screamed, "Frank is a dumb name just like Eugene!" "No," George replied, "and someday when I'm a great artist, I'm going to use both names and prove it to you. I'm going to make the name Eugene Frank famous!"

As time passed, brothers Albert and Carl continued with their inventing and George found himself increasingly compelled to act. Mother's faith in her children's talents opened

the way for success in their endeavors. When the oldest child 41 patents on various marketable machines he designed and manufactured during his lifetime. Carl also held several patents on ingenious devices he used to run his manufacturing firm. The younger money talks, became a success story of his time by starting his own business in Wisconsin.

#### ADVICE

Because of his early spelling difficulties and repression of the second grade, George was 2 years behind in school. When he finally graduated from eighth grade at age 18, he was three years older than most of his school friends, which manifested



Young Bernard Shaw

approaching and his intense eye for heavy training, he took notice of one of his classmates, Lillian Bennett.

In his eyes her classic features appeared to be perfection, and he responded strongly to her beauty, in spite of the fact that she sprinkled her face. While today boddies are often seen as beautiful, in those days they were viewed negatively. But George was glad she had them. He thought none of the other boys would think she was pretty and he could have a better chance of attracting her. Indeed he did capture her heart, and thus became an adolescent love affair with all the depth and intensity of Romeo and Juliet.

In high school George continued drawing and painting. From time to time the town paper would publish his cartoons. This gave him satisfaction, his mother great pride and his father conversation. When George submitted the cartoons to the *Wiscosa* paper, he began signing them Ericson instead of the spelling of his family name Eriksson. He preferred the look of the name without the "k." Does that tell you a sense of the stability and visual appeal of his total product.

During high school he got a job with a vendor in Wiscosa who had a portable peanut and popcorn machine. George worked with him for about a year and learned the mechanics and business of the operation. At the end of the year, the fellow decided to leave town and wanted to sell the machine. He offered George the business, including the machine, for \$300. After much deliberation, George had a long discussion with Carl and told him that although he thought the business venture was sound, he couldn't get involved because obtaining the \$300 for the investment would be impossible. Being part of a poor family in 1912, \$300 seemed like a fortune.

But in the year he had operated the popcorn machine, he had discussed the financial reward and was sure that not buying it would be something he would eventually regret.



The peanut and popcorn machine, 1912

After thinking of every possible way to get monetary backing, the brothers decided to try the local bank.

After discussing the venture with their father, who had reservations about the idea, George and Carl went to talk to the local banker, with some trepidation. Mr. Baird, the executive at the bank, knew everyone in the little town of three thousand people and listened intently as the two young boys explained their desire to go into the peanut and popcorn business and buy the machine. "Well, boys," he said, "I know you will pay this money back and this is a good business venture for you, but I cannot let you borrow the money because you are not of age yet," he added, "I'll tell you what I will do. If you will sign this note for three hundred dollars and I never father will come down and put his signature on it underneath yours, the bank will loan you the money you need."

With hopeful optimism coupled with anxiety the boys returned home and explained the problem to their father, who said, "Yes, I'll do this for you. I'll sign into the bank tomorrow" and the next day he went to the bank, signed the note, and shortly thereafter the boys were given the money and were in business.

The decision proved to be a good one. Every day after school the boys would go to a small shed in the downtown area where the popcorn machine was stored. They would then roll the machine to the Ruby Theater where, at that time, silent pictures were playing for a 10 cent admission. The boys would park their machine outside the theater and sell popcorn for 7 cents and peanuts for 10 cents a bag. To reduce their costs, they would use fifty percent butter and fifty percent oil to cook the popcorn. And everyday they would pick up the boxes and dump the windows as the crowd was spilling by the time they were ready to take it out at night. Because they had only one block, George would pump the



the home and Carl would sit on the benches.

After dinner they would get back on the bike and pedal downtown to pull their machine one onto the street so they would be ready for their customers. During quiet times when there was a lull in the business they studied their books for the next school day. With their residual income she been managed to buy their own clothes and have some spending money. In addition, the woman taught them something about the mechanics of business such as purchasing, expenses, and profits. They continued with their small entrepreneurial project through high school.

Throughout high school, George continued to support

Lillian. They went to parties and picnics together, he sang in the glee club and played basketball. When George wasn't dancing or involved in school activities, he was with Lillian. They were deeply in love. However, in 1911 Lillian's father moved the family to a farm in Avery, Wisconsin. The couple was separated for a year while she attended high school in Avery. During that year Lillian was extremely unhappy and could scarcely be depressed. She longed for parents to allow her to return to Wisconsin, where she could graduate with her original high school class. Ultimately, her parents relented and leased a farm in Wisconsin where she could board for a year until graduation.







Photo by the author (left), a *Contract* image advertisement from *The Saturday Evening Post*, May 20, 1951.

## YOUNG LOVEBIRDS

After high school, as her parents had wanted her to do and as her mother had done before her, Lillian became a teacher. She attended art week classes at a teacher's normal school and began her career. Living on the family farm, she taught at a one-room country school a mile and a half down the road. There she served as teacher and janitor, which required getting to school each six winter mornings to fix up the wood-burning furnace before the children arrived. She drove a horse and buggy through deep drifts of snow to open the school each morning. The house was not able to stay outside in the snow all day and had to be stoked in a stove heat during school hours.

Lila was missing her George and Lillian in those years, and they looked to the future with optimistic anticipation. However, the rest of the world was moving just as unseasonably toward conflict. Political upheaval was a thing in Europe and a major war had begun.

At this point in his life (11) George wanted to go to art school. His father was paying for his older brother Albert to

go to business college, but George's choice was to attend the St. Paul Art Institute. John Erickson was advised that George follow in his older brother's footsteps and study business at Vanhook College in South Dakota, which eventually and reluctantly he agreed to do. Interesting classes seemed like a commercial waste of time to George because it took him away from his drawing.

