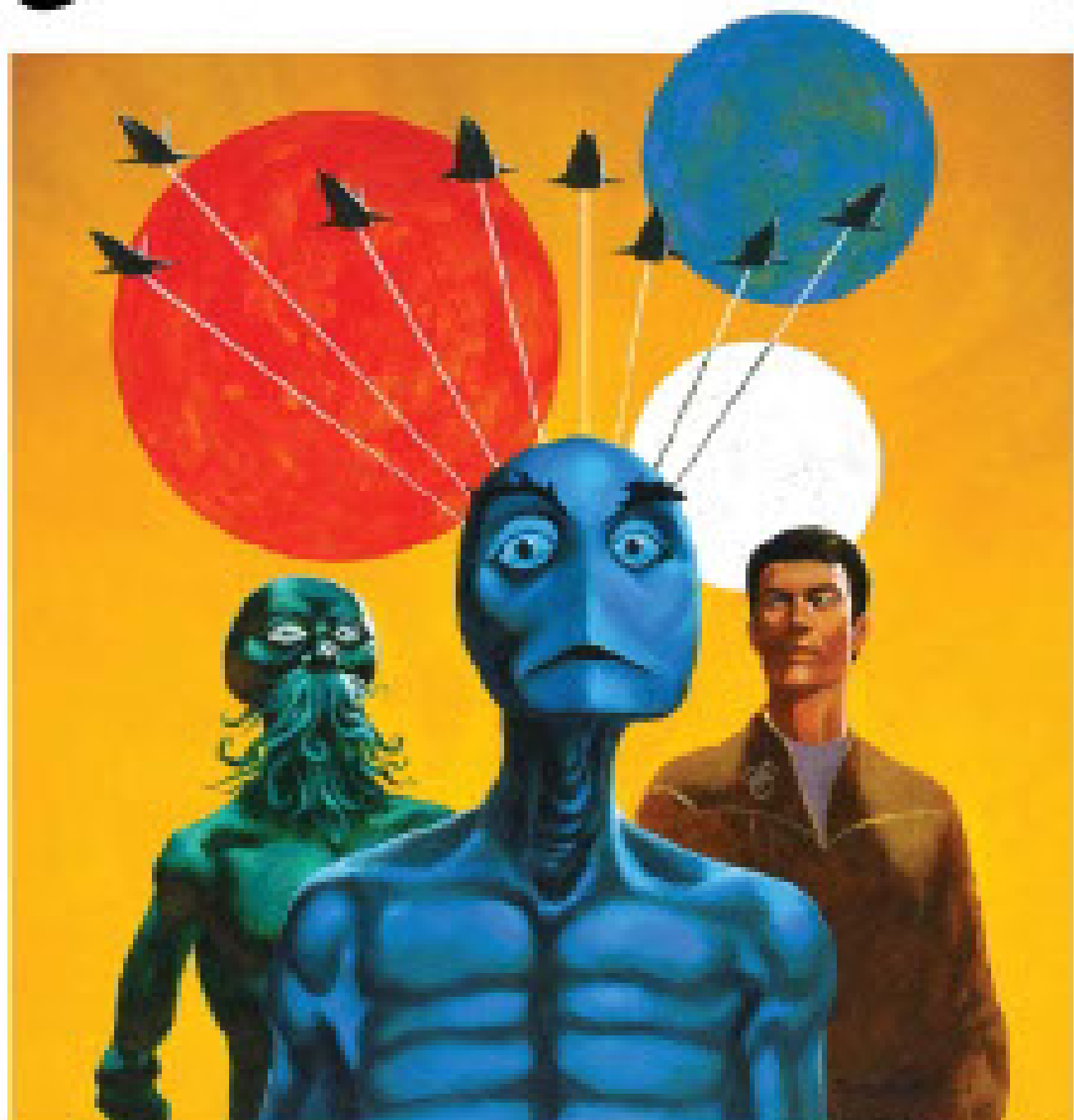
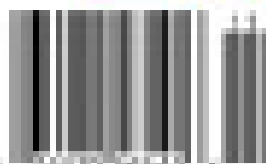


Illustration



COVER NUMBER THIRTY-THREE
WILLIAM SOUTHWELL



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Cover Illustration by
JACK GAUGHAN
(1890 - 1985)

Original pulp-magazine cover
for *Pulp*, Detroit, 1974

DANIEL ZIMMER
EDITOR - PUBLISHER - DESIGNER
ILLUSTRATIONS@MAGS.COM

MATT ZIMMER
ASSISTANT EDITOR

CONTRIBUTORS:
NICK CIBOLA
LYNN MURPHY
ELLEN ORTIC

EDWARD H. SHENTON

MANAGING AND SENIOR ILLUSTRATORS

ILLUSTRATION MAGAZINE
1000 WEST 10TH STREET
DENVER COLORADO 80202

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Illustration

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From the Editor...

First off, I would like to thank everyone who contributed to this latest issue—most of the time doing yet a tremendous amount of work just into compiling all of the material, and I am grateful and fortunate to be able to share it with you. The contributors worked long and hard to write, edit, photograph, and scan all of the stuff, and without them this magazine would not exist. So I thank you for the bottom of my heart. I must also extend my appreciation to the stalwart advertisers who consistently support our efforts. Your generosity is critical to this publication, and I'm glad to have your encouragement and your advertising. Readers—please contact my advertisers and let them know you found out about them through this magazine!

Finally, I'd like to thank all of you who have placed pre-orders for Fred Tinker's new book, *Masters of American Illustration: 40 Illustrators and How They Thinked*. The book is going to the printer and will be shipping very soon. If you'd like to know more about the book, you may see pictures of all of the pages on my website right now at www.theillustratedpress.com. The best way for you to get the book is to order it directly from me, the publisher. Your direct support is essential to pay for the cost of producing this volume, and to enable me to publish more books in the future. At 152 pages, and a cover price of only \$24.99 (U.S.), this is a great price for a great book. 44 separate major illustrations are represented, and there is truly something in this book to appeal to every fan of illustrative art. It's order now and you will receive **FREE SHIPPING** as well, so the final price is \$44.99 (not U.S.) Once the book is released, I will no longer be providing free shipping. So order today! Now, let's get on with the show...





Jack Gaughan with Mingo, 1938.

The Life and Art of Jack Gaughan

by Luis Ortiz

John (Jack) Brian Francis Gaughan was born on September 26, 1930 in Springfield, Ohio. Within a year the hospital burned down and Jack later liked to tell people that his birth had something to do with the hospital's demise. Early childhood photos show a solemn-faced, shy-looking kid with freckles and large ears that peered out from his head.

The Gaughans were blue-collar people in a blue-collar town. Jack grew up in what he called "... a Ray Kinsler-type life of meekness and hot dairy scones and dogs and caps-and-sneakers and comic books." He played in roller-skated fields filled with prying marionettes and handless stakers. Family parties were typical during the summer months. Jack always remembered one family gathering that revolved around a hunt. Jack was deemed old enough to carry a gun and shoot a rabbit for the first time. The injured animal's spinal fluid killed the boy and after this incident he never hunted again.

It was a typical Irish household where the Roman Catholic Church held sway at least in all outward appearances. As was the norm in Irish families' adherence to the mother church, all of Jack's schooling took place in the Springfield parochial school system, first at St. Raphael's, then Catholic Central High School. Libby, his mother, thought her quiet, thoughtful son had all the makings of a priest and at twelve Jack began taking Latin School courses that combined the seventh and eight grades with instructors geared to guiding students to the priesthood.

Jack had other things on his mind. The idea of one less school year appealed to him. "I was really too young then to really seriously consider the advantages of an education—the draft deferment or the ROTC." Despite his mother's wishes Jack's schooling eventually led him to a personal secularism. He had many questions that his parochial teachers could not answer.

In his Latin School class one day a teacher asked the students to rest their heads on the desk and close their eyes as she read aloud a passage of a man disembarking from a boat and walking along a dock under a full moon. Everyone had to try and visualize the man's light from the moon casting a weak shadow of the man, hear the water lapping the dock, the footsteps cracking on the wood planking, and smell the sea-salty scent in the air. This was the incident that Jack acknowledges later suggesting him hooked on making pictures.

Not too long after this epiphany Jack was caught dozing off in his civics class and the teacher of history decided to punish him by sending Jack to the library to write a book report. The book she assigned was one of the *Silver Planet* by C.S. Lewis. "It had never, not even once, occurred to me that extraterrestrial moons and faraway planets existed outside of Planet Comic or Buck Rogers and Flash Gordon or *Manchurian Candidate*. The Magellan helix went to the moon once when I was a kid. Here was this book with words, no pictures, all about alien places and people shooting through space." Jack was taken by the

PHILIP K. DICK DR. BLOODMONEY

OR HOW WE GOT ALONG AFTER THE BOMB



F-37
431



First Books Publication

© Heinemann 1964

© Illustration

description of one creature in the book a reading. "I thought that an animal that existed in the library of a Catholic school has to be a god." He searched the library for more stories in the same genre and found a second Lewis fantasy on the shelves, but nothing beyond that.

Jack showed little artistic talent while growing up and his career handwriting was so bad that his teachers forced him to do his homework using roman lettering. He was born left-handed, but every time one of the censors saw him writing with his left hand he would receive a crack on the knuckles. For the rest of his life Gaughan wrote and drew with his right hand.

A cartoon he submitted to *Adolescent Data*, a national general audience distributed with high school newspapers, got published in the October 1946 issue as the "cartoons of the month" and earned Jack a \$25 savings bond—his first paid, and nationally prominent, artwork. The cartoon showed a study of Wiley's Tire Shop spreading tires across the road, Johnny Appleseed like, to increase business.

Jack's accelerated Latin school curriculum allowed him to graduate high school at sixteen and he enrolled at the art school of Drexler Art Institute in the fall of 1947.

During the week Jack lived in a rooming house near the school and commuted to his family's home on E. High Street in Springfield on weekends. During his second year as an art student he felt confident enough as an artist to begin submitting samples to pulp magazines. In early June 1948 Jack sent some art samples to Peter W. Campbell, Jr., the editor of *Amazing Science Fiction*.

For a science fiction reader during the 1940s there was really only one magazine—and that was *Amazing*. Jack had first written to Campbell in August of 1948 to inquire about becoming an artist for the magazine. Campbell wrote back that he was in need of science fiction artists—if their work were sufficiently material—and invited Jack to stop by the Street 16 South office. In the summer of 1949 Jack visited New York on a trip with his Grandfather and got to meet Amazing's editor as well as artist Hubert Rogers who happened to be in the office at the time. Truth be told, Jack did not feel confident enough in 1949 to do art for the editor of the most important science fiction magazine in the field.

In the spring of 1948 Jack mailed art samples to a list of the small pulp science fiction publishers that advertised in the back of *Amazing*, *Planet Tales* and other pulp magazines. Most of these publishers could not afford the time charged by pro artists in the field—and Gaughan realized, with a bit of sarcasm, that he might stand a better chance with them. After all, the people behind these publishing concerns were his and Gaughan's was one of them.

Long-time science fiction fan William L. Crawford already had quite a few art publishing ventures behind him (including a 1936 chapbook at H. F. Lammcraft's *The Myster Over Jerusalem*) when he began FPCI (Fantasy Publishing Company, Inc.) and Griffin Publishing House with his wife Margaret in the late 1940s. Crawford also published *Fantasy Book*, an amateur science fiction magazine he edited under the name Garrett Ford. In early 1949, Jack mailed FPCI



Wiley's Tire Shop for 'Agnes Johnson' Amazing Science Fiction, March 1948

samples of his artwork. "I sent my elaborate *Vigil* Fantasy illustration out to FPCI because they at that time printed the nicest art work I'd ever seen." Crawford responded by giving Gaughan his first book cover assignment for *People of the Corner*, a short novel first published in 1921 in *Planet Tales*.

"I did the magnificent cover for *People of the Corner* consisting of an alchemist's workshop with stars in the sky. One thing I remember about it is that in *Super Science Stories* Fred Ford reviewed that book, which is largely about a guy looking at the dirt under his fingernails. Ford said that the jacket was better than the book, and it wasn't until years later that I realized what Fred was saying."

Crawford had trouble pay for the art to *People of the Corner* with a war bond, then offered \$18.75 worth of FPCI books as payment. Gaughan held out and finally got an \$18.75 check that he cashed immediately.

Over the next few years Jack did more FPCI book jacket art. All the professional works of science fiction, which also summed up Gaughan's own evaluation of his art for those books. It seems that FPCI always summed up his carefully placed typography by clumsily changing Gaughan's layout or the typewriter he had selected.



Illustration by the artist of the dog

Despite his dyslexia, Jack attended the seventh World Science Fiction Convention, usually shortened to cons, in Cincinnati in September 1959 at the Hotel Metropole in Cincinnati. Officially he would be there in connection with the Fantasy Artists Club, a fan group that Jack was informally involved with. The club was holding an exhibit and auction at Convention, that included work by Campbell. Jack hoped to make some connections that would lead to professional art assignments, but, inevitably, during the course of the gathering, he remained a quiet bystander and spent much of his time watching Convention participants or in his hotel room.

Jack saw the popular pulp artist James Baskin wandering in the hotel lobby without a crowd around him and asked the artist if he would look at his sketchbook. While turning pages Baskin complimented Campbell on his drawing skill. A nervous

Campbell talked about the art courses he was taking at Dayton, which Jack was ready to give the sketchbook back. Jack asked for an autograph. Baskin signed the endpaper of the book and drew one of his signature mouse drawings. He added the inscription, "Good, imagine a mouse that means a real book like this!" Jack was pleased with the inscription, since it came from a professional artist.

In 1949 James Baskin was thirty-four years old. He was born Wynn Woodard in Kansas City and his father abandoned his mother early on. Baskin was brown-eyed and dark-haired, and he had scarily friendly soft-edged features. At the age of twelve he was given a copy of *Amazing Stories* and discovered the art of Frank R. Paul—and the fiction of Abraham Merritt—and was hooked for life. Most of his adolescence was spent in Toledo, Minnesota, living with a stern father who had no use for art or the reading of cheap pulp magazines. When he was old enough to leave home, Woodard moved to Los Angeles in 1916, took on the name James Baskin (a play on Johann Sebastian Bach) and began a career as an artist.

Baskin was serious by nature, but had a cheerful smile and liked talking to people. He believed in mystical powers and gave astrological readings. He was a big fan of Alan Smithey's film scores, Manfield French art, and cars. Baskin was also part of an underground scene of gay and bisexual artists living in Los Angeles and New York.

Another science fiction presence at the convention was the notorious editor of *Amazing Stories*, Raymond Palmer, who announced he was leaving Ziff-Davis and launching a new science fiction magazine called *Other Worlds Science Service*. (Palmer's animosity stemmed from his publishing of stories by Richard Shaver telling of a subterranean world filled with alien life forms that could control human actions. These stories were presented as fact instead of fiction. *Amazing Science Fiction* fans went up in arms, but eventually the Shaver reputation drew readers to *Amazing Stories*.)

Jack did not get a chance to talk to Palmer directly at Convention, but did send him a letter afterwards, with art samples. Jack offered his services as an illustrator for Palmer's new science fiction magazine. Palmer wrote back: "Yes, I did see your work at the Convention.... They show that you can do good figure work."

After Convention, Jack began a correspondence with Baskin. They exchanged many letters regarding art and the role of an artist in society. Baskin worked up a narrative for Jack predicting that Campbell would only succeed in his career if he did the art that he likes to do.

Soon after his twentieth birthday, in the fall of 1959, Jack made a second trip to New York and had a more fruitful meeting with John Campbell. Though no record was ever made of the discussion, it is known that Campbell would frequently demand any conversation he was engaged in with whatever topic was on his mind at the moment. Inevitably visitors became a sounding board for his scientific and story ideas, but for Campbell it was hard to know when they were engaged in a discussion or putting up with an autodidactic



Tues. Sept 22, 79

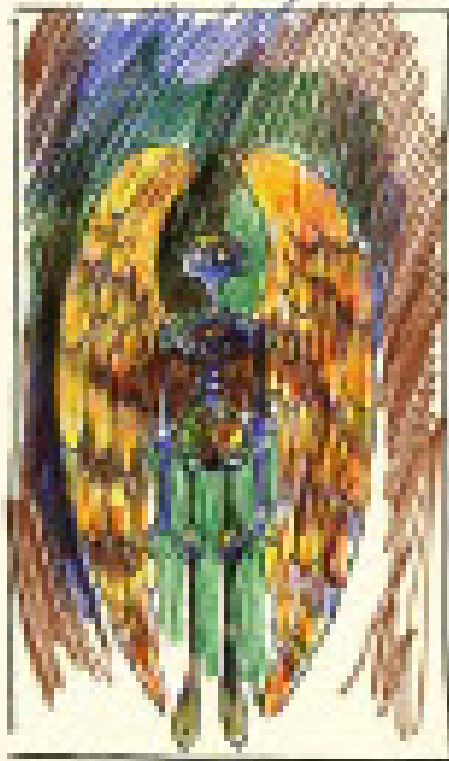
Ants?

Worms or
of ground
insects?

110



71



Illustrations of birds collected by the author in the field, September 22, 1979

TURNING ON

Damon Knight

"Rich and chewy, this is a collection of Knight's best science fiction."

—FT. WAYNE NEWS-SENTINEL

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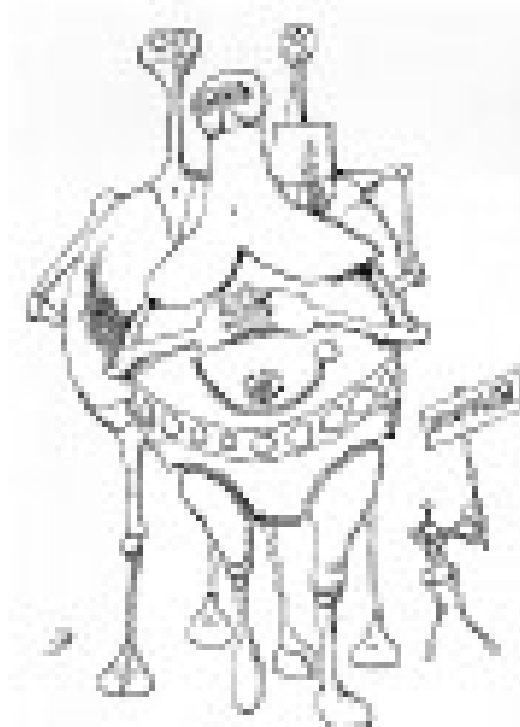
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Spring 1961, JFF

Illustration 11



Woodcut illustration for "The Land of the Endless" (Salem, February 1970)



Woodcut illustration, unpublished

last. For Jack the morning must have been less of an interview or test of his suitability as a science fiction artist, than a hailing cry into Campbell's ears.

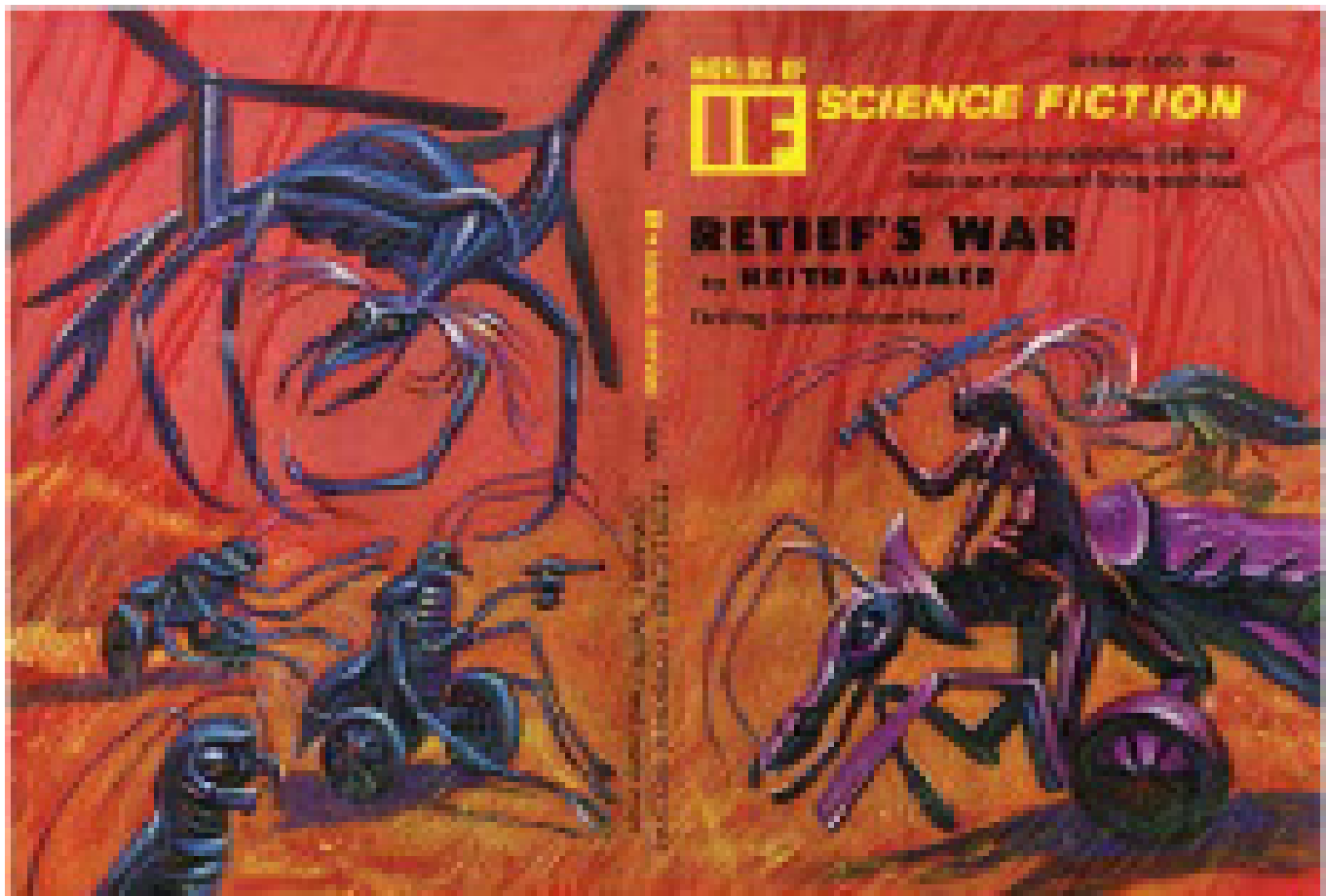
Jack did come over with an assignment to illustrate the story "Oxygen" by Paul Anderson, and completed the ink drawing at Bob's apartment. The art appeared in the January 1966 issue of *Amazing Science Fiction*, and Jack got \$50 for the piece. In the 1960s Campbell would call Campbell's art "second class." It would also be close to twenty-five years before Gaughan would do more art for the magazine (reunited *Amazing*, after Campbell's death in 1971).

The year 1970 began with issues of *Amazing* and *Other Worlds* appearing as newsletters at the same time, both contained illustrations by Jack. *Fantasy Book* also came out at the same time with a color cover by him (even if he hadn't actually selected or applied the colors). Jack was working up cover ideas for *Filmwork's Fun* and *Other Worlds* magazine with the hope of saving his art on recent tabs. Father began sending Jack more assignments, but Jack was not happy with some of his finished art and asked Father to use the pen name Chuck Anderson for those. Gaughan had already used this pseudonym on fanzine art that he saw as shoddy or unskilled.

His interaction with Father's was fading. A cover he did for *The Science Guild* in August 1970 was a self-portrait that he described as "...expressing my opinion of Fantasy lines (I didn't tell this to the editor of the thing, rudely, his being a line). The drawing is my friend!



Digital art illustration for Eyes of the Horowitz, 2016. Acrylic on board, 40" x 40". Image courtesy of Heritage Auctions, Houston



Work of R. Foster 1995

to organized fashion... I finally took all I could of the childlike-ness of fashion. So I did this thing... there is no design, no any particular compositional items... it's just me turning up my nose amidst the stark monsters of the trade. I had no fear of the drawing being rejected since, because I have sold two or three illustrations to the smallest of small publishers, these people think I'm a professional." Some of this thinking may be a reflection of Jack telling him about his troubles with former editors and small press/book publishers.

By 1961 Gaughan had attained his full height of five feet, eight and a half inches, and weighed a hundred and forty-five pounds. His ears still jined out, but the bristles on his face were fading. He spent a lot of his time wandering away at his desk/book, reading, and playing classical records and music soundtrack recordings—given to him by Jack—that included Max Steiner's *King Kong* and *It's a Wonderful Life*. Like many bright young men going out into the world, culture was a tonic.

A paired cover that Gaughan did for *Officer Winkler* *Science Fiction* over the course of 1961 was returned with the comment, "...it isn't, not a pulp magazine cover." Gaughan liked that in science fiction imagination was important, but he was still learning that there were commercial restrictions to keep in mind. He regularly read the major seasonal science fiction and fantasy magazines, but still could not tell what editors wanted in the way of art. Magazines also came and went—it was all an unpredictable business. Jack was sending Jack

WORK OF R. FOSTER 1995

SCIENCE FICTION

with a cover illustration designed
to take up a pleasant living room wall

RELIEF'S WAR

by HEITH LAUMER

Feeling... (Science Fiction Novel)

professional advice that Dick himself did not always practice. Gaughan also had his moment of rebellion with the armed service hanging over him.

Jack must have realized that the idea of becoming a magazine illustrator was too simple-minded. His initial encounters and dealings with magazine and book editors had thrown him off-balance and made him feel alienated. Then there were the many dead-ends with publishers.

The army finally called Gaughan to duty on October 3, 1962. It was not as if his career was soaring, but as he wrote in a letter to friends, "...though I know I shall probably despise every second of military life, I find that actually, in spite of the whimsy of the often-bandy phrase, the army may be good for me."

In the fall of 1964 Gaughan was a civilian again. Unsure of what to do next he decided to return to the *Durham Art Institute* for another school year. "It was a warm glass peopled with perpetually disoriented and students who never seem to change."

Old habits die hard and he started sending Jack samples in case of the new science fiction magazines he found on his own. The art editor at *Galaxy Science Fiction*, M. I. Van der Pool, did not have any immediate assignment for Gaughan, but asked if he could hang on to some of the samples.

Ohio was a quiet, safe place for Gaughan, but it was not a place to pursue an art career—at least the kind of art career

THE MAGAZINE OF
Fantasy AND

\$200.00 READER CONTEST



Science Fiction

DECEMBER

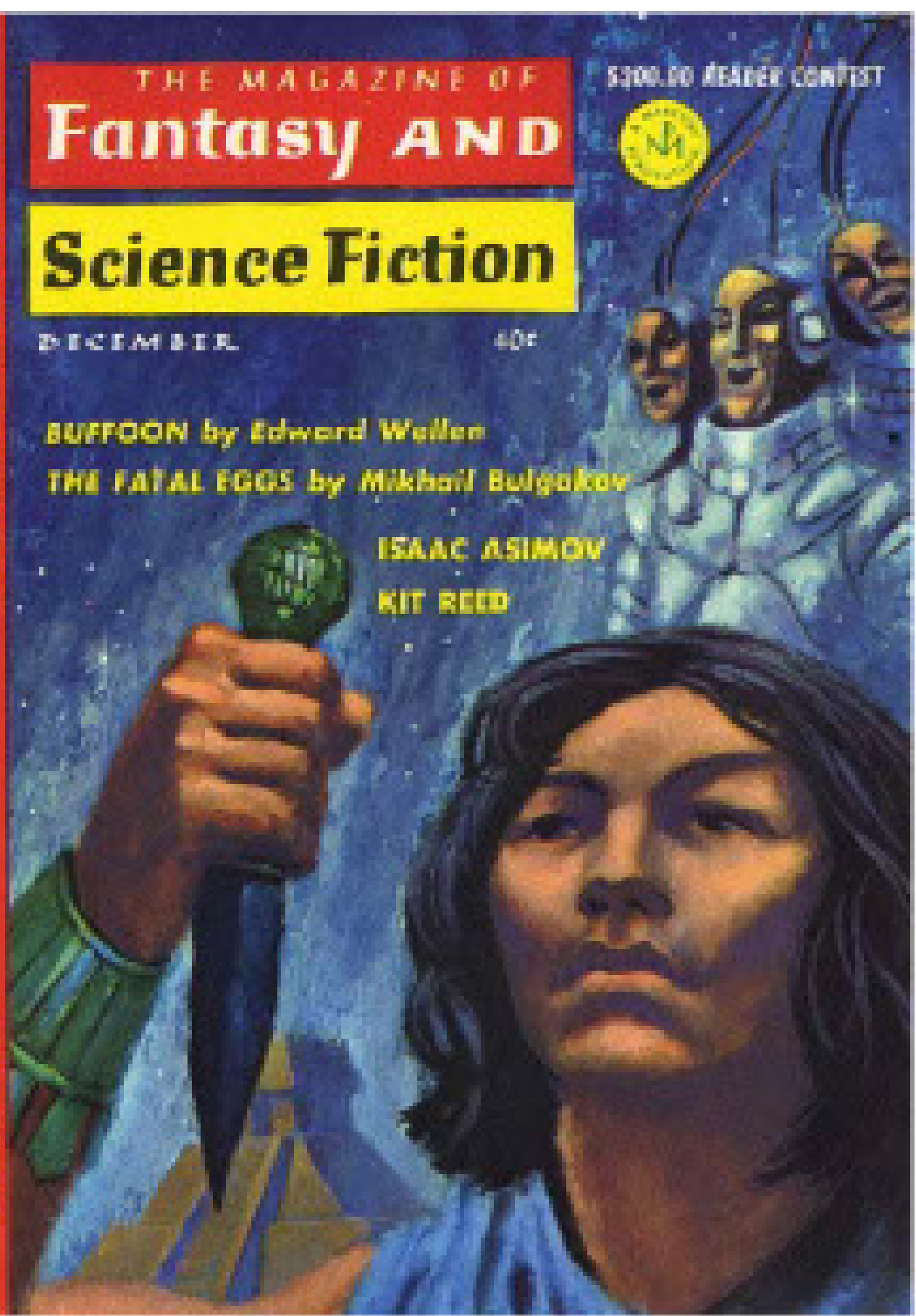
40¢

BUFFOON by Edward Weilen

THE FATAL EGGS by Mikhail Bulgakov

ISAAC ASIMOV

KIT REED



FANTASY AND SCIENCE FICTION

DECEMBER 1964

Illustrated version of
THE FAMOUS LENSMAN SERIES
A special set's astonishing interdisciplinary adventures

e.e. "doc" smith second stage lensmen



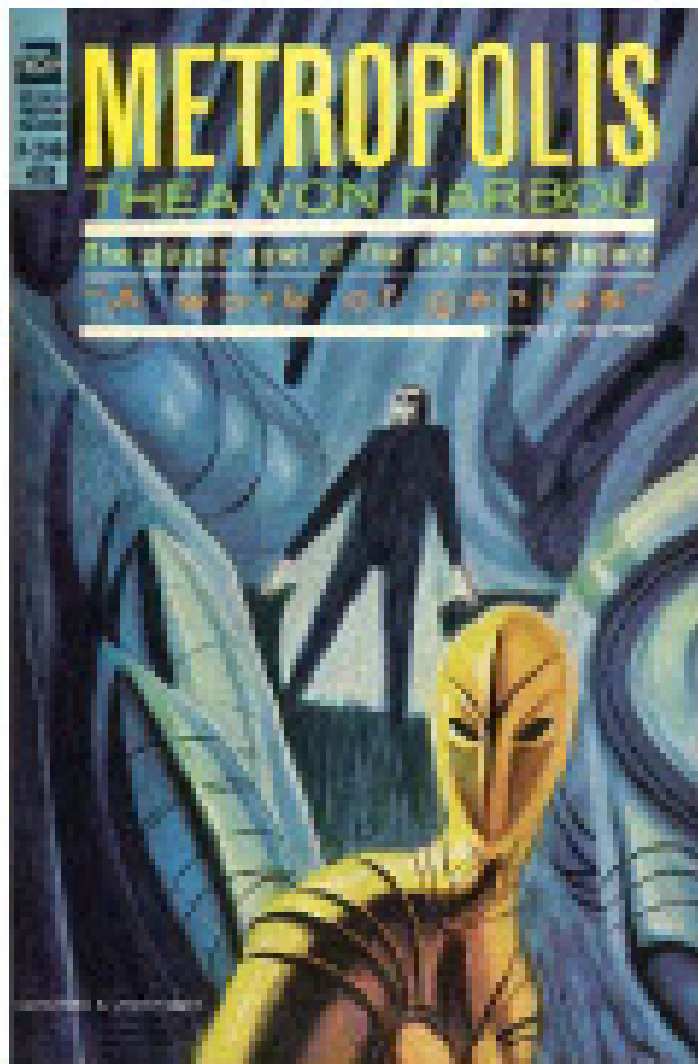
Second Stage Lensmen, 1944

that Gaughan had in mind. He decided he had to move to New York.

Belgrave had some advice before he came to New York: "The apartment should paint what he likes to paint, as he likes to paint it, but only because by doing so he will put his feelings into his work—you can always tell what an artist didn't enjoy what he was doing. But artists also have a duty to their public and painting just for oneself is often the same as talking to oneself. A really good artist paints for the progress as much as for himself—he compromises by painting what others like inasmuch as he himself agrees with them."

Gaughan borrowed his father's Oldsmobile to get to Manhattan during the summer of 1934, and roomed briefly with Bob. Gaughan got into the habit of climbing up the stairs to Bob's upper Westside apartment loudly whistling the opening musical theme to the 1934 film *The Thief of Bagdad*—Bob would know who was coming.

The pair would walk the city together, always heading downtown. "I never knew a man who saw so much when it seemed to me there was so little to see. . . . Things could happen under his feet in the middle of a machine-gun line of what seemed endless chatter. . . . He'd stop and pick up a blade of grass or some



Metropolis, 1927

music struggling wild flowers and tell you what it was and make you—make you—see the color and beauty of the thing!"

Gaughan eventually found a furnished apartment on West 47th Street over a Spanish bar and restaurant called El Paradiso. There he lived—without a phone or doorman—off his G.I. unemployment check of less a week. The only possession he brought into the apartment was a radio. Gaughan had thought of his time in the Army as a flight from art. The check he now received allowed him the opportunity to pursue art at his leisure, without teachers or clients to think about.

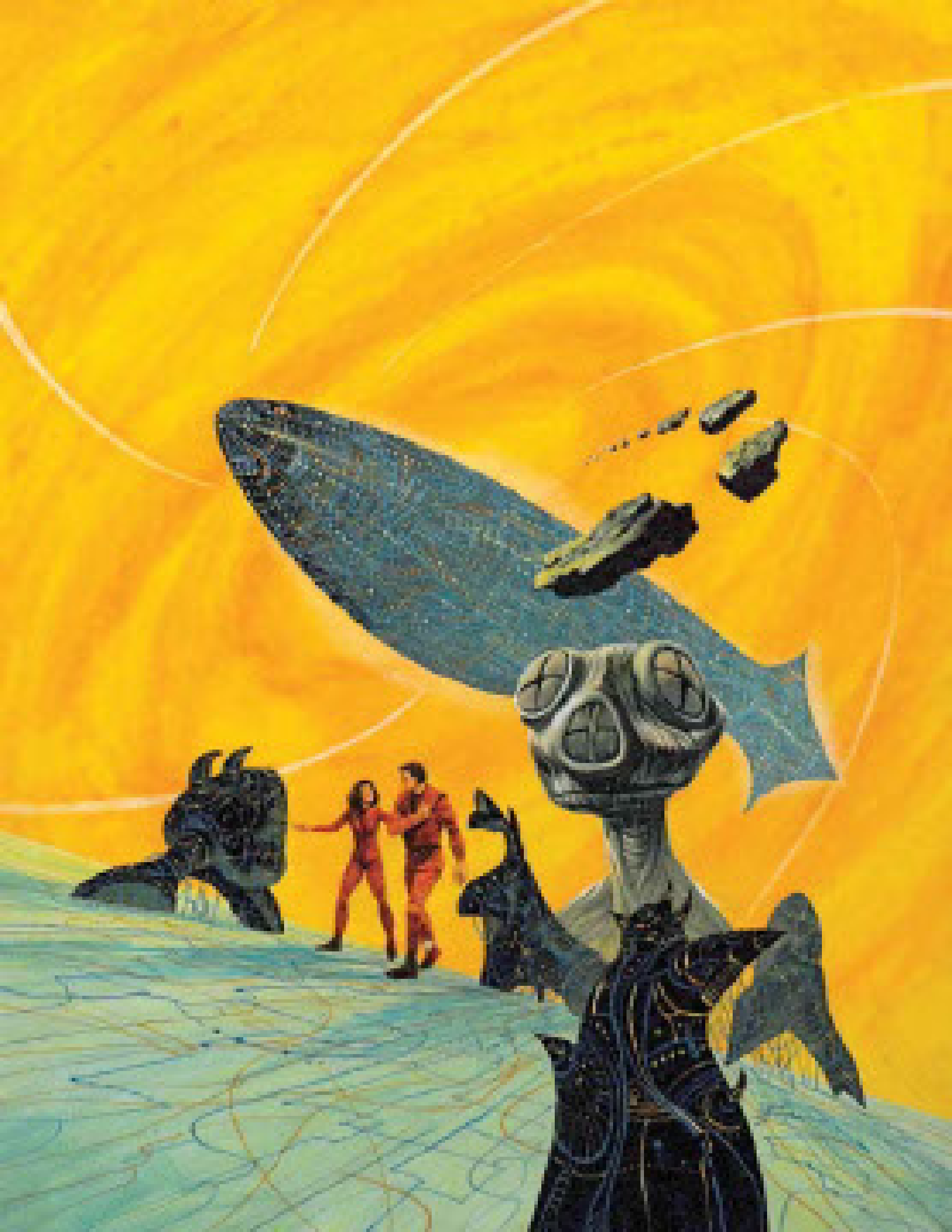
Gaughan spent the first day of 1935 with Bob, who stopped by for a visit. Gaughan complained of not being able to complete a color painting that he was happy with, and felt as if he had reached an artistic wall that he couldn't break through.

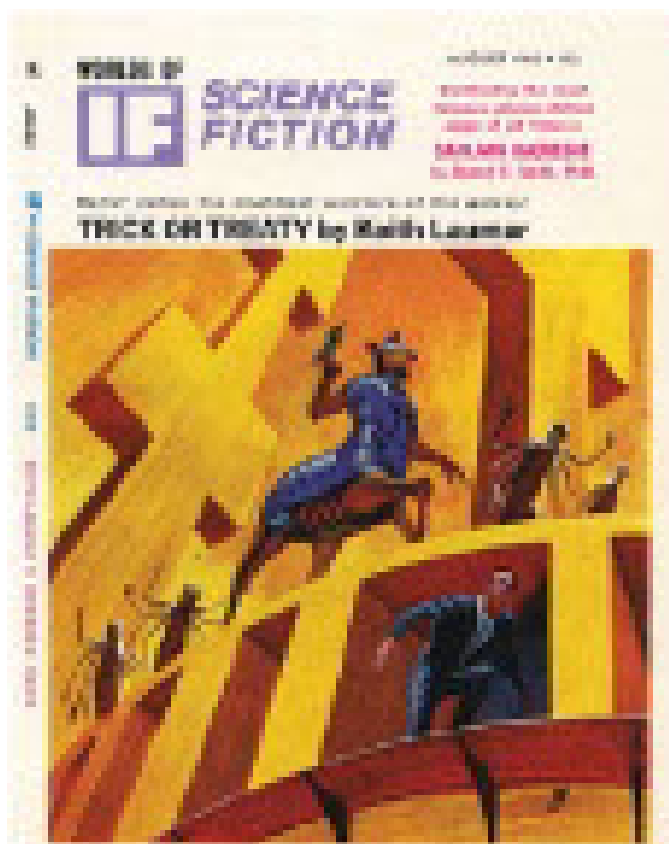
"You can do anything you want to do if you want it bad enough," Bob told him.

Gaughan had been spending too much time with pen and pencil and was becoming uncomfortable with color pigment. Bob encouraged him to get back to using a brush on canvas.

In New York Gaughan ran into Phoebe Adams, a girl he had dated in Dayton.