A first-world war had just been in withdrawal from college and went home to France to confront his father. He simply would not start a business, and art was the only thing he wanted to learn. Lila became alarmed, "Not on my death you won't," he said. "No one of mine will become a pauper or sit painting in an attic and depending on the charity of others for his keep." George's mother, however, combinationally expressed her faith in her son's talent. Ultimately, George decided to go to the city and try to earn his own way through school. The brother Carl, always a supporter and admirer of his older brother's ideas, offered to help him financially.

And so at age 24, George enrolled in the art school in St. Paul and Carl moved home and opened the little postcard

paperwork business. Every week George received a box from Carl, which included the washed and folded laundry that he had sent home to his mother the week before, with some cookies and cakes that Maida had made and a check from the business. But the expected payroll wasn't quite enough for him to survive it, so George got a job as a busboy at a St. Paul cafeteria.

The job in the cafeteria gave him something to eat, but it still wasn't sufficient to sustain him so he also got a job as a shoe salesman in a local shoe store. We didn't know much about shoes, but he learned quickly and between the two jobs and the money that Carl was sending in addition to sending to the YMCA, he was able to cover the costs of his schooling.

After one year at the St. Paul Academy, George decided he had learned all that the academy had to teach him. He then decided to take another educational step and applied to the Academy of Fine Arts in Philadelphia. Upon his acceptance

in 1916, he got a job in a restaurant so he could acquire his food, and he also got a job in another shoe store. By then he was an experienced shoe salesman. That again he took up residence at the local YMCA and kept himself enrolled in school, but he was not skilled.

While studying in Philadelphia, George began to create illustrations for magazine covers. Because of this supplemental income, he was able to take a train on occasional weekend periods to visit Lillian at the Karamel family farm in Ames, Wisconsin. By this time he and Lillian wanted very much to be married, but all four parents seemed in opposing such a move. Lillian would not live in such poverty, and of course there was a chance that George would be drafted into the service.

Although George was a good and personable student, competition was strong at the Academy and he was never able to win any of the cash prizes that were awarded. However, he was delighted when the Pennsylvania Academy of Fine Arts decided to use one of his drawings in a school catalog.

On the morning of April 1, 1917, news spread throughout the world that on the previous night President Woodrow Wilson had called Congress to Adjourn sine die. Germany, although the United States was poorly prepared to engage in a large conflict, the American people simply moved from wishing war to visiting participation. Within six months, October was ringing George M. Cohen's young marital sire, "Our Hero" on May 17, 1917 Congress passed the first selective conscription act as a warwidening rite. Under the act all men age 21 to 30 had to register for the draft. Only men with dependents or those with an essential job such as farm work could be deferred by the local draft board.

Although George escaped the first round of draft notices,

in February of 1918 the draft notices came from the Missouri County draft board. George returned home for his physical examination and processing. To his delight he failed the physical because he was underweight. The two years of struggling, living as a part-time salesman and a full-time student with meager food and long hours, had taken their toll on his body weight.

The year was 1918. George was 25 years old and Lillian was 22. Lillian had been coming home and George had been qualified for the draft. Their parents eventually agreed to a marriage. The details of the wedding were quickly arranged and George's parents came from Missouri to Wisconsin by train to give their blessing. The wedding was held February 25, 1918, in the Karamel family living room. A young neighbor girl, Lucy Langsdorf (later to marry Lillian's brother), provided the piano music for the few family friends who gathered for the festive occasion.

Lillian had made herself a beautiful new dress, but the only suit that George had was the one his father bought him when he started college. During the two years he had since he had gotten a much more so he could not do these warm wool pants, always being wanted to come down with a wrench when he passed. But time had made the material thin, and not only did the pants show on the suit, but also his skin all that could be seen through a small hole! With a grin on his face he simply took a pin and bitched off his knee to make it less noticeable.

When the preacher asked him to present the ring, George looked surprised as he reached in his pocket, then

frantically started searching all his pockets. Many of the guests thought that he had in the time when he only took to the suit, but finally, with a wink to all present, he pulled the ring out. His cross of fingers could not be left out of that festive occasion.

Following a surprising meal in the Karamel living room, George and Lillian were headed into a sleigh with all of Lillian's hope chest treasures, and the couple began the cold snow-sled trip through the snow to Ames, where they caught the train to Philadelphia. In those days such a distance represented 10 to 14 days of hard and a very uncomfortable train. His wife was content in that time in expense and luxuries. The ladies were only using goodfies to all but boxes, often by month, sometimes by year.

In Philadelphia they set up housekeeping in a small apartment with Lillian's possessions and the help of the money she had saved. Although they had very little to live on, they looked at their poverty as an adventure and a challenge, and always looked upon her as "missing the" together life and life. George then was made to be made.



George and Lillian's first child, Bob.



Myron Gussow



Rockwell's *Soldier and Child* (right) inspired some advertisements for the *Scouties* leading boy, March 24, 1945

## THE WAR YEARS

When George was called up again for the draft this summer, the couple was not overly concerned as they started to inquire for his physical examination. Their limited income had not put any weight on him. To their dismay the Army had lowered its standards and he was accepted. On August 15, 1945, he was inducted into the Army and went to boot camp at Fort Ord in Ft. Ord. While there, he continued to draw and had several of his drawings published in the armed forces newspaper *Stars*. After basic training he was transferred to Camp Alford, Calif. in San Jose with the rank of sergeant, serving as a clerk in the signal corps.