On the last Friday of October 1934, Gaughan and Phoebe





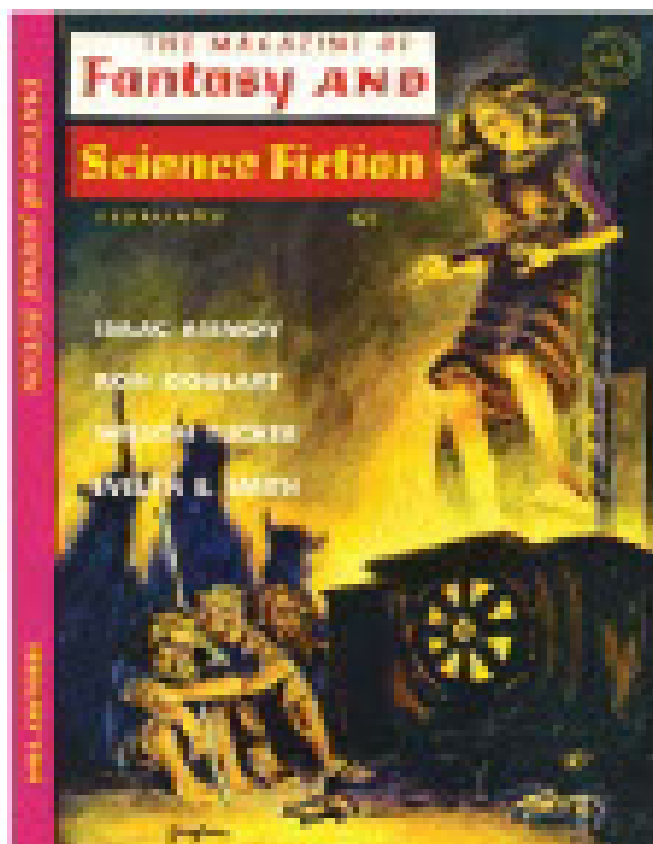
World of SF, August 1944

took an early Saturday morning train to Washington, D.C. There the couple set out to get a marriage license, but found the city offices closed. Their cab driver informed them that the nearest place they could get a license was Williams, Virginia, and he could just get them there before the office closed at noon. They sped off to Virginia and got there in time, but now had to find a justice of the peace in the county where the license was issued. The cab driver wouldn't leave at a civil ceremony and took them to a minister he knew and had and Phoebe was married in a warm house that smelled of baking bread. The driver served as witness and kept the motor running the whole time.

The Veterans Administration required Gaughan to actively look for work while he was collecting his GI benefits. To show his various talents, Gaughan took up a position to present to prospective employers. But, he decided to imitate a style of cartoon illustration that he thought no one would want and would thus allow him some more time to loaf. Back at Fort Rucker, Gaughan used to see a small comic book titled *FC: The Perceptive Maintenance Crew*.

FC attempted to teach average Army GIs basic military maintenance duties (changing a gun, changing a sprockets in a jeep, etc.) using step-by-step comic strips. The comic book was put together for the Army by American Visual, a company owned by cartoonist Will Eisner. It was better known as the creator of the sport newspaper comic strip that appeared from 1941 to 1954.

Gaughan contacted himself, Hal-Ben Associates, an art



The Magazine of Fantasy and Science Fiction, February 1944

studio associated with American Visual. Initial hints as a "cheap weekend" and "open character" at the same weekly payment he was getting from the Y.A. Over the next year, Gaughan illustrated *The Summit*, *Success-100*, *Thriller*, *The Top*, *Light Dealer*, and "countless others having to do with hearing, building, buying, firing, etc."

Gaughan art usually passed by Eisner for a final OK. Some were returned with Eisner's comments, or corrections, penciled in the margins or on memos attached to the artwork. Gaughan remembers one remark from Eisner telling him to "Pay attention to the drawing drawing." The whole time that Gaughan worked for Hal-Ben he never met or even caught a glimpse of Eisner, but if "My drawing did not communicate, I heard about it emphatically."

Gaughan left Hal-Ben (though he continued doing freelance work for them), Phoebe remembers. "Toward the end of that association we began to realize that when Jack received a long overdue payment from them, a few days later he would get a call with another assignment."

Gaughan was still sending art samples and cover ideas to W. I. Van der Pool at Galaxy Science Fiction. In response to one of the samples Van der Pool said, "Well, for sale, is more and better than just giving them medals, buying, illustration, etc." Galaxy's 1950s covers would come to be known for their witty quiplets—though this was mainly written for art ideas for them to be illustrated.

In April 1938 Van der Pool finally gave Gaughan the chance to illustrate "Gears Sleep" by James H. White, which

Galaxy

SCIENCE FICTION

DECEMBER 1957

35¢

FEATURING

GALLEY SLAVE

By

**ISAAC
ASIMOV**

•

THE
SPACESHIP
IN THE
BASEMENT

By

**WILLY
LEY**

CARBON COPY

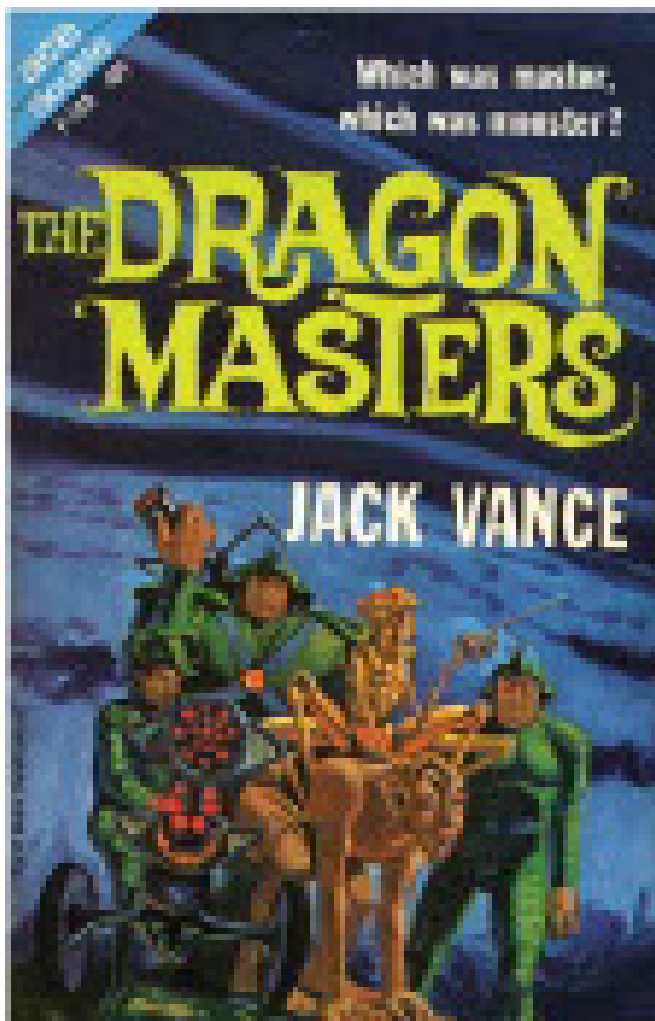
By

**CLIFFORD
D. SIMAK**

•

AND OTHER STORIES





The Dragon Masters, 1962

was scheduled to appear in the August issue of *Galaxy*, and "Hultham" by Alan S. Noriss (Oct. 1954). Gaughan completed some interior assignments for Van der Poort's satisfaction and in June he received two more notes to work on, "The Other Man" by Theodore Sturgeon (Sept. 1954) and "I am Master" by Stephen Barr.

Gaughan's illustrations for *Galaxy* were professionally slick, and showed imagination, but also looked stiff and overworked. There were a few artists at *Galaxy*, like Dick Hueter and Seifried Kozmin, already working in a slick clip pen line style and this seemed to be a style that Van der Poort liked to use in the magazine.

The summer of 1957 found Gaughan crisscrossing roadways at Training Films, Inc., located at 143 W. 19th Street. There he worked on filmstrips for industrial firms and was once chased out of a meeting when he suggested the topic to a firm as the IBM 707 mainframe computer could be titled "Sea of 707." According to Gaughan the working conditions at Training Films were "...terrible—the art...filled with distrust and defensive posturing." The overhead at the company was erratic and Gaughan never felt a sense of security there—especially when his job depended on inapt producers, that he

called "producers," working much for the company.

Gaughan could always sarcastically laugh when some art job catalogs materialized from under his privacy. His sketchbooks throughout much of the late 1950s are filled of scribbles against steel boxes and televisionscopes. There are also graffiti about New York—the constant rain and crowding, the business, the subway—but the city would remain at the center of his career for the rest of his life.

Gaughan walked into the familiar routine of family and work—occasionally there would be a change-of-pose such as the July 1967 cover of *Galaxy*, which used his concept painting "When Moments Are Brief" (The art did not illustrate any of the stories in the magazine.) Still, Gaughan finally got to see his art as a professional magazine on a newsstand rack. The *Galaxy* cover art exhibited some of his experimentation with color pigments, and the figures were a little stiff, but Gaughan was happy with the design. He did a much better painting for the December 1967 *Galaxy* with the title "Salvage from 30,000,000 B.C." The art showed specimens working to salvage the pieces of an ancient warship stuck fire-floating in space. This type of narrative cover was popular with the magazine's readers.

In late 1968, Gaughan and Florio moved across the Hudson River to New Jersey, buying a small house in Edgewater, near the George Washington Bridge.

A RETURN TO PRINTING

The year 1962 was a key one for Gaughan. The fortunes of advertising and commercial film art rose and fell with various economic ups and downs. Gaughan could always tell when times were down as the staff at Training Films started disappearing one by one—had all by the company's owner—and one day Gaughan was also let go. After moping around the home world, Florio asked him what he really wanted to do with his career.

"I want to paint pictures," he answered.

Florio said, "So why don't you?"

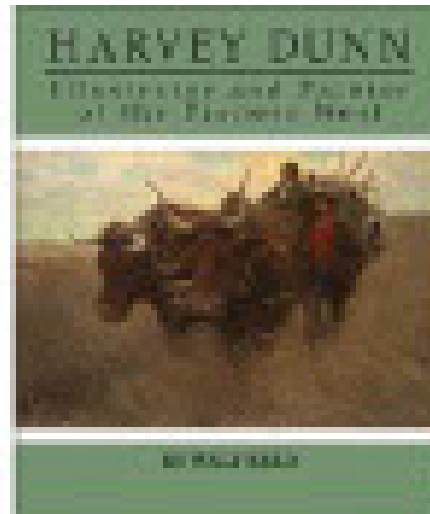
That summer Gaughan began teaching himself to paint again and by the fall had some samples to show.

Fredrick Ford had been assisting editor H. L. Gold on *Galaxy* for many years, doing routine editorial duties, and took over as editor-in-chief during 1961 after Gold was involved in a car accident and was unable to continue editing the magazine. Up to this point Gaughan was one of the artists doing occasional art for the magazine without gaining any real recognition. H. L. Van der Poort had also moved on and Sam Bushick was now the art director, though publisher Robert Guinn and Ford generally had the final say on the all important cover art. Just before Gaughan left Training Films, early in 1962, Ford received a new pencil by Jack Vance, "The Dragon Masters," that he thought needed something extra to help readers visualize the many alien creatures in the story. Ford seems to think that Gaughan would be the right artist for the job.

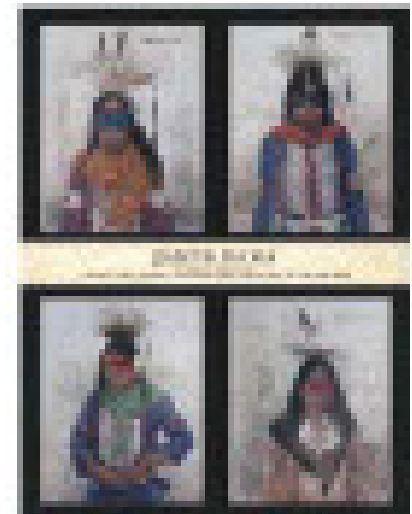
Ford remembers "It was a wonderful story, full of colorful prose and bright ideas, but what it was also full of was a whole lot of alien creatures. They were all different, and for a reader



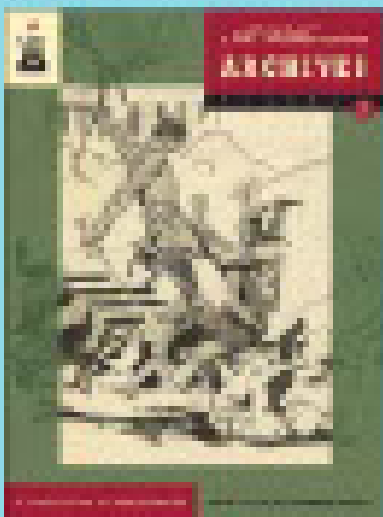
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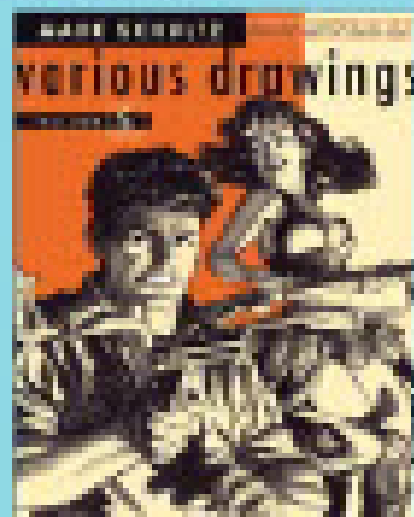
☼ \$39.95 HC, \$425.00 Deluxe, 12.5 x 9.75"
304-pages in color



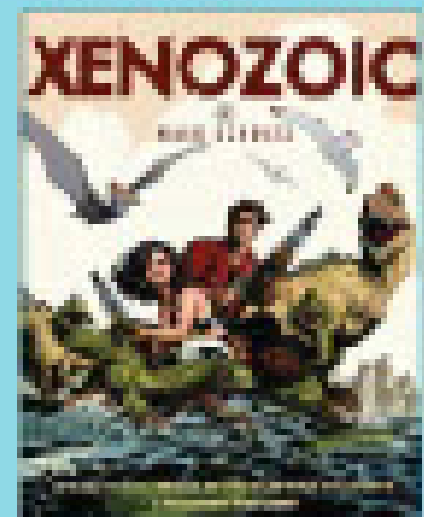
☼ \$24.95 SC, 8.5 x 11"
144-pages in color



☼ \$29.95 SC, 9 x 12"
64-pages in color. Coming summer 2011



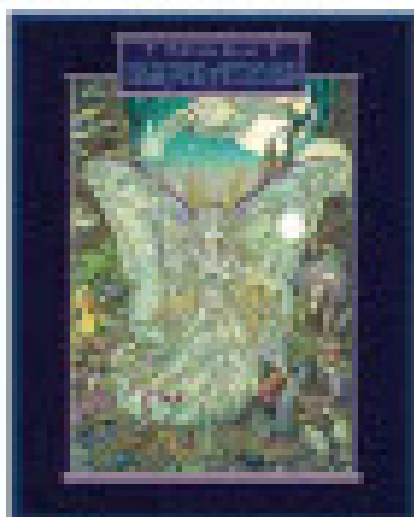
☼ \$19.95 SC, \$24.95 HC signed, 8.5 x 10"
48-pages in color. Coming summer 2011



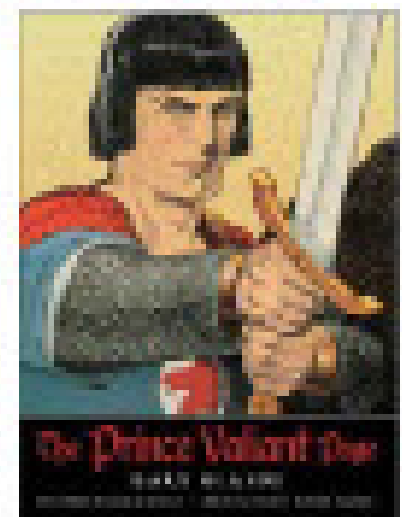
☼ \$29.95 SC, 8.5 x 10"
102-pages in black and white



☼ \$24.95 SC, \$39.95 HC signed, 8.5 x 11"
64-pages in two partick in color



☼ \$19.95 SC, 8.5 x 11"
48-pages in color



☼ \$29.95 HC, 9 x 12" 114-pages in
black and white plus three-partick
in color



Illustration of a grotesque creature with multiple eyes and long, thin appendages. Image courtesy of Heritage Auctions, Dallas

to enjoy the story to its fullest. I thought, he needed to be able to keep each one individually straight in his mind. I told Jack what I wanted, and he produced a marvelous set of covers—of every one of them.”

The cover art Gaughan drew for the “Dragon Masters” was almost not published. Gaughan learned from Sam Silverlich that Glavin had decided to stop using long-eyed monster covers—even though Gaughan’s sketch had been already approved and followed the story it illustrated closely. Glavin’s decision also affected a second B&N cover Gaughan was working on for another story titled “The Black Man.”

The situation cast an air of gloom over Gaughan that brought to mind some of his dealings with Fantasy Publishing Company, Inc. a decade earlier. Eventually, P&H smoothed things over and the previously approved cover art was used. Gaughan’s “Dragon Masters” art received wide acclaim from readers of the magazine.

Donald A. Wollheim, the science fiction editor of *Star Books*, was not happy with the cover art he was getting from artists who had no real affinity or interest in the genre. Wollheim was a fan of Virgil Finlay and Charles Beck, but knew that they art did not have the modern look necessary to sell paperback books. He also knew that Ballantine Books was having some success selling science fiction paperbacks using modernistic art by Richard Powers on their covers.

Wollheim wanted artists who had grown up with science fiction and he had taken notice of Gaughan’s art in *Galaxy*. An art director George Scrima contacted Jack and had him draw up some ideas for a cover to a collection of science fiction stories titled *Star Without Number* by John Brunner. This became his first of many *Star Books* covers.

His first cover assignment from Pyramid Books came out of a walk-in, with portfolio in hand, where he was given an immediate job. Gaughan never got to read *Star Planet*. He worked from a synopsis given to him by Donald K. Bennett, the editor-in-chief of Pyramid Books. “It’s a robot cover... I made two sketches, a good one and a bad one to illustrate the tale of the good one, but I put as much care in the bad one that they loved it! Dragons called Albert, robots shooting things, a guy shooting back, buildings blowing up and futuristic gizmos scattered about in a busy landscape. These guys at Pyramid were very nice to me but they’re very cold. I don’t get the impression that they know/love about designs.”

There is always an element of luck, as much as talent, in selling art. Gaughan was nominated for the Hugo award in art in 1964. This recognition encouraged him to handle for more work from other publishers.

Gaughan’s new notability would result in a total of twenty-three book and magazine covers published in 1964, along with numerous black and white interior illustrations for *Galaxy* and *Worlds of SF*, and the new computer magazine *Byte*. *Worlds of Tomorrow*. He was able to keep up with the abundance of illustration work coming in by reading the manuscript in early taking a second day to do up two or three layout sketches and painting or doing framed art on the third day (after getting an approval from the art director or editor).

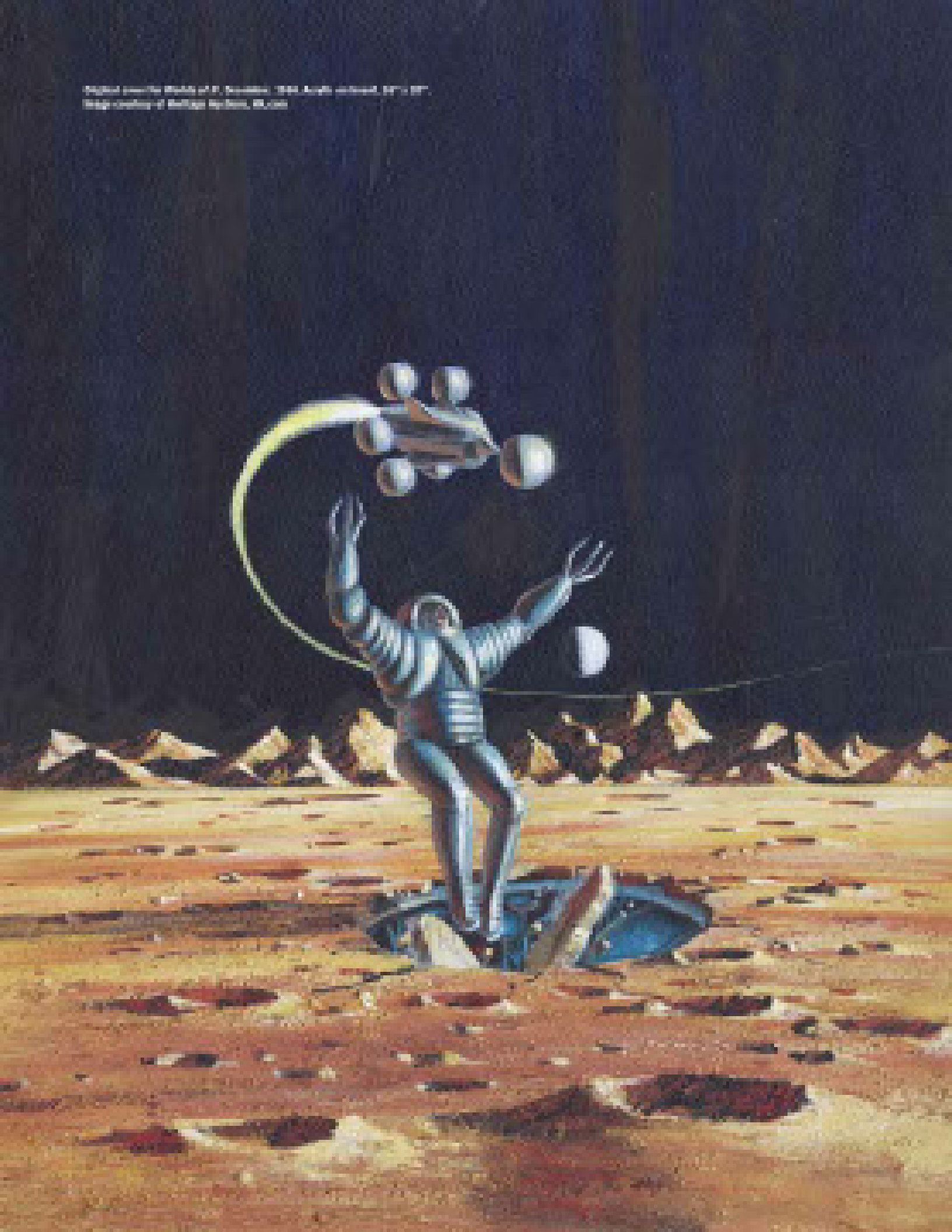
In a 1964 artistic credo he wrote to himself, Gaughan said, “Don’t stop! Keep putting lines on paper—keep it up—keep drawing! Anything goes! Go! Go!” Gaughan had self-harmed in Maine when he had trouble putting lines on paper. These times occurred when he was taking particularly interest about a picture-making assignment. He did not feel himself at the same technical level as John Schoenherr, or having the anatomical draftsmanship of Frank Frazetta, or able to channel the creative exuberance of Richard Powers, and other illustrators that he admired. Gaughan was in comparison cautious in his approach to illustration—always keeping the client in mind, but there were times when he forgot himself.

In his sketches he would incorporate typography with the art, even if just to make use everything fit. Paperback Library and Ace Books would routinely use his complete layout, while Pyramid Books went with their own in-house type designs.

Digital pop-art work from illustration to text letters, 1988.
Acrylic on canvas, 27" x 33.5", large number of working hours, 30,000



Original poster for World of G. December, 1944. Artist unknown. 30" x 30".
Image courtesy of Heritage Auctions, 88,100



Gaughan's use of unbalancing type for the Paperback Library 1961 edition of *Sister Sarah* by Eric Frank Russell shows how he unified art and type in an energetic juxtaposition of text and picture. The Russell story involved an astronautical being and as Gaughan noted in his sketchbook, "time to show something to them without drawing it." His solution was to work around the idea of having a hole in part of the pairing.

In 1962 Gaughan was nominated and won the best pro-artist Hugo award; his win was helped by the art he did in another Jack Vance story "The Last Clank" which appeared in the April 1962 issue of *Galaxy*. That year he had been just as prolific in fiction as in the picture and he was also nominated in the best artist category—and even lost around him. This was the first and last time that an artist would win two Hugos in the same year. The rules were later changed to keep prose and fine categories separate in the voting.

Gaughan's art style was malleable. Some of his best cover paintings showed some of the surrealist touches of artist Richard Fawcett, and it is easy to see a union of editorial artist and Gaughan's own appreciation of that artist.

By the end of the 1960s the science-fiction art usually delivered a sense of activity; the characters posed with arms extended, torso tilted in motion, his would work up layouts with varying degrees of action going on within the frame and let the publisher decide which would best sell the book. Sometimes it seemed to him that his attention to detail didn't

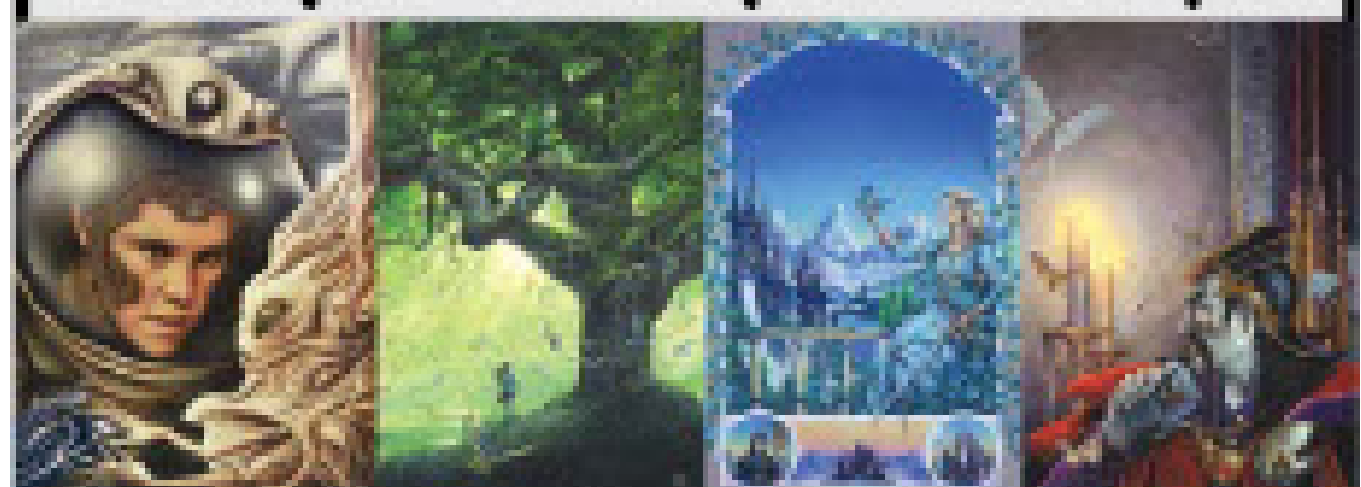
really matter. One day he let Puzos deliver sketches for approval to Dell and Ace Books, but forgot to identify the layouts. Dell ended up approving the Ace layout and Ace the Dell layout.

By the summer of 1968 the Gaughans had moved into an old stone house in Harlem, New York, about a hundred miles north of New York City. Jack began slipping the sketching process in building up illustrations and paintings. He was working directly on sheets pulled from newspaper pads that were then mailed out to clients.

"Gaughan began to see himself more as a 'package-dealer' than an illustrator. '[Book cover art] should be eye-catching in little pieces and let 'em know it's SF.' He believed that science-fiction books sold on the strength of author's names—and cover art. 'I am willing to admit of the possibility of a cover selling a book on its own merits, but that doubt sure is an awfully shaky stance otherwise.'"

For a malleable like Gaughan there must have been something particularly odd about naming fiction. All his life he had been trying to reach an ideal in his work, yet he had never managed to beat the feeling of just keeping up. Though he and Williams were science-fiction fans, they rarely agreed on the best approach towards illustrating a book. As Gaughan grew older he began to have problems with his stomach—in 1968 he had had an attack of indigestion while painting the art for Andre Proust's *Flora* against the *World Wonder*.

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Digital artwork Phil Wit, 2005. Image courtesy Heritage Auctions, 2010.

21 Illustration

In the spring of 1949 Gaughan received two bits of news that cheered him up. Universal Publishing & Distribution had taken over as the new publisher of *Galaxy*, *Worlds of Tomorrow*, and *Fronts of SF*, and asked him to come on as art director for the magazines. Gaughan was also announced as Guest of Honor at the 17th World Science Fiction Convention in St. Louis.

At LPE Gaughan worked with a limited budget, but most importantly had no time to assign stories to artists. Gaughan found himself reading the copy or getting story synopses for an issue of *J* on Thursday and laying out the complete issue the same day to meet a Monday deadline. Things were so rushed that one of the editors, mostly Elmer Johnson of Judy-Lynn Benjamin, would phone him to run down story plots or lay scenes so that Gaughan could have sketches ready by the next day. At times the deadline for *Galaxy* seemed measured in hours and Gaughan would have to drive the hundred miles to New York to deliver his artwork. The rushed-through art, good or bad, was all his. There was no time for him to accept art submissions.

Years later Gaughan would remember his years at UPD as " ... artistic suicide. I became a machine drawing like that, instead of an intelligent animal making decisions."

The artistic climate of science fiction and fantasy, constantly raised from the early days of the pulp, was too tightly bound up with the field to ignore, but for an all-too-short period of time Gaughan was able to introduce mass-culture and a bit of modernism into his art, and to extend and even push the stylistic of genre imagery. In some cases speed and simplicity over the medium of creating like the Impressionist and Minimalist ink washes that came into focus on the pages of *Galaxy* and *J* as alien creatures or surreal, worldly landscapes. One looks at Gaughan's illustrations without hesitating, because they appear to be drawn at breakneck speed. Gaughan drew well enough that there are no visual obstacles or recognition challenges regardless of the various styles and mediums he utilized. His single-mindedness in mastering the craft of illustration made him a student of art throughout his life.

By the mid-1970s the science fiction magazine field was shrinking. *Worlds of Tomorrow* was folded into *Fronts of SF*, and



Original paperback cover for *The Sandlot* (© 2003 Warner Bros. Entertainment Inc.). Art by Matty Groves.

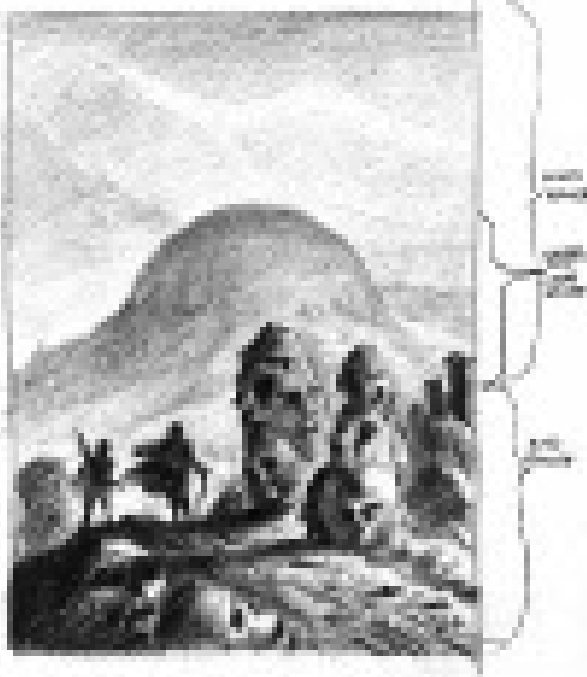


Illustration of a landscape for *Scientific Fiction*, January 1919

But months of it tumbled into history at the end of 1919, month of January only lasted four issues. Despite monetary and time restrictions (or due to them), Gaughan had a fine hand in the work he did for the UPD magazines and he was able to follow up on many artistic ideas and concepts that had been lying fallow in his brain for many years. For a while both *Galaxy* and *Planet* cut on circulations even if sales were falling across the board for all fiction magazines.

After a few years as publisher UPD was becoming impatient with the lack of real profits generated by the fiction magazines and instead cost-losing increases that rarely covered cutting back on issues produced or closing down magazines. UPD did not recognize the bargain they had in Gaughan and informed the artist that he was no longer needed as the art director for the UPD magazine group. The artist had done all of the art for 22 consecutive issues of *Galaxy* and 20 issues of *F*. Gaughan took the news in stride and continued to do some freelance personal work for UPD.

In 1927 *Casson Science Fiction and Fantasy* was an experiment for its publisher that did not work out, even with Gaughan as art director and Oswald Harwell as editor. Casson was gone before anyone really had time to notice. By the late 1920s the science fiction retail services were *Amazing*, *The Magazine of Fantasy & Science Fiction*, and the long-running *Galaxy* and *Amazing*. A new player, *Amazing Science Fiction* Reports, appeared about the time of *Casson's* last issue. Gaughan quickly added *Amazing* to his client base.

By 1930 a new crop of science fiction artists was moving into a hyper-realistic style as the prodding of publishers who saw *Star Wars* as the new face of science fiction. Many of the new school of illustrators, which included Vincent Di Fate, Michael Wilton, and Wayne Barlowe, had techniques in place. In these artists' paintings the brush stroke disappeared

and surfaces were based in a photographic level of realism. Gaughan was familiar with most of these artists and even friends with a few; he had discovered Barlowe while art directing *Casson*.

Ultimately, Gaughan thought, "As the business gets bigger, it does it become important in regards to art. As a consequence, one sees a lot more editorial content in today's printing than one sees graphic considerations—and a little soul is lost too. The editors see. We are no longer painters, but merely picture producers and assemblers of images. If someone ever goes up to me about a projected cover, 'Make a reproduction of Star Wars; I just might opt to buy one'."

The longer Gaughan worked at science fiction, the more he liked and admired it seemed to him. At least he was always fair, but he always maintained a high standard of professionalism—all, even at the late stage he was quietly attacked when *Amazing* or *Planet* rejected a layout or in his opinion, selected a lesser design.

In late 1934, Gaughan began having stomach pains that he could no longer ignore. He finally saw a doctor who referred him to a gastroenterologist specialist. As a freelance artist most of his life Gaughan had no health insurance. With some difficulties Phoebe was able to get him into a VA hospital in Albany. Gaughan finally underwent exploratory surgery in March of 1935 and doctors discovered a cancerous growth that had spread through his abdominal cavity.

Narcotics were controlling his pain and Gaughan was still able to keep a sense of humor and laugh at small things.

He died July 10, 1935 at the age of 34.

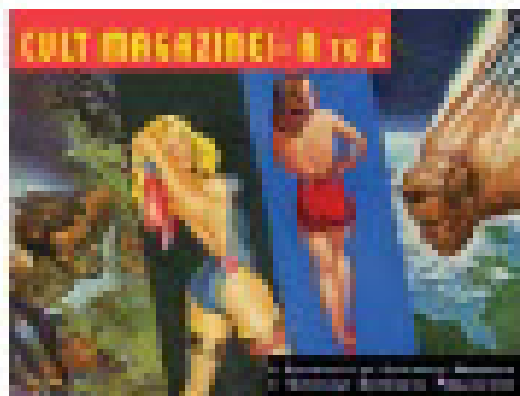
Some of Gaughan's colleagues and friends could only begin to sum up what he had meant to them. Hugh Bernick, an editor at the *Kingsman*, NY newspaper where Gaughan drew political cartoons, wrote, "None of the best times we had ever when we took what we called the Jack and Saker show to various elementary schools. (He always called us Saker, given our 'Saker' service.) We would open with a few minutes about newspaper cartooning, and then Jack would draw something, usually a monster of some sort. Bill cartooned the kids for an hour or two, as long as they wanted, drawing anything they could dream of, and more. They loved him and it was obviously mutual."

When Gaughan first told Bernick about his illness, and how he would not be able to do more cartoons for the newspaper or Jack and Saker Shows, he finished with a typical Gaughan line "Whatever you're do, Saker!"

As outside of museums or galleries has always seemed irrelevant, always in the service of other agendas, Gaughan left behind a body of art that helped shape the face of modern science fiction and fantasy. ♣

—by Lisa Onda, 2011

Lisa Onda is an illustration historian, and the author of several books on American illustration, including *Art's Orphan: The Life & Art of Lee Simon Gipe* and *Darkwater: Willya Lee: The Life and Art of Lee and Carol Brockwell*.



Singular Images

OUTERMOST: The Art + Life Of Jack Caughan

EMSWILLER: Infinity x Two

ARTS UNKNOWN: The Life & Art of Lee Brown Coye

CULT MAGAZINES: A to Z

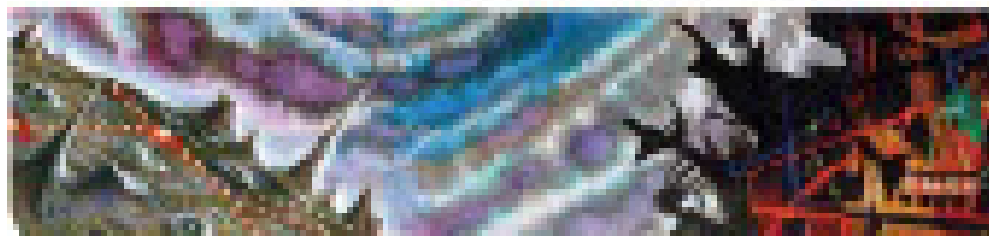
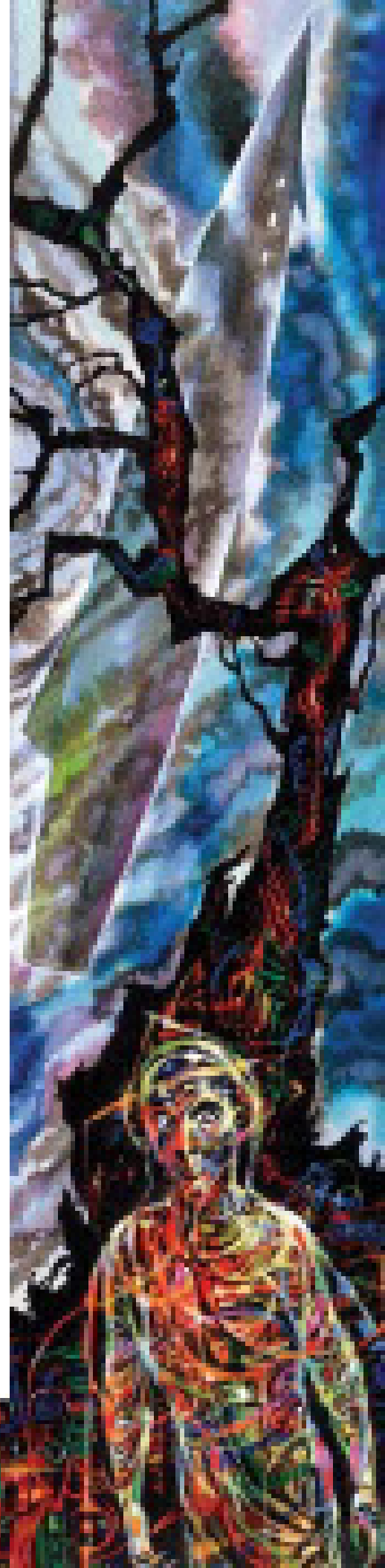
PAINT OR PIXEL: The Digital Divide in Illustration Art

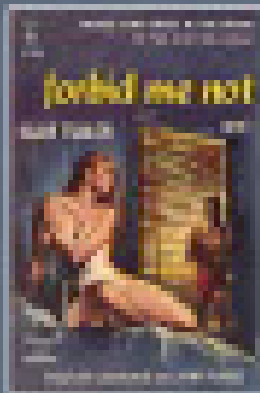


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Quinn Switzer, 1978



Original cover illustration for *Forbid Me Not*, 1978



Charles Copeland in Studio, (Photograph only visible). Photo courtesy of Larry Henson

The Art of Charles Copeland

by Lynn Munroe

The first problem I ran into investigating the work of the American illustrator Charles Wesley Copeland (1924-1979) was another American illustrator named Charles Copeland. Charles George Copeland (1888-1941) was a very well-known name in illustration for many years, and his work is readily available today on the internet and in many reference books on art from the turn of the 20th century. When you type "Charles Copeland Illustrator" into Google, Charles George Copeland is the one that pops up. At first I wondered if Charles Wesley Copeland was the son or grandson of Charles George Copeland, but when I read his 1977 obituary I learned they were not related. Just by coincidence, there were two 20th century American illustrators both named Charles Copeland.