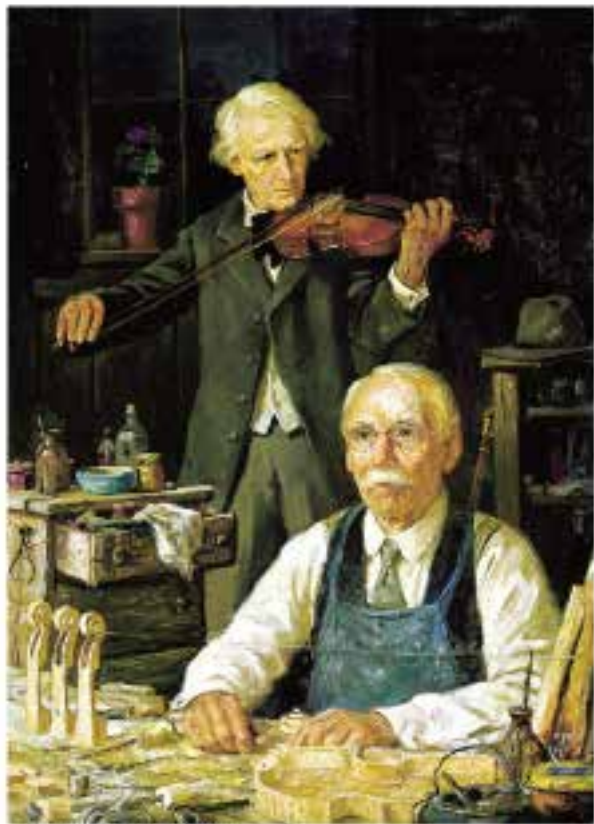
During the fall of 1945, George came home to see his parents on a 13-day furlough. At that time he was not overly unhappy about being in the Army because it was disrupting his art career. When the leave ended and he was about to return to New Jersey, he suddenly burst into tears and said, "That may be the last time I'll ever see you. I have to say good-bye because we're going to France. That is where they go on the furlough."

After an emotional parting, George got on the train and waved good-bye to his family and drove back to Camp Alford, Calif. As he was packing and his family was getting ready to be shipped overseas, news came that the Atomic had been dropped, and a successful night of relief accompanied by celebrating parades throughout the country. It seems, for George Erwin, it was as if a door had finally



Alvin Taroni, circa 1945





Original illustration of The Two Men, circa 1875, oil on canvas.

opened to his father because now he felt he could truly pursue his career in art.

With the amnesty vote at press and the nation slowly healing, the government looked seriously at the rehabilitation of its wounded men. George's talent was known from his drawings in *Life* and for this reason he was transferred to Walter Reed Hospital in Washington, D.C., where he was put to work teaching art to wounded veterans. This marked the beginning of a very important phase in his life—teaching. He found great joy in sharing his love of art and his skills.

While at Walter Reed Hospital the government commissioned him to make a model of US Infantry men for an exhibit. The sculpture displays a WWI mud-caked wagon with two drivers, and another soldier on horseback leading a mule. The wagon was crafted through a special commission to the Stouffer Company. However, the mules, soldiers, and every detail of the harnesses were sculpted by Ericson. This beautifully crafted clay model of infantry men on horseback was cast in bronze and became the focal point for a United States display at the Musée de la Grande Guerre in Paris. It is still there on permanent display.



Ericson with WWI sculpture commission.

#### TEACHING ART

In 1923, George was discharged from the Armed Forces and began looking for work. Teaching seemed an interesting possibility, although he had no formal academic coaching credentials. He sent out several applications and received one of which went to Eric, Pennsylvania, a small thriving industrial city set among the hills on the eastern shore of Lake Erie. Eric had a rapidly growing population owing to two major companies that had branches there, the General Electric Company and the Harsco Metall Paper Company. The city also had a few small colleges and a branch of Pennsylvania State University among its many public and private schools. The public schools in Eric decided to give the young veteran a chance, and George happily accepted the position. At least he would be working in the field of art, and he could always paint illustrations and fine art on weekends and evenings.

His employers at the school quickly recognized that they had hired not only a talented artist, but a talented teacher as well. His passion to share his art, his deep empathy for others, and his ready sparkling wit endeared him to his students.

Many of his students credited their successful careers in art to the inspiration given to them by George Ericson. At one time, six of his students went on to the Pennsylvania Academy of Fine Arts. In addition to being a mentor to many students, he also oversaw them in other areas of their lives, even suggesting ways to finance their continued artistic education. One of his students remembers her coming to her parents' home on the weekend to let her know the joy-

ous news that she had received a scholarship to attend Pratt Institute in New York.

After a brief period of teaching art in a single school, the Eric school system felt that they could use his unique talents in a broader capacity. George Ericson was asked to supervise art instruction in all of the city schools. An assistant was hired to help him, so he would have time to handle his city-wide duties while continuing to teach art at Academy High School. During his free time away from the classroom he continued painting at home, but his work area for painting was extremely cramped and interruptions were frequent. He soon realized he needed a studio. He went to Sevia's Art Shop to determine how and what if they knew of a place that he could rent cheaply and use as an art studio. The owners of the art store told him that they had empty space upstairs at the store, and if he cleaned it out he could use it completely free. Later he joked with his brother Carl that he had taken a salary cut at school because of the Depression as he was thinking of asking Sevia's to lower his rent!

By now his illustration jobs were becoming more plentiful, and he was submitting many pictures to publishers for magazine covers, calendars and advertisements. However, he also continued to work at his first love, landscape art, and he signed all his fine artwork with the name Ericson and all his commercial work with Eugene Ford.

He never forgot his beloved vow to his brother Carl of using Eugene Ford as his back name, and he was walked that publishing under this name would be his way of honoring his brother and thanking him for his help, education and direction during those early lean years.

#### PARENTHOOD

George and Lilian's first child, Ruth, was born in 1924. George delighted in her inquisitive beauty and developing personality. She became his favorite model and appeared in many of his paintings. It is around this time that his focus on painting children became permanent. No doubt fatherhood was a powerful life-changing experience.

In 1926, realizing he needed more time for his own artistic development, he requested and got approval from the Eric school system to reduce his hours. This allowed him more time in his studio. Some people still remember his warm and generous spirit when he sent a letter of request to the superintendent of schools saying that he knew their budget was tight, and he would be happy to cut the amount of his own pay in order to give a raise to his assistants in the schools.