THE EARLY YEARS

Charles Wesley Copeland was born on September 29, 1924 in Winona, Missouri. He was the youngest of 18 children born to John and Anna Copeland. The Copeland family home became so well-known in Winona that when it was razed many years later, there was a photo and article in the local newspaper, "Winona Landmark to be 'New Times'" at age 88, Endre Copeland. Robert still lives in Winona, and was kind enough to tell me about her brother and put me in touch with her children and other family members who carry on the family archive of "Under Charles," and who provided much of the art and background information for the checklist.

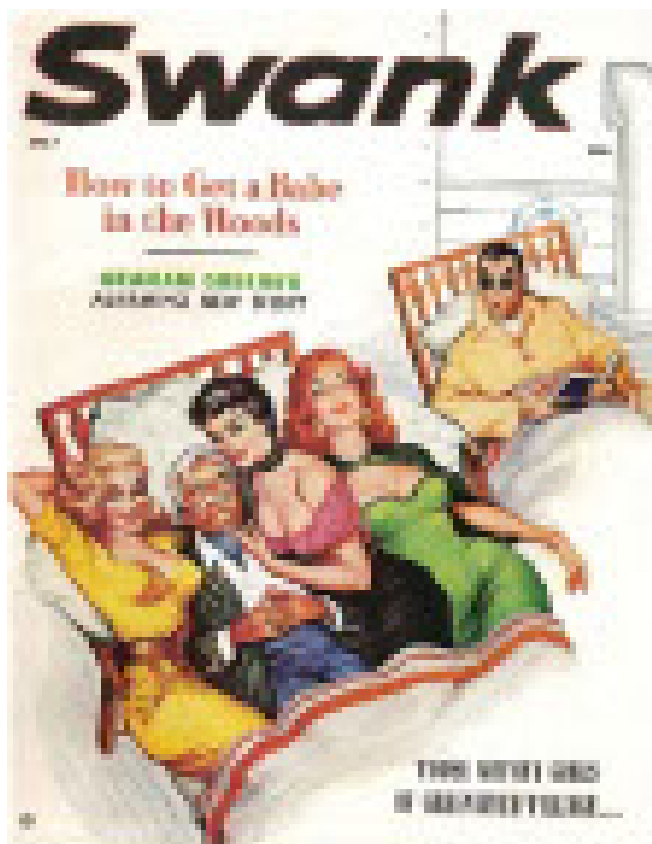
After attending Winona High School, Charles served in the Army during World War II. Over star childhood, Charles

had been fascinated with drawing, sketching and painting. So after the war, he spent four years at the Kansas City Art Institute in Kansas City, Missouri, where he received his degree. After a sojourn in Europe, with most of the time spent in Spain, he returned to the United States and went to work as a portrait artist in Louisiana towns like Monroe and New Orleans. Newspaper clippings from the early 1930s used by the Copeland family show the young artist's success painting society leaders, priests and others.

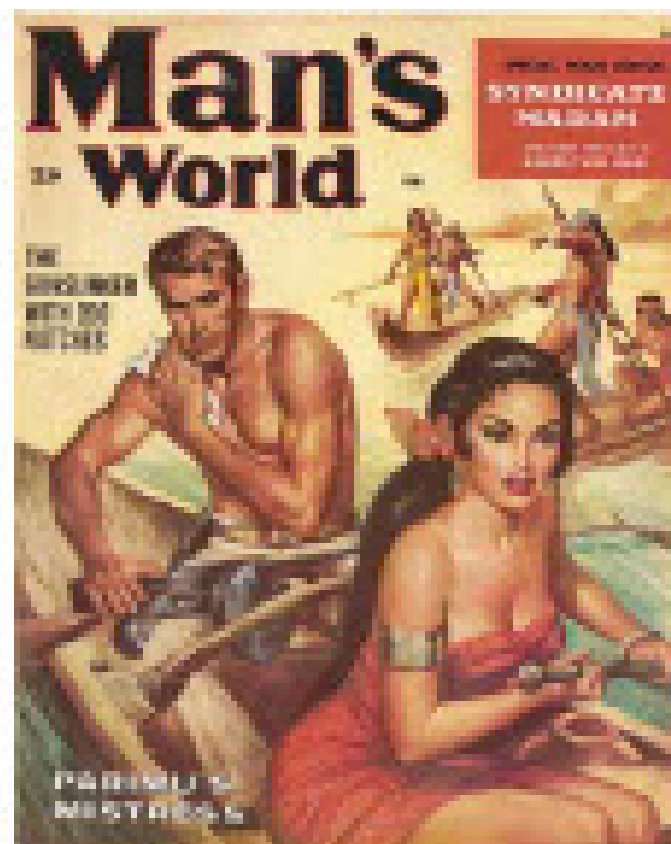
WORKING FOR MARTIN GOODMAN

Like generations of people from the middle of the century before and after him, Charles Copeland moved to New York City in 1964 in search of a life's work. He passed there for 23 years, steadily employed as a commercial artist, creating paperback book covers and magazine illustrations. Each artist has strengths and passions, and Copeland became known for his ability to create beautiful men and women. We first see his name on Lion paperbacks in 1955, and that led to his magazine work. Lion Books was owned by Martin Goodman, who ran a vast publishing empire from his offices on Madison Avenue. Goodman was the owner of Marvel Comics, who enough to promote a young writer named Stan Lee. Goodman also published all kinds of magazines.

Some of Copeland's earliest work for Goodman is found in two men's magazines, *Sensé*, and *Boyz*. Whatever was needed—full-color two-page illustrations, sketches, cartoons or small drawings—Copeland supplied it.



Swank, May 1957



Man's World, February 1958

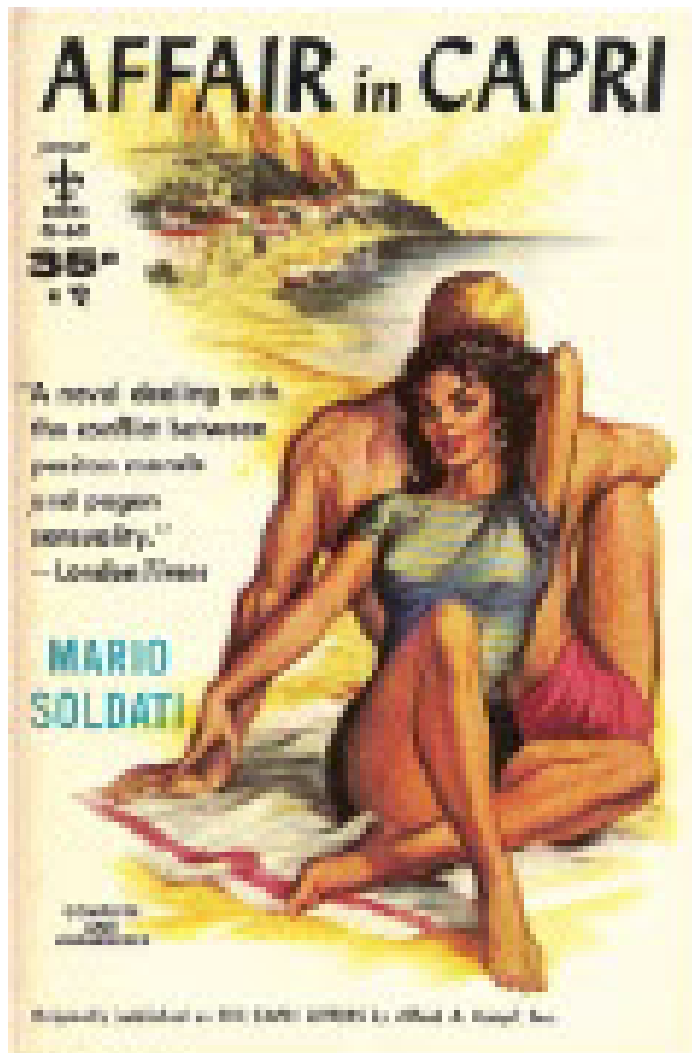


Cover to Swank, May 1958

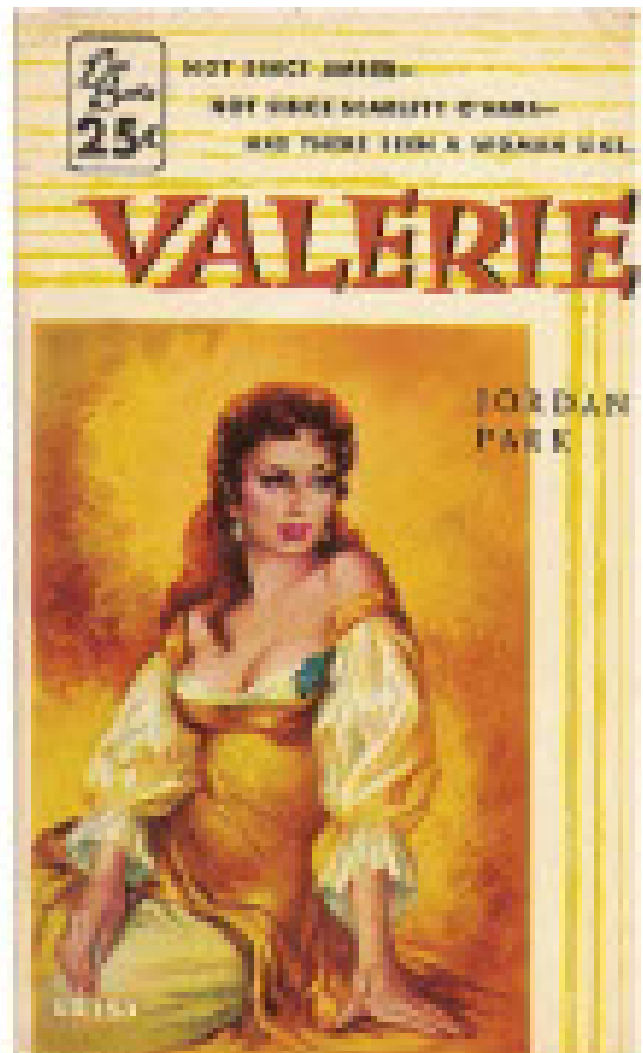
© Illustration

Swank (published by Male Publishing), Bachelor (published by Official Magazine Corp.), Nick (published by Male Publishing), The Action (published by Official Magazine Corp.), Lion, Backs, and all sorts of other magazines were all published at the same address—505 Madison Avenue in New York City (later given as 425 Madison Avenue). They were all coming out of the same factory. Copeland's editor at Swank and Bachelor was Bruce I. Friedman, who went on to Male, Men, Man's World, and The Action after Swank and Bachelor were sold. Friedman then assembled a top-notch crew including assistant editor Steve Pore—a decade before his worldwide success with *The Godfather*.

One of Friedman's operators was a group of magazines aimed at World War II veterans, working-class blue collar average joe who loved reading the amazing adventures of their fellow G.I.s. These magazines have been called many names, including "week" and "weekend magazines," but today the general consensus is to remember them as "male adventure magazines." One remarkable aspect of the men's adventure magazines is they have a definite beginning (postwar, really lasting as around 1945) and end (the late 1950s). They were of a certain time, designed for a generation who had gone off to battle in Europe or the Pacific in the 1940s. The Germans did not invade as well as last war, and as their soldiers grew older, the genre began to die out. There had long been adventure magazines like *Argo*, but as the pulp died out, something new came to take their place. The first of the great long-



March 1957



March 1957



Original interior illustration for "Snout Once Got into Bright Suits!" March, July 1958



Magazines brought to them about 1950

being magazines was *True*, published by Fawcett. They had been around since the late 180s, but after World War II they really came on as a non-fiction adventure magazine for men. Goodman started *True*'s success but made the press his own with magazines such as *Mag* and *Wink*. Editor Bruce by Friedman, who went on to great success for his books, movies (like *Splash*) plays, and many funny short articles, talked about his years working for Goodman's Magazine Management in the title essay of his book. Even the *Illinois High Nymphs*, where he explained the hierarchy of the men's adventure magazines

"High above all the others... stood the mighty *True*... several niches below, but closely connected, was a slick-looking Western capsule of a magazine called *Argosy*. Three followed... *Mag*, and then, after a bit of a lag and a bump, one reached the better world of the countless books—*Mag*, *Mag*, *For Men Only*, *Man's World*, *Action For Men*, *Time Action*, and so on. It is

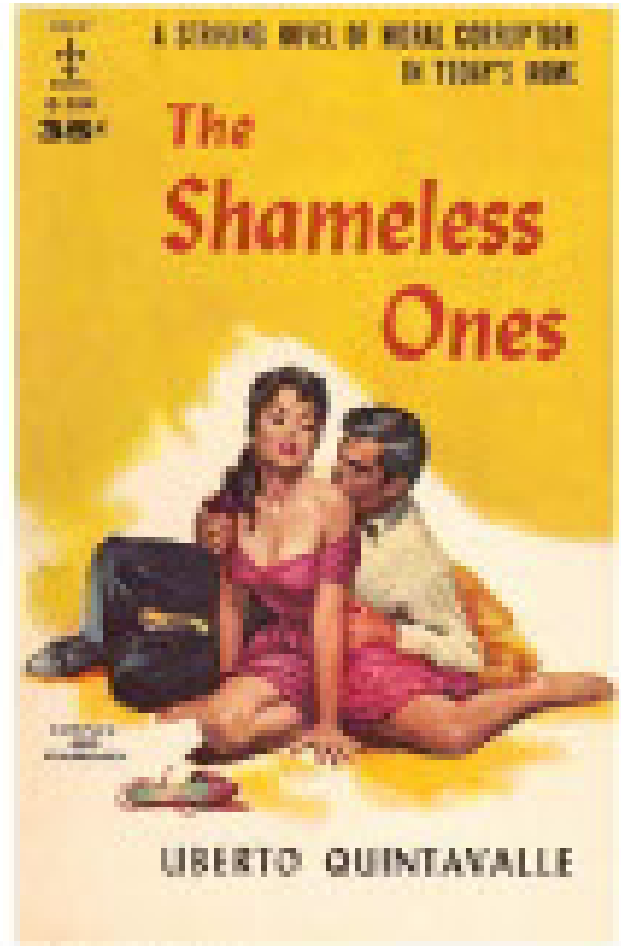
more... *Magazine Management* represent the end of the line. There were legends of other titles that generally featured G-strap women, pointing around captive birds with shackles. Often the events held true local opposition, the *True* and was generally a large one and we were right at being swept off the continent along with its by shakers."

The stories told in these magazines were advertised as true, and at first they were. But with eight or so adventures titles to fill, with a hundred pages in each issue, after a while they started making stuff up. Friedman described it:

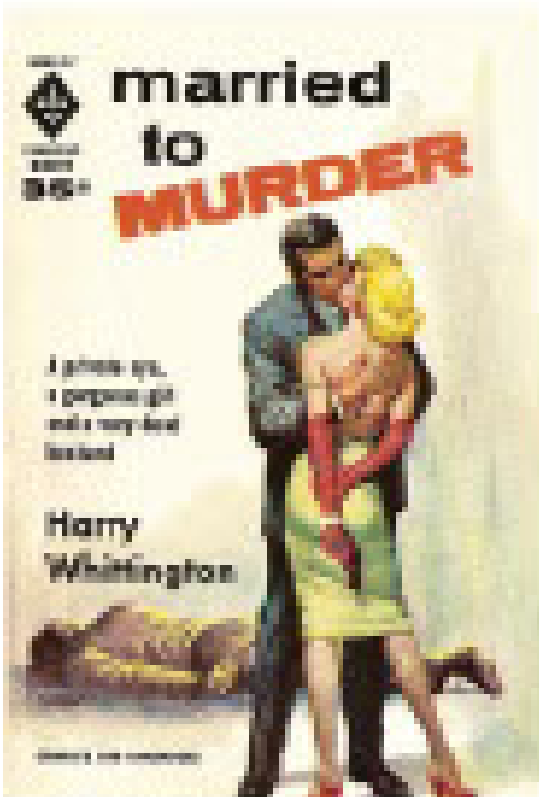
"There were, however, just so many *Baron* death tributes in the paper held up... I had to purchase some fifty more to each month... At the pure time were the names of simply making up *True* stories and providing them with full documentation... Top left: the water dripped



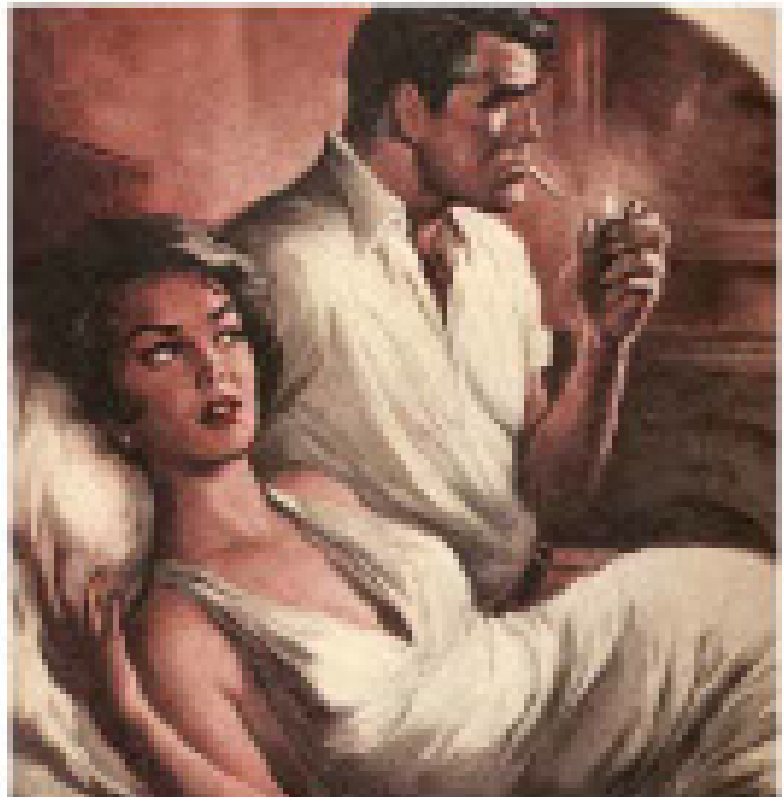
Book illustration by Bruce, January 1958



Book illustration, 1958



Book illustration by Whaley, 1951



Book illustration by Bell, January 1951 (detail)



Original poster illustration for *For the Boys*, March 1968. Photo courtesy of The Bill-Hung Collection

Dr. Illustration



Original source illustrated for *Sig*, June 1945. Photo courtesy of the www.sigmagazine.com

by Howard "Copter" Gibbons as he was searched by Germans... Top right: Lila, the jungle girl who seduced Gibbons on the first leg of his 1800-mile Korean "Yak to Glory" Tour was, of course, no Howard "Copter" Gibbons. His photograph was that of a Mongolian prisoner... Scenario covered the after protocol in and helped us along with photographs of their backgrounds.

...we began to make up certain new bombing units, which is what was Field Air II later, one that had turned the tide against the Axis and brought Hitler to his knees. The master was Marco Polo, who could create great mythical events, lead them to combat in Central Europe, and have another coming to by the hundreds of thousands."

Today the collection of *True and Dangerous* rather reads a bit more local and decidedly non-threatening, but *Male and Sig* and their group seem like great fun, perfect examples of their genre. One check full of outrageous articles with eye-catching illustrations art, suspenseful fiction, cartoons, a little bit of erotica, and plenty of vintage ads. It is, however, difficult

to imagine even their most glibble readers being taken in by some of the stories. The writers and editors were always forced to use such qualifying statements as "the earliest, roughest incident of the War" or "secret mission just made public." Each average *Male* or *Sig* adventure had a hero, a hero that might work-class like either average G.I., trapped behind enemy lines but somehow able to win a decisive mission with only the help of a loyal band of local prostitutes. These *Action* stories must have believed prostitutes secretly won the War. You probably won't agree with this, but it turns out that Italy's submarine fleet was wiped out by an unknown British sub full of French hookers (March October 1940). In "The York Sgt. Who Ran DeGaulle's Secret Army of Women" in the March 1941 issue of *Sig*, not only do the French have a secret army of women, but they are lifting one single American soldier commander in. And he's not some elite high-ranking officer, he is an Infantry Sergeant. In this "exc" story, as story of prostitute double-agent and machine-gun-toting peasant girls have personally infiltrated Hitler with their dating foods.

In addition to the combat stories, there were adventure saga of every stripe, and articles geared to their readers like

For a long time there was very little information available about these magazines, unless you were lucky enough to get a copy of the privately printed *Devlin's Guide to Men's Adventure Magazines*. This changed in 1983 and 1984 with the appearance of two books on the subject, both written by Ed A. Mann. *World from Pulp House* (which included Frank's own essay "Was the Edison Film Symphony?") and some of Devlin's *Guide* and *Taschen's Men's Adventure Magazine: The Rick O'Leary Collection* by Max Allan Collins and George F. Nagler, which was featured in *Illustration 411*. Both books have many color reproductions from the days of the covers, and offer an overview of their history. Both of them showed a couple of Copeland illustrations, although the *Taschen* book unfortunately incorrectly credits George Gross' cover for *Knights* #1 to Copeland. Gross' signature is attached but still visible on the cover.

Another source that is to be commended for a nice reference to Charles Copeland is Alberto Lecchi's *American Good Girl Art: 1930s-1980s*, in *Glamour International* #15, published in Italy in 1992. Lecchi's study places Copeland in the proper context, as a bit of the great pre- and post-war, comic book, and magazine artists of the second half of the 20th century. I agree that Copeland earned a place on such a list, and it's a shame that so many other sources about these great illustrators failed to mention his work.

Goodman's art editors hired an amazing roster of artists to create the realistic, vibrant covers and interior illustrations that even today make the Goodman magazines collectible. Among the artists were such names as Matt Kusler (who was very often called upon to supply the covers that set the tone for all that was to follow), James Bama, Samson Fuller, Al Ross, Earl Norem, Bob Starley, Rudy Nappi, Bruce Manning, Ed Cohen, John Paul, Walter Kopp, Rafael DeGara, Ray Johnson, The Phoenix, John Leone, Tom Ryan, Robert Schick, George Gross, Norm Saunders, Paul Rubin—and Charles Copeland.

Copeland first appears in *Men* in April 1936, and continued doing illustrations for the magazine group for another 18 years. He also did many covers for them (the Copeland magazine checklist that Wilson has has over 500 works of art listed on it). With his talent, speed, and versatility, Copeland was adept at working with gouache on board, and he was avoided until for this job. He could paint just about anything, but the editors tended to call on him most often just for certain types of art. "Tales of the Old West" was a men's adventure magazine staple that Copeland could draw as well as the next guy, but only a select group of these illustrations could paint a beautiful woman like Charles Copeland. And he could work equally bravely in whatever medium his editors or art directors requested: diatone, four-color, black-and-white, or color. In fact, Copeland's amazing mastery of diatone painting was so superb that special mention was made of it in the "Men's Adventure Magazines" article in *Illustration 411*. Charles Copeland handled all kinds of assignments as a magazine illustrator—single adventures, backwoods stories, combat scenes, country showdowns, party

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Digital artwork illustration for *Rollin'*, October 1998



Digital artwork illustration for *Rollin'*, June 1968. Photo courtesy of the Rick O'Casey Collection



Digital illustration created for Esq. November 1958



Female illustration for "The Adventure with Her" Esq. March 24, 1958



Original movie illustration for *Red*, January 1948



Original movie illustration for *For the Boys*, May 1948



Reigned Interior Illustration for *Men's World*, February 1967



Reigned Interior Illustration for *The New York*, February 1962



Original Theatre Production for Broadway, August 1978



Original interior illustration for *Blue*, May 1968



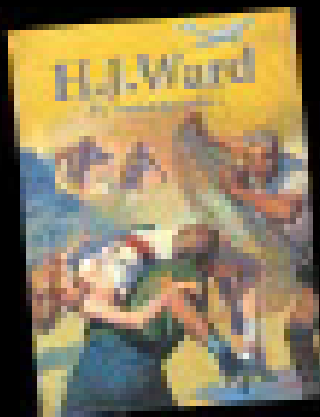
Original interior illustration for *Blue*, November 1968

scenes, first love letters by mail, heartbroken crime tales, foreign legion thrillers, and romances. His style is clear, precise, fun, and instantly engaging.

Some of the artists listed above contributed to these magazines in the 1960s and then went on to other work. After a while, in the mid-1970s to 1970s, a core group of six artists seemed to do most of the illustration for *Magazine Management*: Mort Kanafier, Gil Cohen, Copeland, Russel Murray, Earl Noren, and Samson Pollock. Copeland died young, the other five men are as of this writing still living. All five of them have gone on to do some serious work over the past 20 years, and each one of them deserves a checklist like this one. Mort Kanafier has been the clearest subject of books and a whole lot of illustrations (MIA), but each of these other artists is overdue for such attention as well. Russel Pollock created a number of memorable illustrations and paintings. Earl Noren went on to create a series of now-famous comic book covers. Gil Cohen did many of *The Executioner* paperbacks and other paintings and illustrations. Russel Murray has created paperback book covers, many different illustrations, and fine art. I have chosen Charles Copeland here because he died young and should not be forgotten, but I hope to see others give us complete overviews on each of these other tremendously gifted artists from the era of the men's adventure magazines.

H.J. Ward

by David Saunders



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Original movie illustration for *Swingin' Time*, May 1955. Photo courtesy of the Peter Berg Collection

WHAT'S IN A NAME?

With so many slots open for illustrations, those magazines would naturally often have two or more paintings by the same artist in one issue. They handled this in various ways. Sometimes both illustrations would have the same name as them, but more often the second painting would simply be uncredited. At other times, they used the standard industry practice of assigning a pseudonym to the second piece. Herb Kasper used his outside-to-behind Ernest Sage. Gil Cohen was often listed David Ray Johnson was also Eric Thomson. Bruce Murray was both himself and Ben Sachs in the February 1952 issue of *Mag*. And so on. Charles Copeland usually just used his own name, but there were two exceptions, and both have been found only once each. In the 1959 *Mag Annual* there are three Copeland illustrations. The first one is credited to him, and the second is uncredited. But the third one says "Art by Barry Charles." The same grouping appeared in the November 1963 issue of *Male* where Copeland's signature was visible and the accompanying text read "Art by Charles Copeland." On the *Mag* reprint, Copeland's signature is visible pointed over "Then, in the April 1965 issue of *Mag*, the first of two Copeland illustrations is credited to him, but the second says "Art by C. Emery." On this one Copeland has signed the name "Trisley" (his middle name).

In one single month, June 1963, Copeland art appears in *Action* for *Men*, *Complete Men*, for *Men Only*, *Male*, *Men*

Front, *Men*, *Mag*, and *Men Action*—eight different paintings in one month!

But at the same time Copeland was painting all these illustrations for the men's adventure magazines, he was also creating memorable paperback book covers for publishers like Berkley and Paperback Library. His paperback covers are immediately engaging, very often perfectly first-of-their-kind moments from the story forever like a photographer's snapshot.

A NEW ERA

Gradually, inevitably, the era of the men's adventure magazines drew to a halt. All of them either closed up shop or creaked into pulp magazines with made photos for illustrations. As early as they came to light in the early 1950s, they died out as the 1970s ended. After the *Goodman* magazines stopped buying art, Copeland spent the next five years doing paperback covers. He did more than 30 Gothic romance covers for publishers like Ace, Berkley and Popular Library. He painted a lot of covers for 1970s paperback houses like Lat, Ace, Bantam, Tor, and Pinnacle.

Copeland's sister Evelyn remembered he had also done a few movie posters, but the information about them has been lost over the years. Luckily Copeland's niece Susan Ford had kept one since 1966. "When I was a teenager I thought it was really cool that my uncle had done this movie poster," Susan told me. "So I brought one home from our local movie theater.

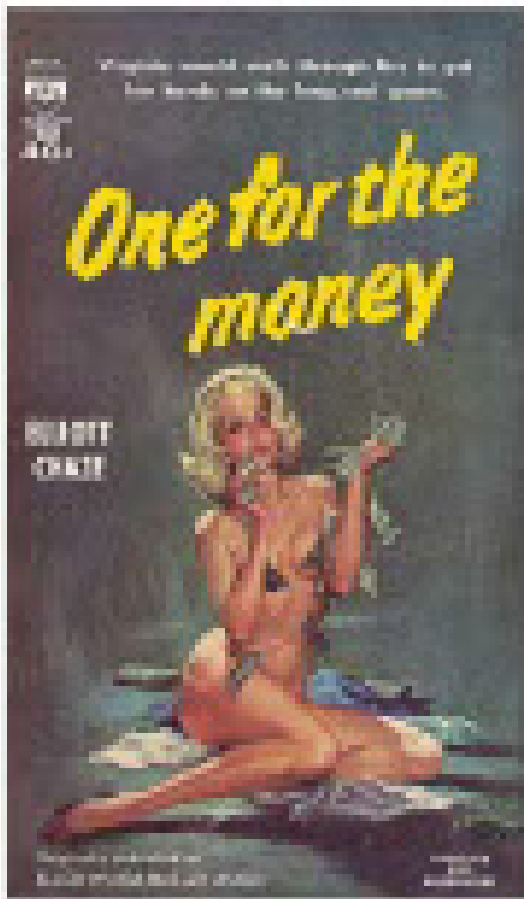


Illustration by Bob Schuchman, 1958

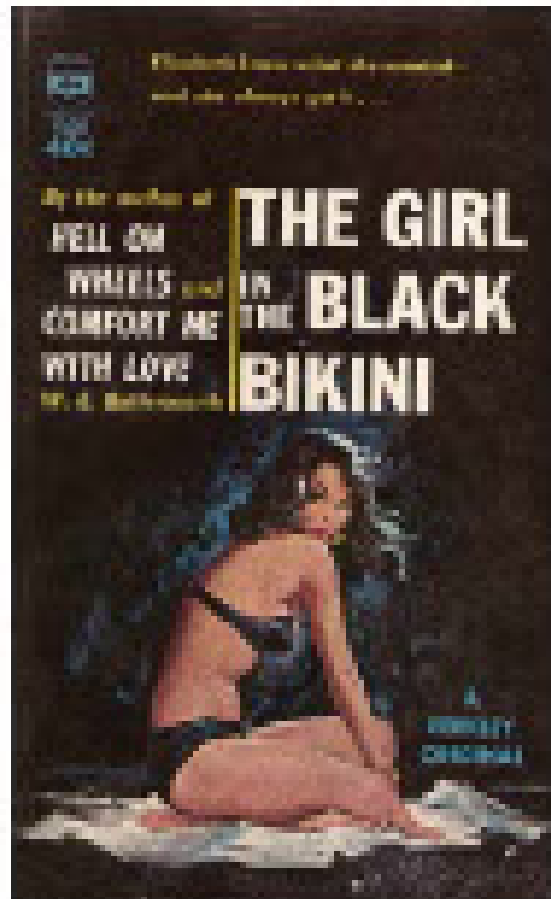


Illustration by Bob Schuchman, 1958

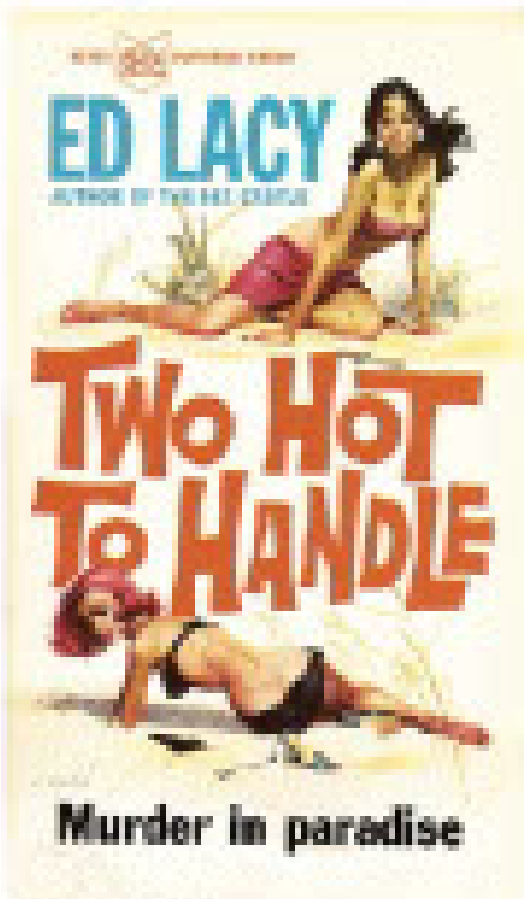


Illustration by Bob Schuchman, 1958

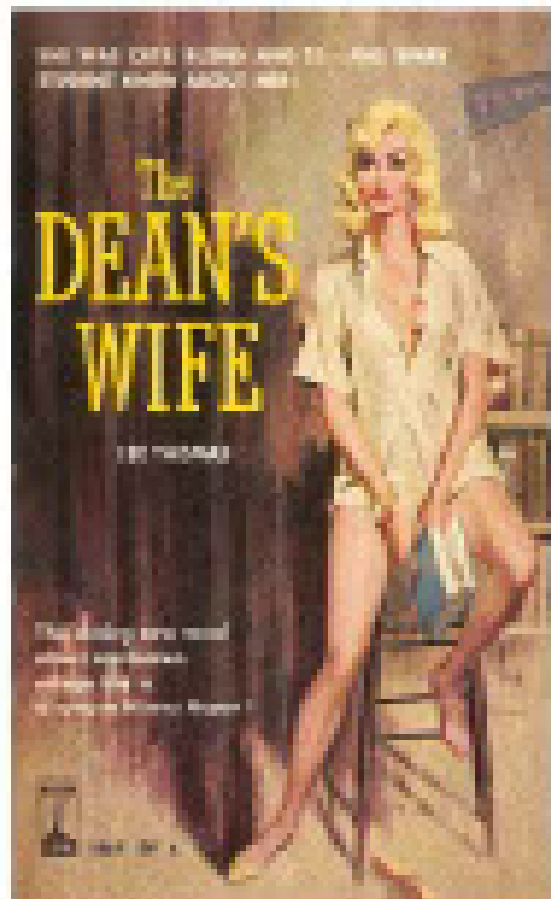


Illustration by Bob Schuchman, 1958

ALL THE HORRIFYING NIGHTMARES of a
THOUSAND FRIGHTENING DREAMS in one PANIC-PACKED SHOW

MAD DOCTOR OF BLOOD

ISLAND

BY ROBERT ROBERTSON

STORY BY ROBERT ROBERTSON
SCREENPLAY BY ROBERT ROBERTSON



AND

BLOOD DEMON

BY ROBERT ROBERTSON

STORY BY ROBERT ROBERTSON
SCREENPLAY BY ROBERT ROBERTSON



THE DEAD RETURN TO LIFE—
LIVING AND LASTING
FOR INFINITE PLEASURE!

BRANDON THOMAS, JR.
The Blood and Blood
of the Blood and Blood of the Blood



Right over about poster art by Captain for Mad Doctor of Blood Island, Blood Demon, 1974. Image courtesy of Heritage Auctions, MA.com

It's still in my basement."

The poster itself has had two film Doctor of Blood Island, a gory monster movie from Hemisphere Pictures with John Ashley and Angélique Perrignon, directed by Eddie Foresto. The poster art, a black Capeland frame enclosed by a ghoulish creature, has been reproduced a million times without anyone realizing who the original artist was. The image appears on poster reproductions, on the DVD, on the soundtrack CD, on t-shirts available on eBay, and in advertising online and today.

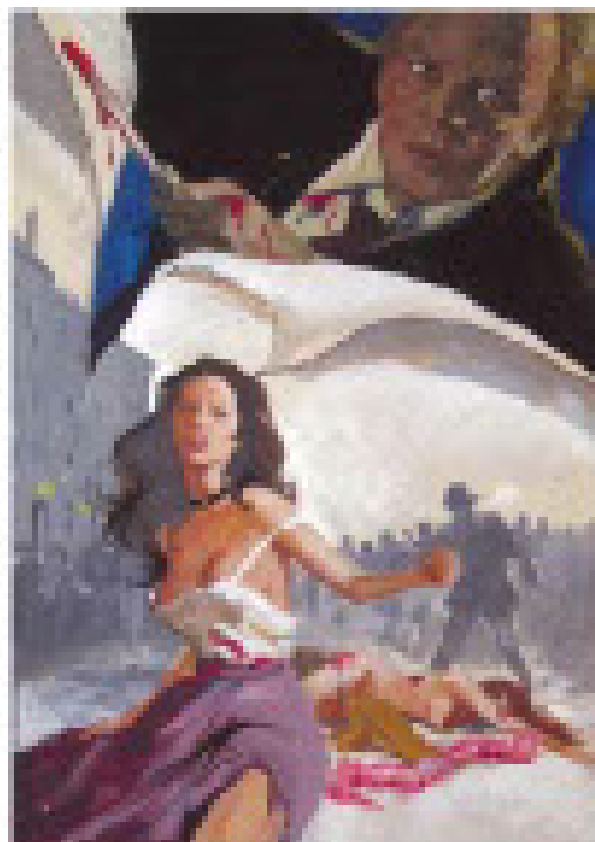
A search of the Capeland fan art archives turned up art by Eddie Romano's 1978 follow-up film, *Beast of Blood Island* (now known as *Beast of Blood*), also starring gory movie maestro John Ashley.

Beast of Blood's iconic poster image, a woman ripping off its own head, has also been reproduced without artist credit a million times over the past 40 years. Although Capeland's name has never been attached to it until now, it is one of the most imitated paintings. Today you can get *Beast of Blood* posters, DVDs, and t-shirts on eBay, but a perfect symbol of the subject it portrayed that time. And now you know who painted it.

Charlie Capeland also did a couple posters for art for two Francis 1978 film *Jack the Ripper* starring Klaus Kinski. Although the one-sheet poster I have seen does not use Capeland art, at least one of the ads found for the movie incorporates Capeland's design.

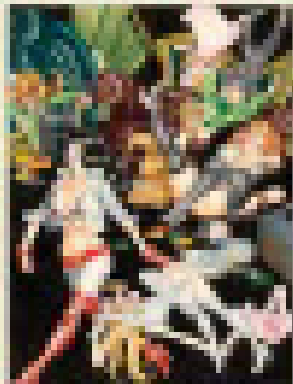
REMEMBERING CAPELAND

Capeland's art director at Magazine Management, Larry Carter, told me, "I worked with Charlie Capeland for many years and



Poster art for *Beast of Blood*, 1978

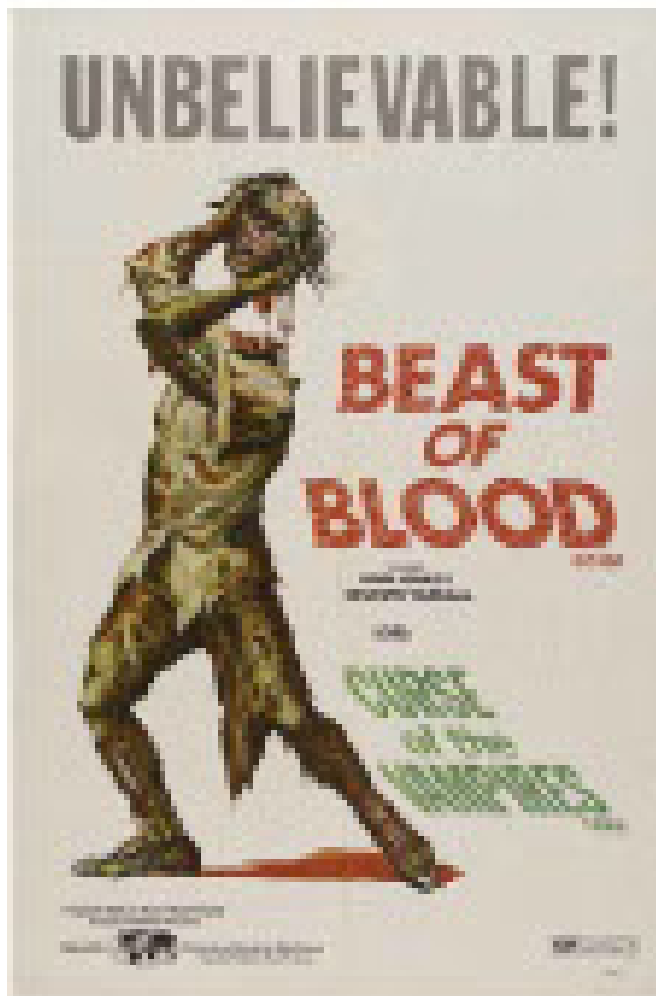
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Right: the most painful and torturous of those years at the hospital, 1973. Stage courtesy of Mulligan Institute, 2016

always found him to be a perfect gentleman." When I talked to Bruce Wilsey, I asked him, what was the first memory that popped into his head when I said the name "Charles Copeland?" His answer was, "Drinking cocktails with Charles at 11 o'clock in the morning. That was a fun bit, too. I went to read him at his place in Manhattan and he served up some martinis and told me all about the sex escapades of JFK. I was shocked."