Because of his teaching schedule, his summers were his own, and during the summer months George and Lilian would pack up their belongings, load the camping gear in



# THE SATURDAY EVENING POST

An Illustrated  
Founded A. D. 1773

By  
Franklin

JUNE 11, 1932

5c THE COPY



The Saturday Evening Post, May 21, 1932

the car and head for their family home, camping by the road along the way. After visiting the Ericksons in Wisconsin, they would spend an extended period of time at the Remond farm. This was an extremely challenging trip for the young family with an infant. The trip itself was 5 to 6 days long, and components did not exist. Lilian discovered that camping near two rivers school buses at least afforded a pump with cold water and a way to provide water to wash her baby and cook the family meals.

While on the Remond farm, Ericson set up his studio, often in an abandoned log cabin across the field from the family home. The farm often had extended stays from various relatives, and it was always the understanding that whoever visited would "lend a hand" with whatever farm work was underway at that time. This included driving horses in the field or sometimes picking hay for the horses.

George, however, was never expected to work in the fields. His talent was special and respected by family and friends alike. He enjoyed plans and painting as well because there was always wonderful inspiration from his family, friends and neighborhood children in the area at their work and play.

During a few of these early summers George went to the Canadian lake country, canoeing and camping with two brothers-in-law. While his companions fished, George set up his small stand and sketched and painted. He loved to catch the movements and lights in the running water, as well as the beauty of the northern woods. On March 24, 1904, a painting on the cover of *The Saturday Evening Post* captured this kind experience. The picture portrays a father and son preparing a canoe on a camping trip.

In addition to his artistic talents, George was also an excellent photographer. Because children, who were the focus of so much of his work, were in a constant state of animation, he quickly found a camera to be a great help. He invested in an expensive Leica with a tripod and various lenses. Later, when movie cameras became more readily available, he also experimented with their use. With his photographic equipment he could have reached most in and out of poses, adjusting to try various angles. He could scan faces and hands and occasionally catch the exact fleeting expression he was seeking. He would set up a temporary cord next to a movie screen, and project images onto the screen while he dashed them on his card. Later he set up a full photographic studio and developed lab in his home so he could readily control the resolution of his photographs.

Photography also allowed him the freedom to do off-season work. The *Post* cover of March 11, 1928, shows a boy scribbling on a disk. The model was actually photographed in his studio in the summer time in an upright position with his skin nailed to blocks. The photo was then inverted for the painting and the background created.

Some people believe that he was one of the first artists to use stop-action photography. Because many artists would project pictures onto a canvas and then trace the outline, a picture scored by artistic pariahs, Ericson kept his photographic activities quiet. However, he used the photos to

enable him to draw as one would from models. He never used images projected on canvas. All forms of photographic assistance to an artist have become acceptable practices.

For most of his illustration work he'd need a pencil to sketch the basic shapes of his figures and faces on his canvas, and then he would begin painting. In his landscapes and impressionistic art he enjoyed the free use of beginning with his brushes.

By 1915 Ericson's commissions for illustrative work were becoming more plentiful, and he had even been successful in getting some covers published on *The Christian Herald*.

At that time he dived with some regulations that he would make an effort to get a painting on the cover of *The Saturday Evening Post*. The *Post* at that time was considered to be the most popular and prestigious magazine ever published. The artists and authors who worked for the *Post* were legendary. If nothing else, he thought he could learn what they did not want. He selected four half-sized canvases, signed them "Lugene Reed" and sent them off.

George expected their rejection and hit upon a strategy to use when they were returned. When he got the first letter back he planned to send in four more, and then later most said one was accepted. To his immense delight, one of the first four was accepted, and the *Post* sent a representative to encourage this major young talent. Immediately upon acceptance of his first cover he wrote a letter to his mother telling her not only the result of his submission but also of the admiration and appreciation for all she had done.

His first cover, "Accordion Sonata", showed a young boy in the line, fresh of adolescence playing a love song on the concertina to a beautiful woman. Black-and-white photos of the lovely faces of the stars of stage and screen are posted on the wall behind him.

Reed had two sides to his nature: he was gregarious, sensitive, and warm to family and friends and delighted in their company. Yet his work required long hours of solitude, which he also enjoyed. The solitary times gave him much time for reflection on his life and his relationships with others. He reflected on his purpose in life and on the reading he and Lilian shared during their evenings at home. He thought about the beauty in all of nature and in mankind. He drew his inspiration from the world around him and his optimistic, energetic and often humorous view of life enabled him to delight in what he saw. He viewed all people as basically good. This is what his experiences had taught him, and he painted what he perceived.

Vincent Van Gogh had his brother Theo who helped him through crisis after crisis. D.C. Lyndalocker shared his painted estate with brother, Frank, and both *Post* artists had studios in their New Rochelle mansion. Lugene Reed had the unwavering support of his maternal brother Carl. Often Carl would come to visit and the two brothers would spend long hours in the studio while George painted and Carl watched. Often Carl would come up with ideas for George to paint and either send them by mail or wait until he saw him in person.

George had ideas for pictures pop into his mind wherever



Henry D. Smith, 1921. Oil on canvas, 14.5 x 23.8 inches



Spring Scene, Alfred Brinhamon

to looked. He kept a stack piled by his head and others got up to the middle of the night to sketch some idea he had dreamed of or thought about, so as not to let it escape before morning. During one Christmas visit from Carl, the brothers were drawing drawings when George remarked, "Carl, look! That there's a five ome!" "What?" asked Carl. "I don't see any five ome!" "There, across the street, there's a boy walking along the street with a snow shovel. I've got to guess he's carrying a doorknob, looking at it hard, with a little dog at his heels." And like following later on, he also appeared as a five ome.

One time in a private meeting, Carl asked George, "When you are gone, how do you want to be remembered?" With no hesitations he replied, "As someone who did something for other people to enjoy."