It was shocking facts, although today of course we all read the stories about Kennedy's endless ponds of martinis and beauty models. But how could Charles Copeland have this insider knowledge back in the 1960s? The most likely solution is he had become a close friend of an actor named Dean Savarese, who in turn knew that Lawford, the President's brother-in-law, who knows the whole story. In Peter Lawford's memoirs autobiography the section "Tom's Friend, the actor Dean Savarese" is a common misquoting of Dean's last name: Charles and Dean remained buddies for many years.

When I asked James Folger about Copeland, he told me that Charles had fallen victim to one of the dangers of living in a busy city like New York—he had been hit by a car while crossing the street. "The doctors botched the operation on his leg, and as a result his recovery took much longer than



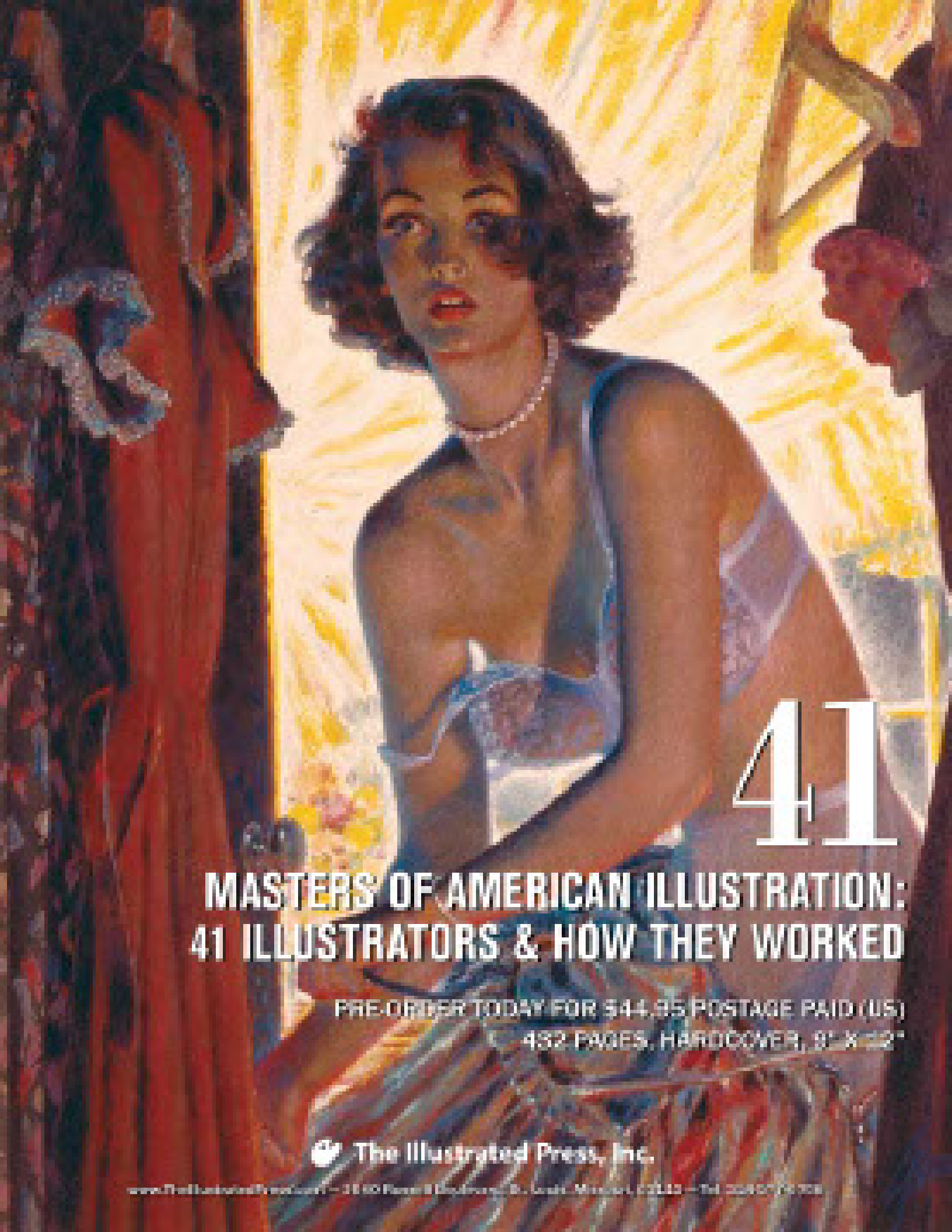
Image illustrated to an extreme position, youth, repetition

it might have. He was in pain, and he never recovered by the whole effect, never fully recovered." Copeland's family confirmed that story for me, saying that Charles suffered the accident in 1963. This affected one of the questions from my Copeland checklist—why there are no Copeland magazine illustrations during the summer of 1963. He took some time off to recuperate.

"We had such a good time visiting him in New York," Copeland's niece Jackie told me. "He really loved the city, he made it his home. He always looked forward to seeing him, even after he was hurt and walked with a cane."

When I asked Ed Belmont what word best described Copeland, he thought for a moment and said "fragile." Another description I heard of him was "fragile." Bruce Wilsey said, "I also remember Charles' hand-drank, and I remember him being quite pale a beautiful woman with her hands shaking, but he did OK."

In most of the photos of him I've seen he always had a lit cigarette in his hand. All that smoking and drinking eventually caught up with him. Charles Copeland knew he was sick, but completed his last commission before checking into the hospital. He had cancer of the esophagus. The cancer ate right through him and he died on November 7, 1978, in the Man-



41

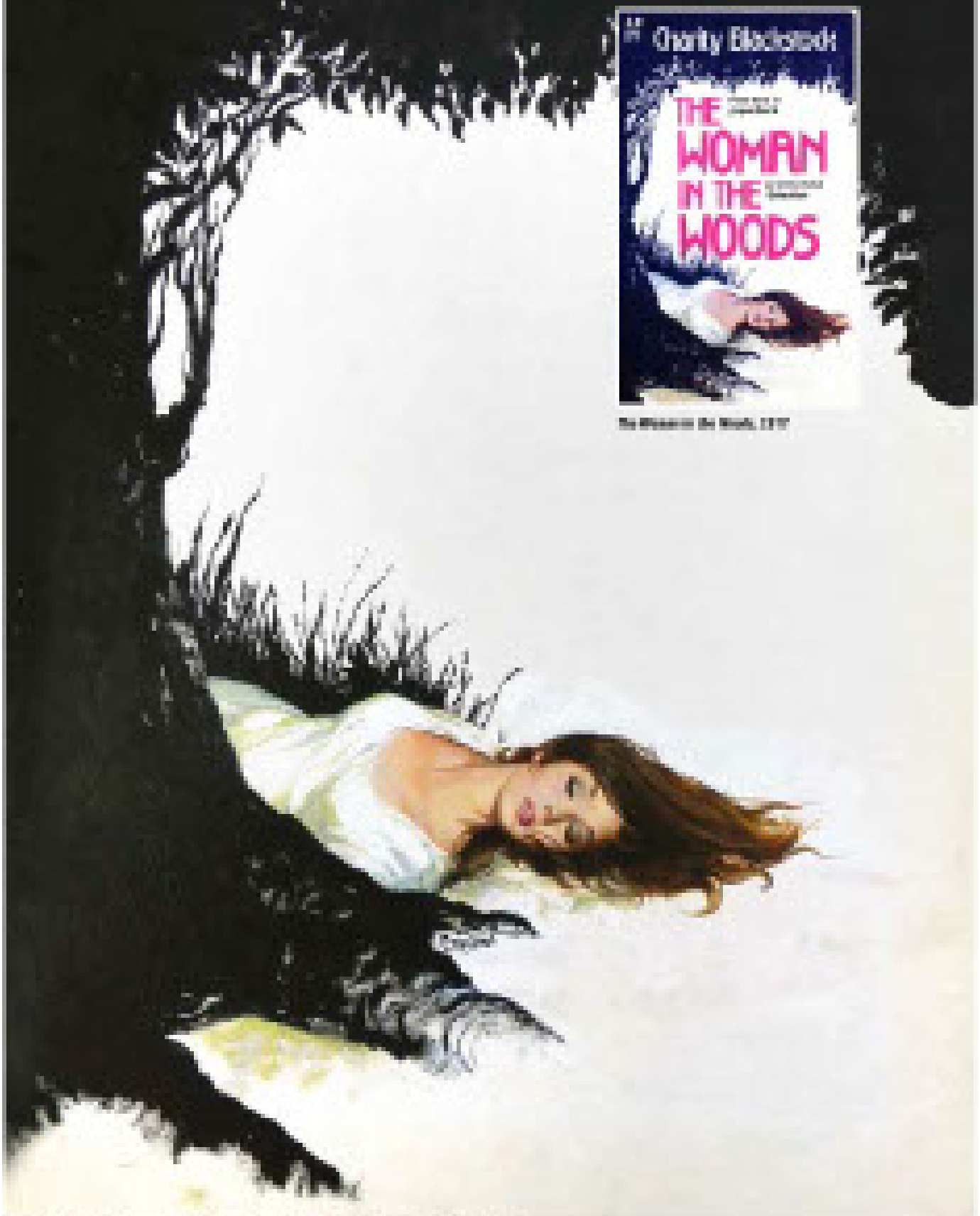
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Charity Blackstock
THE WOMAN
IN THE
WOODS

The Woman in the Woods, 2017

Original illustration for *The Woman in the Woods*, 2017. From the collection of Blackstock Books.

lution Eye, Ear, Nose and Throat Hospital. He was cremated and his ashes were laid to rest at Mt. Zion Cemetery back home in Vienna. His sister Evelyn wrote his obituary, noting "at the age of 72 he accepted Christ as his savior and before his death he testified his faith."

Evelyn knew that Charles had always, always had his interests centered around art and things of beauty, and so she closed his obituary with a fitting line from Keats: "A thing of beauty is a joy forever: its loveliness increases, it can never pass into nothingness."

Charles Capeland had a unique sense of style that is unmistakably and completely his own. One of his trademarks is an exceptionally beautiful manner. His favorite pose for her was looking back sideways out of the corners of her eyes as someone coming up beside her or behind her. He would stare in this theme time and time again, not always, but so often that "the sideways glance" informs many of his best covers and interior illustrations. With their 1930s, 40s, and '50s hairstyles and clothing, they are very much iconic images of their times.

There are more than 125 paperback covers on the Capeland checklist. At his best, he possessed the ability to capture a moment from a story onto his art board and create a thing of beauty. He used color like a master and gave us art that will continue to as long as book covers and magazine illustrations are shared. Mr. Capeland may have died many years ago, but those beautiful live on, a joy forever. ♣

—by Lynn Monroe, 2011

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Tracy, Adam. *Dr. H. MacArthur: Men's Adventure Magazine, The Postwar Years*. Pease Press, 2003.

The following checklist of the commercial work of Charles Capeland could not have been possible without the assistance of many people. My thanks to George Roberts, Nelson Capeland, Jessica, Peter Capeland, Susan Reed, Robert Spang, Thomas Leach, Ray Jacobs, Al Lutz, Dan Roberts, Mark Goldman at Green Leaf Books, Roger Reed at Merril's House, Larry Godes at Midwest, James Patten, Paul Harris, Bruce Henny, Ed Cohen, Ed Cole at Merril's House, Ed Stephenson/Right at Magazine Club, Mrs. David Beck at BOOKSANDJOY, Terry Wilson, Ann Campbell, Ed Campbell, James and Rachel Reed-Capeland.

I visited the services of many magazine covers and book covers that I could mention, but special mention must be given to Thomas A. Stephens, General at American Art Services. Thanks also to Paul Hagg at Green Leaf Books, Easton/Smith at Merril's House, David T. Alexander at Old Collector, Doug Salpe at Comic World and Graham Harney, whose informative checklist in Paperback Prices I consult almost daily. Thanks to Blair Drey for providing images from his collection of comic advertisements and about David Wright's printing work for the 1930s-50s. I would thank you to the friends (anonymous) that helped.

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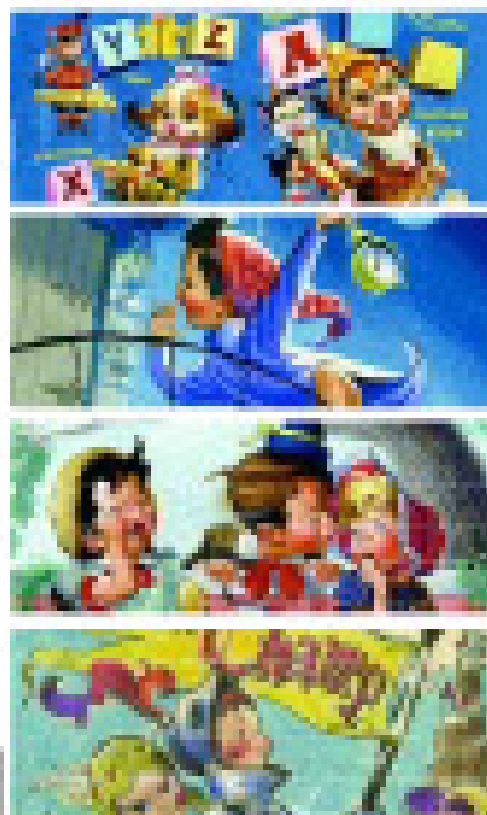
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Magazine Illustrations By Charles Copeland:

Map on cover set by Copeland often found across and
interior illustrations by Copeland

ACTION HEROES

1959 - 8c
1961 - 2c, 5c, 12c
1962 - 8c
1963 - 8c
1964 - 8c, 11c
1965 - 8c, 10c
1966 - 1c, 2c, 4c
1967 - 2c, 4c
1968 - 4c
1969 - 1, 2, 3, 7, 8, 11
1970 - 5, 8
1971 - 1, 2, 3, 7, 8, 11
1972 - 1, 5, 8

ACTION LIFE

1961 - 8c, 11

ADVENTURE LIFE

1967 - 4c
1968 - 7c

BACKLASH

1967 - 4, 5, 8
1968 - 2, 5, 7, 8, 11

BATTLEFIELD

1967 - 4c

COMBAT MAG

1965 - 2, 4, 6, 10c
1966 - 2c, 4c, 6c
1967 - 2c, 4c

FOR MEN ONLY

1955 - 8, 10
1967 - 11
1968 - 8, 10, 11, 12
1969 - 1, 4c, 6, 7, 8, 9, 11, 12
1970 - 4, 6, 7, 8, 9, 10, 11
1971 - 2, 4, 6, 8, 10, 11
1972 - 1, 2, 3, 4c, 5, 6, 7, 8, 11
1973 - 4, 5, 6, 8, 9, 10, 11c, 14, 15
1974 - 2c, 3, 4, 6, 7, 12
1975 - 2, 3, 4, 6, 8, 10
1976 - 4, 5, 6, 8, 14
1977 - 1, 2, 3, 4, 6, 11
1978 - 1, 6, 10
1979 - 2, 3, 4, 6, 10, APRIL, 14

KID HEROES

1959 - 2c, 4, 11

MALE

1967 - 4, 5, 6, 4, 6, 7
1968 - 4, 5, 12
1969 - 1, 3, 10
1970 - 4, 5, 6, 7, 8, 9, 10, 11
1971 - 1, 2, 3, 4, 7, 8, 11, 12

1962 - 4, 5, 6, 4, 6, 10, 11, 12
1963 - 1, 2, 3, 4, 5, 6, 10, 12, APRIL, 11
1964 - 1, 3, 4, 5, 6, 10, 11, 12, APRIL, 11
1965 - 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, APRIL, 10
1966 - 1, 4, 5, 6, 8, 9, 11, 12, APRIL, 10, 11
1967 - 1, 2, 12, APRIL, 10, 11, 12, MAY, 10, 11, 12, APRIL, 10
1968 - 1, 2, 3, 4, 5, 12, APRIL, 10, 11
1969 - 1, 2, 3, 4, 5, 7, 10, APRIL, 11
1970 - 4, 5, 10, 11
1971 - 1, 2, 3, 4, 5, 10, 12, APRIL, 11, 12 (and
a year later through 1974) 11, 12
1972 - 1, 4, 6
1973 - 4, 5, 8, APRIL, 11, 12

MALE LIFE

1967 - 11
1970 - 1, 3, 5

MALE WORLD

1966 - 2c, 4c, 10c
1967 - 4, 6, 8, 10
1968 - 4, 6c, 8, 10
1969 - 4, 6, 8, 10
1970 - 6c, 10c
1971 - 1c, 2c, 4, 6, 10
1972 - 1, 4, 6, 8, 10
1973 - 2, 4
1974 - 1, 4, 10, 12
1975 - 2, 4, 6
1976 - 10, 12

MAN

1966 - 4, 10
1967 - 4, 6, 7
1968 - 6, 8, 7, 8, 10
1969 - 1, 4, 6, 12
1970 - 2, 5, 7
1971 - 6
1972 - 11
1973 - 2c, 4c, 7, 8, 12
1974 - 1, 2, 4, 6, 10, 12
1975 - 1, 2, 3, 4, 5, 6, 7, 8, 10, 11, 12
1976 - 4, 6c, 8, 10c, 12, 14
1977 - 1c, 2, 10, 12, APRIL, 10, 11
1978 - 1, 2, 3, 4, 5, 6, 8, 9, 10, 11, APRIL, 10
1979 - 1, 2, 3, 4, 6, 10, 11, 12, APRIL, 10, 11
1979 - 5, 8, APRIL, 11
1979 - APRIL, 10, 11

MALE PICTORIAL

1967 - 12

SPORTSMAN

1966 - 7
1967 - 8
1968 - 11c, 14
1969 - 11
1970 - 2

TRUCK

1966 - 12
1967 - 4, 7, 12
1968 - 1, 2, 3, 11, 12
1969 - 5, 10, 12
1970 - 2, 3, 8, 12
1971 - 2, 3, 5, 7, 9, 10, 11, 12
1972 - 2, 3, 4, 6, 8, 7, 9, 10, 12
1973 - 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
1974 - 1, 2, 3, 5, 7, 8, 9, 10, 11, 12
1975 - 1, 3, 4, 6, 11, APRIL, 11
1976 - 1, 3, 4, 6, 11, APRIL, 11
1977 - 4, 10, 11, 14, APRIL, 11, 12
1978 - 1, 2, 3, 4, 7, APRIL, 11
1979 - 4, 5, 6, 7, 8, 10, 11, 12, APRIL, 11
1979 - 1, 2, 7, 8, 9, 10, 11, APRIL, 11, 12, APRIL, 11
1979 - 1, 3, 6, 7, 8, 10, 11, 12, APRIL, 11
1979 - 1, 2, 3, 4, 6
1979 - 2

TRUCKS

1966 - 1, 8
1967 - 2, 3c, 4c
1968 - 1, 3, 6, 12
1969 - 2, 4, 8, 10

WORLD-LEADER ADVENTURE

1965 - 1

WILD ACTION

1966 - 3
1968 - 1, 4, 6c
1969 - 2c, 4c, 6
1970 - 6c, 8c
1971 - 2
1972 - 1, 6, 8
1973 - 1, 4, 11 (with Matt Kuntz)
1974 - 5, 8
1975 - 1, 7
1976 - 1, 3, 7
1977 - 1, 1, 12
1978 - 2, 10, 12
1979 - 1, 8
1979 - 1, 6, 8, 10
1979 - 1, 10

WILD ADVENTURES

1967 - 11
1970 - 2

WILD MEN

1967 - 12



Illustration, 1936

Edward Shenton

Illustrator, Author, Teacher

by Edward H. Shenton

For over 50 years Edward Shenton was best known as a book illustrator. He was also the epitome of a multi-talented artist, equally proficient as the author of books, magazine short stories and articles, as well as numerous published poems, several of which were set to music. Beyond these occupations he held part-time jobs as an editor and as a teacher of illustration classes.