During the years of teaching in the suburbs of New York and pursuing at his studio, George also became popular as an entertaining speaker for groups in the community. He

delivered his presentations "Quack Talks" using a microphone, he developed in the home while entertaining wounded service men, and armed with a box of chalk and a blackboard, George would ask a member of the audience to come up and provide one analysis they chose or a blackboard. He would then connect the dots and turn it into a drawing. He would delight and fascinate his audience with his quick wit as they watched drawings of his imaginative stories develop on the board led by magic.

After his first economic disaster in many parts of the country, and although America was on the threshold of a great depression, George and Lilian were living a simple, happy, healthy couple life. Their four-year-old daughter Ruth was the center of their universe and a frequent model for her father's better. In addition to artistic success and marital happiness, even good fortune visited that few what baby George lived was born to them in 1926.

# THE SATURDAY EVENING POST

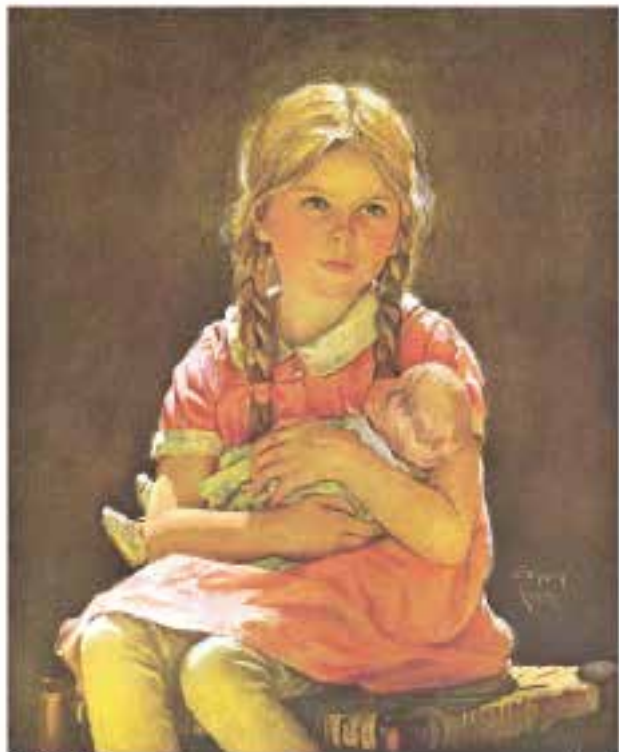
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5cts.

January 7, 1933



The Saturday Evening Post, January 7, 1933



Art by the artist, 1901.

# THE SATURDAY EVENING POST

Published by Franklin

INC

Five Cents

November 3, 1934



MARGARET CULKIN BANNING · DANIEL WILLARD

No. 1000, Saturday Evening Post, November 3, 1934



Collectible Special Double (LHJ)



Collectible Special, Nov. 22, 1958

Lila (now) is full of puns, and the critic's picture now reflected two angsty children. Lila George had sleep on Eric's eye, and peered out of many of Brad's corners with his tongue and how she only an artist father could create.

Mike hopes and dreams were placed on this little boy, who was identified at an early age as undoubtedly great. He was carefully nurtured within the family, and his life was enriched by the love, devotion, and attention that his mother Ruth also received.

Unfortunately, George Jr. studied his father by only eight years. Shortly before his 36th birthday in 1946, he died a tragic death of cancer. His face and spirit, however, have been immortalized on his father's canvas.

However, tragedy forced a creative possibility for this happy young family in the middle 1950s and early 1970s. Teaching during the academic year, and starting with parents and grandparents as the catalyst on the family farm behind the fabric of their lives, family gatherings were joyous with love, laughter, nostalgic conversations, family meals and phone sessions. The times together included long hours of story-telling in which tales of family adventures and humorous anecdotes from past years became legends. Episodes were called out, "Carl, tell us the story about your airplane," "George, tell us that story about your dog Dope," "Helen tell us the story about the time Carl took your chocolate covered chocolate," "Back your dog means because mine and mine's doggrilled and the drama and humor increased. Great

occurrences became classic signs and good stories became legends.

Perhaps the strongest storytelling tradition led Brad's artistic assembly as well. The most successful painting during the period, and indeed throughout his life, told entire stories in a single image. His paintings were scenes, to see and tell the life story of the individual being portrayed. While many artists of this period "told stories" with their paintings, including Norman Rockwell, here had the ability to trace the viewer's mind and heart with appreciation, philosophical humor and a sense of having intimately known and appreciated the people in his paintings.

During the winter of 1959 Brad took his family to East Lansing, Michigan, to visit his brother John Albert, who was being ill. Brad's daughter Helen remembers watching accidentally as Brad's hands slipped remarkable new sculptures as he played in the snow with the children. Brad loved to visit his brother and admire his success, while always taking care to do a few family portraits.

In the 1950s, life was going well for Dwayne Brad. The country's economic picture was improving, and George was selling his work and becoming increasingly well-known as one of America's outstanding cover artists. Locally he sold many landscapes, which were his first love, but ultimately was putting food on the table, money in his pocket, and placing his name in the public eye. During this period, while still working as a teacher and reading a study period,



# THE SATURDAY EVENING POST



Subscription

For *Franklin* *Franklin*

5¢ a Copy

Oct. 9, 1934



IN THIS NUMBER **FORMER PRESIDENT CALVIN COOLIDGE**



John, a Boy and an Antelope painted by a young and an artist in the same workshop. © 2010 J. S. Sargent.

Irene's work was bringing in enough income that he began to entertain hopes of getting into the school system to devote himself entirely to his illustration and ultimately to a fine art career.

Two major concerns in Irene's life caused the future to be uncertain. One was that photography would usurp the role of artists in commercial work, and the second more troublesome problem was the increasing pain in his hands. So early as 1914 Irene began to become more interested in the struggle he was having with his recurrent pain, but in trying to protect her from worry he maintained his discretion. Doctors had diagnosed him as having rheumatoid arthritis. Without his hands, how could he work? Without the use of his hands, the vehicle through which his creativity was realized, all the joy in his life would disappear as well as his income and financial stability.

Facing the possibility he might be forced to find another source of support, Irene refused not to allow himself to mope in idleness. Rather, he began to look for alternative ways to put his creativity to work. For years he had enjoyed the world of literature and thought that perhaps he could turn his struggles into writing. So he set about writing short stories as an effort to sharpen his new skill. Unfortunately, none of his stories are still in existence, but his youngest daughter, Jean, remembers being given the opportunity to read them as a teenager.

Because he was always a generous and caring individual, Eugene lived far away many paintings during his lifetime. Local organizations were frequently the recipients. He donated seven paintings to the Eric Carver Art Club. One original painting of a young girl with a butterfly, originally published as a *Ladies Home Journal* cover, was given to the Presbyterian Church of the Covenant where he was a member. He also contributed two major paintings to the Women's Hospital in Erie. He gave paintings to several schools and even to a surgeon who cured his appendix.

He often sent preliminary oil sketches with short narratives to magazines for approval before doing the final painting. Many of these are still in existence, and although they were done quickly and somewhat haphazardly, they exhibit a wonderful playfulness that is not often found in his finished canvases, which tend to be a bit more studied.

Irene did a series of 33 full-page ads for Minarch Foods. For these he also wrote the accompanying copy, feeling that he wanted to have a hand in the complete presentation of his work. Minarch Foods accepted Irene's descriptions of his work and used them in lieu of having a professional advertising writer. Feeling that Irene's own words best described the paintings.

On one occasion *The Saturday Evening Post* returned a completed painting with a rejection slip. Irene promptly retraced the painting and sent it off to another publisher. Within a few days he received a letter from the *Post* requesting the canvas be returned to them as they had changed their minds. Knowing Norman Rockwell was paid more than he or any other artist, he responded that he had already sub-

mitted the work to another publisher and furthermore he wasn't sure if he could continue to work for them because he could get a higher price elsewhere. Therefore, Eugene lived received the same compensation as Norman Rockwell.

Irene never met Rockwell, or for that matter any of the other famed illustrators of his day. Years after his death, Irene's brother Carl paid a visit to Norman Rockwell to discuss his brother's work and to hear Rockwell's opinion of Irene. Rockwell said he never knew Eugene lived personally but he had always admired his work and kept a file of all his published pieces. Apparently, Irene had little time in his busy world for collaborating with other artists, although Rockwell was keeping an eye on the competition.

In addition to the *29 Saturday Evening Post* covers, Irene also did 18 covers to the *Christian Herald*, 8 to the *Ladies Home Journal*, 5 covers or supplements to *Seventy*, and other covers or advertisements to *Good Housekeeping*, *Caprice*, *Elle*, *Successful Farming*, *Progressive Farmer*, *American Magazine*, *Delicious*, *Farmer Wife*, *Farm Journal*, and *McGill*. The largest single group of advertisements were done for Minarch Foods (35) but he also did 18 ads for Campbell's Soup, one advertisement for Wrigley's gum, one painting for *Indice* toothpaste, another for *Caprice* cream, and provided artwork for other products as well as calendars, book and multiple story illustrations. Irene was increasingly in demand as a story and book illustrator. He illustrated two children's books and did multiple illustrations for short stories for a number of prominent writers, including Beatrix Tolkien. During 11 year career Irene published over 150 works of art.

The family who owned the Campbell Soup Company was so taken with his paintings that they commissioned him to come and stay in their home to paint portraits of their children. He was extremely impressed with this family and came home from his visit seeing finger bands on the table and hearing a beautiful silk nightgown for Lilian. Lilian greeted Irene's surprise with a lot of coos, not using the "high literary" ways of the people who used finger bowls. And although the nightgown was lovely, it was indignantly repurposed and totally uncolored. She never forgot her early years when nice things were difficult to come by, and for that reason the nightgown was returned.

The years between 1928 and 1936 were very successful and extremely productive for Eugene Irene. In the studio above Sonja's Art Shop in downtown Erie, he spent many hours painting in his best's content. The studio kept flowing in from his family and many friends. Wick in the school and the community provided a constant stream of images that were transformed into paintings as fast as his hands and his brushes could create. Irene consistently returned to the beauty of human beings and nature. In his life he saw beauty everywhere, in all types of people, infants, adults, the elderly, including the disabled. He saw beauty in the wonderful sculptures created by nature—from azure leaves to butterflies and birds. One Irene student, who also was a babe-in-her for the children, remembers a day watching Irene paint in the backyard. She and Ruth were observing Irene painting a spring

# The FARMER'S WIFE

*The Magazine for Farm Women*



Five and a Half Million Copies a Month

September 1915

The Farmer's Wife, September 1915

of definition. A household heated water and stove and, spotting the painting of the fence, blended into the painting and became stuck. Even the bees were stuck with Fred's taken for granted.

His wife Lillian continued to delight his eye with her physical as well as her inner beauty. When they had been married for 12 years he wrote her a love letter honoring their commitment to one another. He clearly thought he was extremely fortunate to have such an extraordinary man in his life. He did many portraits of her and used her as a model in some of his ornamental work as well.

Fred began to command increasingly higher commissions for his work. Generous by nature, he was delighted to be able to send large amounts to his mother, who for and his brother-in-law had supported following the death of their father in 1901. He brought mother Martha and his youngest sister Helen to live in Erie. He helped set them up in housekeeping and found Helen a job. He then bought a new car for Helen so that they could do their errands and explore the city.

By 1914 Fred's success had reached the point where he could afford a new home. He designed a French country style house on the corner of a hill on Gordon Lane. The building had a large studio space as well as separate quarters for a live-in maid, although the house was new, he wanted to make it look old and solid. He searched far and wide for a sagging, ridge pole for the roof. The builder and many others thought him strange, building a new house and wanting it to look old.

At the end of the 1910-1913 school year, Eugene Fred resigned from the Erie school system and moved his family to their new home, where they celebrated the birth of their third child, daughter Ives. His work continued to reflect his growing family, often with paintings showing three children, a big sister, younger brother and a baby or toddler. With the increased income the family could afford full-time maid service, so Lillian was free to assist him in the studio by helping to get his models dressed and posed correctly.

Although Fred's position in the school system was finished, his commitment to the community continued. Fred always felt he had to continue teaching in some fashion. He loved to share the excitement of learning about art with students. He frequently said that all teachers are also learners and teaching keeps one fresh. Saturdays were art class day in the new house on Gordon Lane. A steady stream of children and young adults flowed in and out of his studio where he provided free lessons and supplies. He also taught art to adults in night school. It was he who was able to look at life through the freshness of their vision. It gave him confidence and energy. His students were part of the lifeblood of his art.

He reviled to the company of young people. On one occasion he spotted a local Boy Scout troop on an overnight camp-out near his house. He quickly invited the troop for a picnic breakfast in his backyard. He had great respect for the Boy Scouts as an organization, and a number of his paintings featured the Scouts.

Once or twice a year Fred would pack a selection of paintings into his car and travel to art shows in Philadelphia and

Pittsburgh, trying to become well known in those art circles. He took what he felt were the best examples of his fine arts, landscapes and other impressionist paintings. Some of his paintings sold, others returned home, increasing his optimism about a future fine art career. At the beginning George enjoyed having his studio at home. However, some time later he confided in Carl telling him that he was beginning to regret having his workshop in his residence. He found it difficult to refuse his children's requests to be with him and the frequent interruptions slowed his work.

By 1905 Eugene Ford was becoming a household name, and his signature on identified the artist that he even began signing his landscapes with that name. Despite his busy schedule he always made time for his growing family, his friends and his community.

## THE GOLD DOTS

At this time in George Frison's life he felt that he was a complete success both professionally and personally. The only discomfort he was suffering, increasingly severe, occasionally incapacitating arthritis. Determined to do all he could to keep his hands functioning, he decided to try the Mayo Clinic in Rochester, Minnesota. They had cured his mother of cancer, and perhaps they could help him too. In the summer of 1933, when he traveled with his family to the Midwest, he visited the famous clinic. At that time gold injections, which were highly experimental, were prescribed. When they headed back to Fort Worth after the vacation, he took the vials of gold with him for his family physician to inject.

The periodic injections began, but in the cold and damp Erie winter of 1934 continued, the pain worsened and became more disabling. George and Lillian left their children with his mother and sister Helen and journeyed south to St. Petersburg, Florida, hoping to find relief in the warm weather. In the spring they returned to Erie but he was still struggling with the pain and increasingly fatigue slowed the pace of his studio.

Springtime was birthday time for his daughter and a big third birthday party was planned for Ives on May 15 with all the family coming together to dance around a maypole. A few days later George visited his physician for another gold injection. As he left for the doctor's office, he wearily remarked, "Those gold dots are going to kill me someday, I'd." When he returned home he collapsed as he came into the house.

Lillian helped Ives into bed and called the family physician, his mother and Helen. His daughter Ruth had no party that year on May 24 because his father was simply too ill and the whole household centered around him. He continued to suffer during the next week. Helen, who worked for a local physician was not satisfied with his condition and called another doctor who came to the house and advised immediate hospitalization. His diagnosis was pneumonia, later complicated by septemia.

Fred's brother, John Albert, and his family happened to be visiting at the time. They extended their vacation to be with

the family, Fred's condition worsened. The gold injections had so irritated his immune system that his body simply could not fight the ravages of the disease.

All the best supportive treatments were tried including putting him in an oxygen tent. Sadly, antibiotics, which might well have saved his life, were not discovered until the following year. His brother, Carl, always his faithful friend, support and confidence, came by train as quickly as he could from Minnesota. Eugene Fred lived long enough to say good-bye to his family and ask Carl to be a father to his children. On June 4, 1906, George Lincoln, beloved by family, friends, students and the community, and Eugene Fred, renowned cover artist, was dead at the age of 43. The news of his passing sent Eric, Phronesis and his sisters, friends and family into a period of mourning, depression and reflection. It is a measure of his importance to the city and to the country that his death was three pages news.

Many of us hope we will be able to leave future generations something to remember. Most of us have a few musical chords, some kind of motivation and a legacy of love and devotion to leave our children, grandchildren and future generations. But some fortunate people who have been gifted in art, music, literature or science have not only personal gifts to their families, but more importantly treasures that will enrich the rest of the world forever. George Lincoln/Eugene Fred was one of those gifted people. And because he paid a short 43 year visit to this world, he made all of us love a little brighter and more meaningful.

Eugene Fred never reached the legendary heights of some artists. It is likely that had he lived his normal life span, he would have been much more widely appreciated. His genius at depicting the essence of personality, at telling a complete story with a single image, and his immense productivity argue that he might have been as well known as the best of the fine cover artists. Fred painted from a deep creative drive and he painted for others to create. He chose his models carefully looking not only for beauty but also for uniqueness and the inner spirit of the person. His compassion allowed him to look deeply within others and his face portrayed the sorrow, joys, beauty, courage and hopes of his subjects.

Many people compare his illustrative work with Norman Rockwell and other great Fine cover artists. An artist compares his landscapes with the finest American landscape artists, and some in the art world compare his impressionistic work with the very best of the American and French impressionists.

Several years after Fred's death the superintendent of Eric's school was asked for information about Eugene Fred. He wrote a sketch of Fred's life and inserted it into George Ericson's personal file. His description read:

"Some hint of the character of the man has already been given. It would require much time and space and much greater ability than that possessed by the writer to do justice to his personality and character. He possessed great personal charm. He combined a rugged honesty of thought with tactful expression. Those who knew him well and considered

him a great artist, felt strongly that his kindness, his sincerity, his interest in his fellow man, his honesty, his fairness and his practical goodness made him an equally great man. His death on June 4, 1906 at the age of 43 cut short a brilliant professional career, broke a most delightful family circle, and plunged his home city into deeper grief."

In recent years, the name of Eugene Fred has surfaced as one of America's greatest and most admired artists and illustrators. His work has been rediscovered and is once again being published, appearing in dozens of calendars featuring the artists from the Golden Age of American Illustration. Despite the prominence of Rockwell and Leyendecker, nearly all of those calendars present at least one or two of Fred's works as well. Examples of his work have also been reproduced recently on cups from fast food restaurants, oversized t-shirts, postcards and notecards. Art lovers and collectors continue to covet the work of this American talent. Eugene Fred had indeed accomplished his goal in life, to be remembered as "someone who left something for other people to enjoy." ♥

—© 2002 by Jean Ericson Jakobsen,  
Dr. Donald Smith and Lynda Fiebigler

#### ABOUT THE AUTHORS

**Jean Ericson Jakobsen** was born in 1923 in Erie, Pennsylvania. She passed child of George and Lillian Ericson. She was named Mary Jean. Don and always called simply "Jean." Jean was just five when her father died. To preserve his memory Jean wrote her many documents—certificates, school transcripts, library records, personal records, and printed things and family documents. From these records she culled the bones of his story but to them and her own family oral traditions, many relatives contributed to include Jean's a varied name and health-care administration who lives in Overland Park, Kansas with her husband, Joseph Jakobsen, PhD. They have four adult children and three grandchildren. It was her grandchildren's request for her to "write a book about Eugene Fred" that she started her writing about this project.

**Dr. Donald S. Smith** was born in Philadelphia, Pennsylvania and was educated that city. He has been a practicing physician in Family Medicine in Philadelphia since 1950. Since he finished, Dr. Smith has advised the art of Norman Rockwell and together with his brother Michael, acquired an extensive collection of Rockwell art. In 1970 the brothers purchased Rockwell and shortly thereafter co-authored the very successful book, *Norman and I: A Family Affair* (Norman Rockwell and the Famous Farming Post). This art has recently been updated as *Norman Rockwell: The Artist and the World*. The brothers also authored "The Awakening World of Norman Rockwell" in 1976. The Smith Brothers founded the Curtis Center Museum of Norman Rockwell art in Philadelphia, and they became Chairman of the Board.

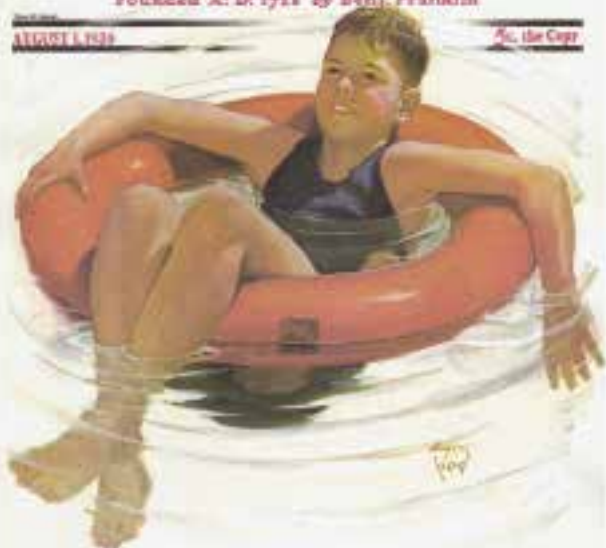
**Lynda L. Fiebigler, PhD**, is Eugene Fred's oldest granddaughter. She is the daughter of Ruth Ericson Baumberg, George Ericson's oldest daughter. She is married to William K. Fiebigler, PhD and is the mother of two children, Lisa and Thomas, and six nieces, Nancy, Linda, Jocelyn, Jim, Steve and Mark. She has eleven grandchildren. She has had a long career as an administrator in the College of Human Medicine and is a full professor in the medical school. She is also an avid collector of book arts and is committed to preserving his legacy. She has collected space a significant art of the magazines that were guided by Fred's cover, currently she has 20 with less than a handful to go.

# THE SATURDAY EVENING POST

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Vol. 100  
AUGUST 1, 1936

5c. the Copy



500 PAGES IN  
THIS ISSUE SPOTLIGHT—By CLARENCE BUDINGTON KELLAND

No. 10000—Twenty-Fourth, August 1, 1936



Self-Portrait, circa 1970s, oil on canvas





## Classic Coca-Cola Advertising Art Found

Hayden Hayden of painting is discovered in a Missouri restaurant



Top: Old Bill Schultz/Right, 1931. Bottom: Hayden Hayden

While researching the article on Hayden Scribbles in issue #1, I made a startling discovery. I was looking to a 12-year-old online ad archive on the Bill Voss had contacted with a former associate of Drury advertising. It seems that one day this associate had gone out to eat at a restaurant in a small town just outside of St. Louis and "I'd be damned," he said, "if there wasn't an original Hayden foundation picture hanging right there on the wall!"

I traced out of my chair-backed straight for the place, the artist, on the wall was a large of painting, an image I recognized from the cover of the recent book *Icons: Coca-Cola's Most Collectible Prints*. Only this painting was in very bad shape.

The bar owner had purchased the work in the 1970s from a former Drury staff artist, an old man then in his 80s. The owner was looking for a traditional look for his bar and after showing him the painting, the artist offered to make some "minor changes." The painting were made instead the bar fit was too big to fit, but now decorates the restaurant.

The painting is not by Scribbles, but was painted by Hayden Hayden in 1931. The original poster shows Hayden's signature. The staining colors has been stopped, so this portion is no longer visible. While new in poor condition, with the proper restoration it's possible she could be returned to her former glory. ♦

—Dan Zeman

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