Ed Shenton was born on the last year of the nineteenth century, November 28, 1895, the oldest of three children. His father Harry Edward Shenton and mother Josephine Shenton lived in Potomac, Pennsylvania. He was christened Harry Edward E., a name he came to dislike growing up, so he dropped the Harry by age 13, taking his middle name. His father, Harry, was a mason-carver specializing in gravestones, a trade he learned from his father, Col. H.A. Shenton, who had started the business of marble cutting and sculpting in 1872. In 1896 the family moved from Potomac to Coatsville, about 28 miles to the southwest where Harry started the Shenton Marble Works. In 1903, Ed's brother, Donald, was born; they were to become very close siblings over the next decades.

The first record of the whole family is a photograph of grandfather H.A. with a typical 19th century full mustache surrounded by the rest of the family sitting on the steps of 219 Chestnut Street, Coatsville. Ed is one side is tall at age 5 or 6 dressed in his knickerbocker, long socks, proper jacket and cap, staring intently at the camera in a tight croak, perhaps looking at the proverbial "rodic." Donald was in the photo, and the youngest—born Elizabeth, born in 1908—was a white

in arms. Shortly after this, the family moved again, this time to Philadelphia where they resided at 1308 E. 17th Street. Ed's grandfather, Col. Shenton, a veteran of the Civil War on the Union side, died there in 1903 at the age of 76.

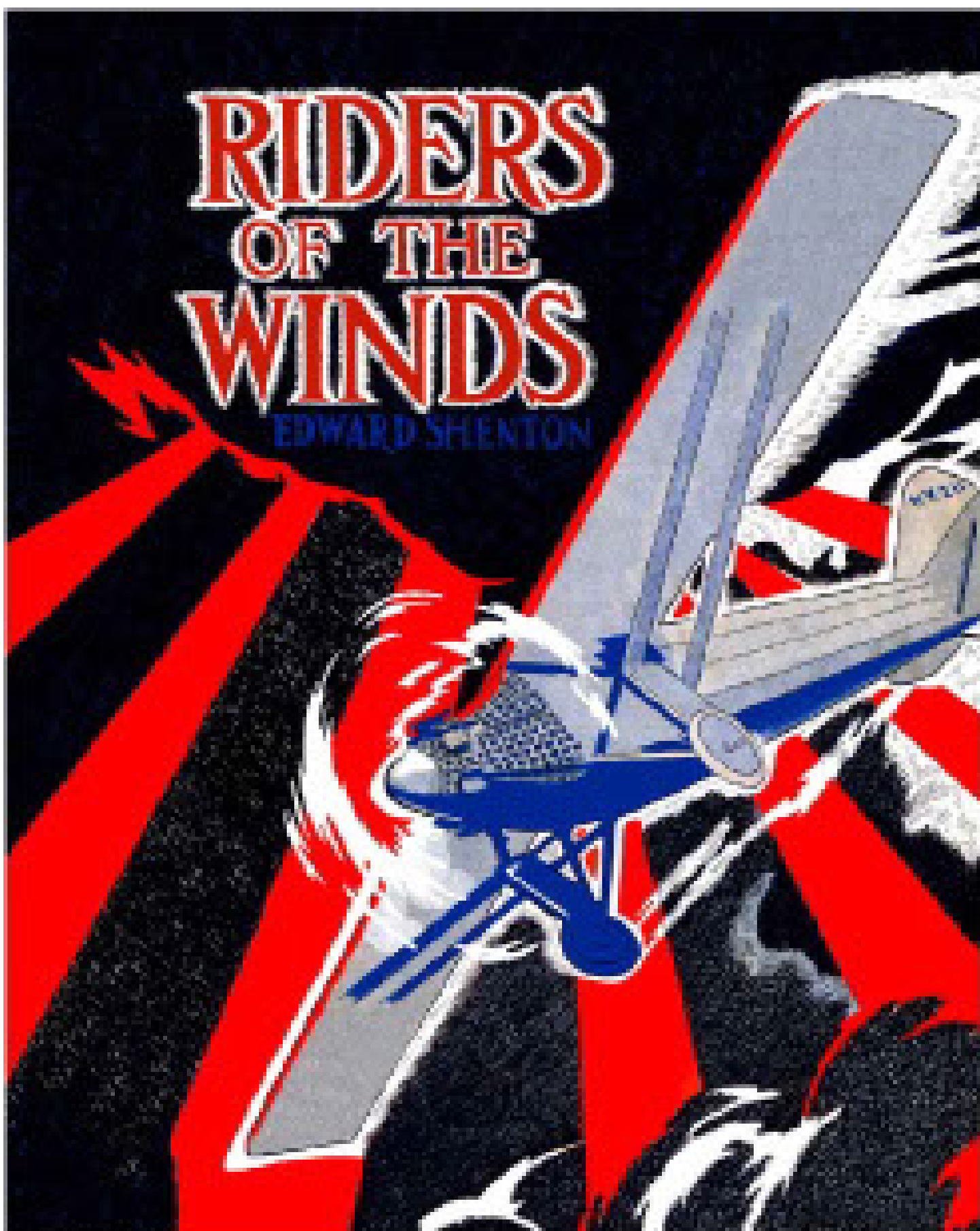
Ed Shenton started in the direction of his career, producing detailed sketches of armored knights in combat, the sort of thing that was popular at the time. His earliest existing drawing dated 1905 (age 10) is described by Henry Pitt, schoolmate, artist and biographer: "It shows Sir Nigel and the White Company in their last stand against the borders of Spain. On the crest of a hill Sir Nigel, beyond the archer, and a handful of the Company await the incoming army that stretches as far as the paper will allow. The foreground is a blur of armor-arms, lances, pikes, spears, and arrows."

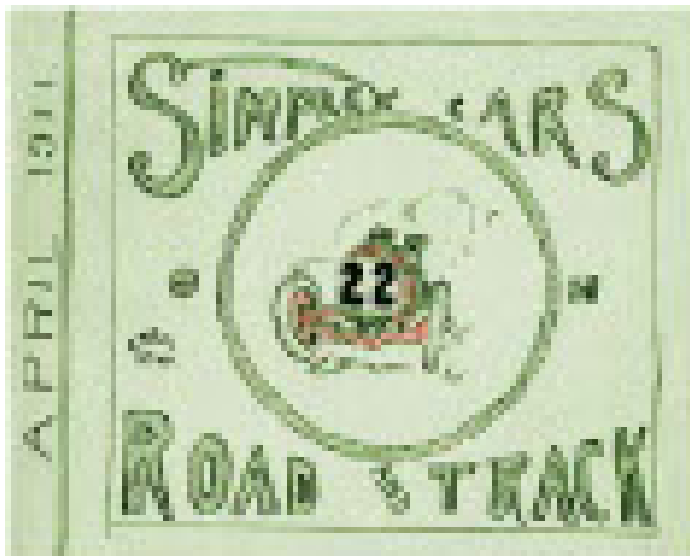
Mostly after Ed started at the First Philadelphia High School for boys, he was taller than most and was unable to attend classes for two years. "Two fortunate years," Pitt continues, "for during that time Shenton, who was carried daily from his bed to a sun porch, had lots of time to read English and French medieval history such as G.I. Henry also a wide-beribboned child, and his marvelous historical books for boys. Other books included Frazer's *Chronicle* and volumes about armor and costume, life and customs. He fit closer to the Black Prince, King John of France, Sir John Chandos, and Bertrand du Guesclin than to the current football and fast ball heroes."

Although Shenton's early interests lay with knights and armor, he was equally excited by the events happening with the motorcar and the use of car racing that gripped the coun-

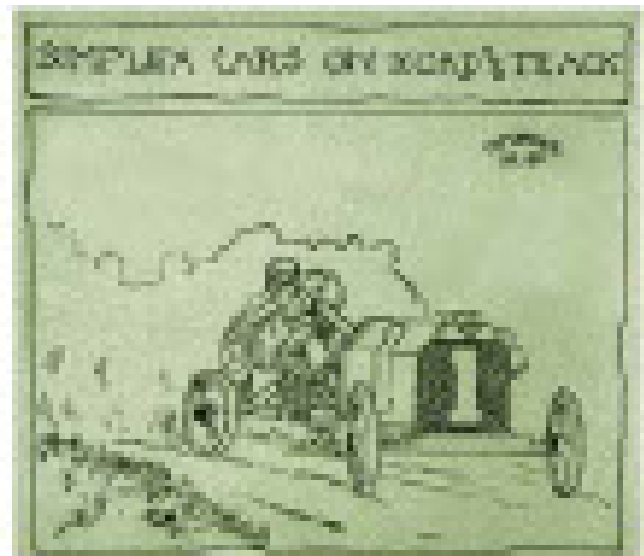
RIDERS OF THE WINDS

EDWARD SHENTON

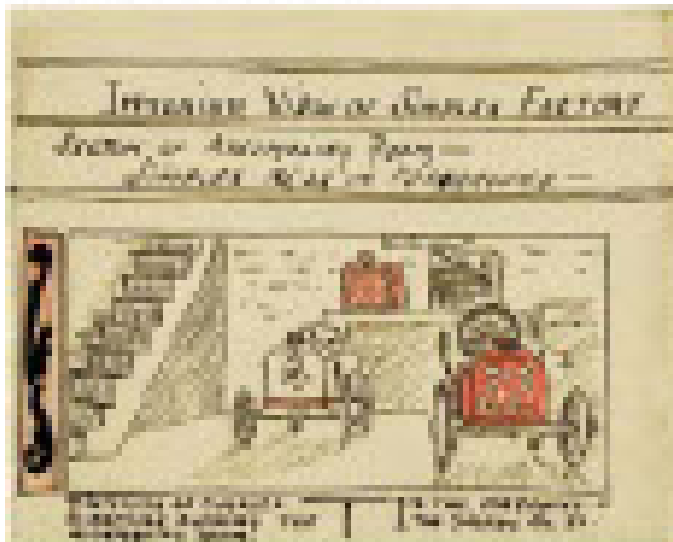




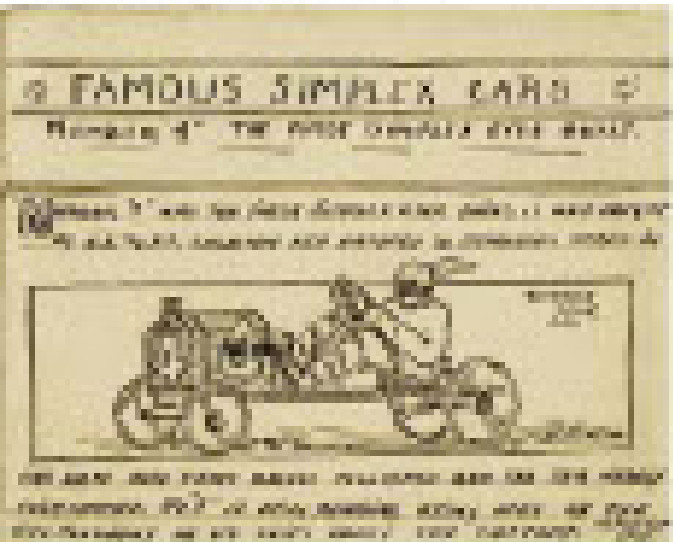
Simplex Cars on Road and Track April 25, 1911



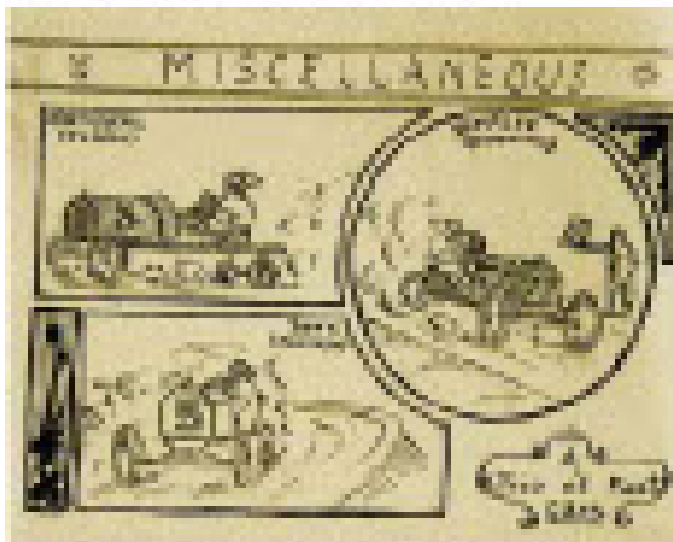
Simplex Cars on Road and Track October 25, 1911



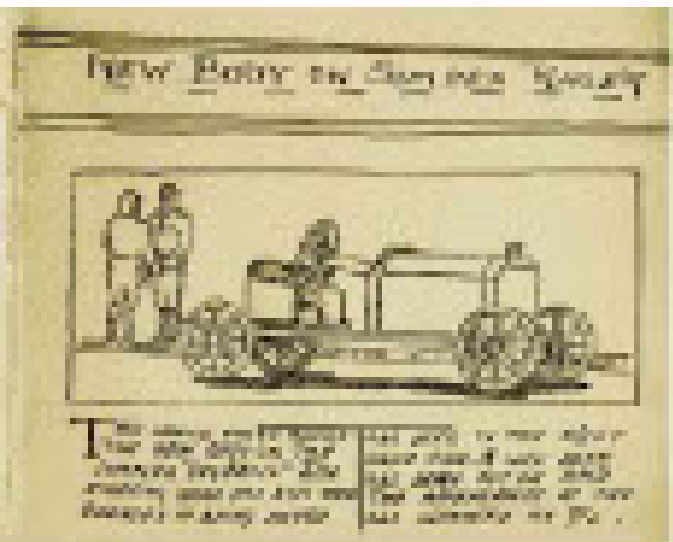
Immense Value of Simplex Factory and Power Simplex Cars, 1911



A Famous Simplex Car Number 4 — The First Simplex Ever Built



Miscellaneous of Simplex Cars and New Body in Simplex Cars, 1911



New Body in Simplex Cars

try. He and brother Don would get up before dawn to watch the preparations of the various racing cars as they lined up for race through Biltmorean Park. Here they saw the great Ralph De Palma and others speeding around on the dirt track. This was about the time of the first Indianapolis 500-mile race in 1911 and Ed began a series of drawings of these vehicles. In a glimpse of his future career he produced a number of small, illustrated booklets that captured the glamour of the racing sport. Here was the work of his writing, illustrating, editing, and publishing. Concurrently he hand-carved wooden models of many of the popular cars. Most of these still exist.

Then, two years behind his class due to his illness, Ed returned to school joining in the first year production of the school's literary magazine *The Witness*, contributing writing, editing, and illustrations. His first published story, "Above the City Light" appeared in Vol. 2, No. 1 at the museum in October 1912. He went on to become President of his class, art editor, and Editor-in-Chief of *The Witness*, class poet, and second honor man.

Felix's biographical sketch of Stanton in *American Artist* (1941) says, "By his senior year his dual talents were not only unmistakable, but were beginning to firm and show productions of his style to come... his readily done and drawings appeared firm, sophisticated, and unbelievably accomplished to our untrained eyes."

He carried his "W" letter in 1915 in recognition of the right-marchant. Looking at a picture of the West Philly crew 83-ary

to see why Ed was perfect as a car. He stood about 5'7" and maybe 120-pounds, his crew several over him. He was always proud that his high school record had beaten the Princeton freshman team that year on the Schuylkill River.

As a fan of the yearbook, "The Class Prophet" using an imaginary time machine to look into the future of 1940, wrote of Edward Stanton: "I passed on to the Fine Arts building, an imposing edifice of Gothic architecture. I was not long in finding several drawings by Stanton. He had become the foremost illustrator in the country. In fact the 'Stanton Studies' which he was able to draw so well, had become a by-word among illustrators." His highlights and shadows using pen, brush and ink were to become his trademark in years to come.

WORLD WAR I

After graduation in February 1916, Ed and brother Don, who graduated the year before, decided to enroll in the Pennsylvania Museum School of Industrial Art. Here Ed was able to refine his skills producing some very professional looking pieces.

By 1917 the conflict in Europe was spreading rapidly. The brothers realized they couldn't ignore the call to join in with other Americans in the World War, so in May they and some other boys from West Philly High enlisted in the Army 83rd Engineers, 10th Pennsylvania Division of the American Expeditionary Force. They were all sent to Fort Hancock, Georgia for training. This turned out to be a golden opportunity for



Soldiers in the West, 1918



Reading Soldier, 1918



*Don't ask me.
My job was
carry you'ers
out.*

"Don't ask me. My job was carry'ers out." 1918.

© Illustration



Giving a Bath for Jdy

Maple Leaf for July, 1918

Ed continued improving his drawing skills while training, by producing hundreds of camp sketches. Before leaving Philadelphia he had arranged with an editor at the *Philadelphia Record* to publish his drawings; the first of these appeared in the Sunday edition of November 1911. The paper eager for material on life at an Army camp, contracted for all the drawings Stanton could provide, both in camp and later from France—including the November 1918 Armistice.

Although Ed wrote one article for *The Witness*, few details of his battles are known. Unfortunately the service records for both Ed and Don were destroyed in a fire. The brothers continued to fight through France in 1918 and 1919, and together they experienced the horrors of trench warfare, gas attacks, and the rescue of the "Lost Battalion." Neither of them was wounded in any of their battles. Throughout the war Ed carried a book of the collected poems of his favorite poet, Rupert Brooke, an Englishman best known for his 14-line sonnet, *The Soldier*. As he fulfilled in the trenches he made a number of very fine, detailed illustrations for the poems in the book. Later he would publish many poems of his own.

Ed once told the story how he and Don had been in France one night when the news of the Armistice was announced. They were standing on a railway station platform about midnight as the news came over the wireless system. A group stood huddled together; there was a cheer. At the end of the platform a lone, elderly peasant woman, dressed in

typical black clothing, was carrying a basket full of eggs. She stood for a moment not knowing what to do as eggs, then she took the eggs one by one and tossed them into the air. Everyone watched silently as each egg broke on the platform. Five years afterwards, in 1934, this scene was to appear in Ed's first novel, *The Gray Raining*.

Nine days after the Armistice, Ed and a detail of engineers were sent to a trench when one suddenly exploded killing all the men. Ed and Don had been so close from childhood and all through Europe that it took many years before he could write about the war and he never did mention the tragedy of his brother. Although his sketches of the war were published by *The Illustrated War Picture*, none was ever published in book form.



Illustration by Frank J. Jones, Jr. 1934



GEORGE AND NELLY
In the Garden at Mount Vernon
Stanley M. Arthurs
 (1877 - 1950)

Oil on board, 17" x 9" 1900
 Cover for *Youth's Companion*
 February 22nd, 1900



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A STORY
BY ERNEST HENNINGWAY

SCRIBNER'S



First of the "1000 Prize Contest
Short Novels"

"S. S. San Pedro"
A Tale of the Sea

Author's August 1925

A MAN OF LETTERS

Ed returned to Philadelphia and decided to continue his training by enrolling at The Pennsylvania Academy of Fine Arts. He began serious study in illustration, taking classes from George Harding, Thornton Oakley, and Henry McCarter who had all been in the original classes of Howard Pyle. Pyle was the founder of what was later called the Branchville School, which included N.C. Wyeth. Thus, it was that Ed Shanton became a third generation student of Pyle. Some years later Ed took over teaching Harding's classes when he retired, thus continuing the connection from Pyle to a fourth generation.

As a result of his work at the Academy he won the Lee Prize and later two Casson Traveling Scholarships in 1911. These allowed him to take two years of study in Paris. Shortly before he left for France and the British Isles in June of 1912, he married Louise Calbreck, a fellow art student at the Academy. His passport describes him as "age 26, 5'7", mouth medium, forehead high, hair black, eyes brown, complexion dark, nose straight, facial oval." As was the custom then, the passport photo was of both Ed and Louise under which it simply stated "his wife." The actual date of their marriage is unknown.

One of Ed's classmates, Evelyn Spence, recalled years later an incident involving Louise. One day at lunchtime at the Academy Ed had asked one of the girls, Barbara Webster, would she share part of her sandwich with him? Louise, then his wife, overhearing this spoke up asking indignantly what was wrong with the one she had already made him? Evelyn didn't say what her answer was but their relationship and marriage ended in divorce some time in the next year.

Ed Illustration

DECEMBER

SCRIBNER'S



A Complete Short Prize Novel
"Lesley" by Elizabeth Willis

If Lee Hart Not When George Bernard
— an "H" article by Winston Churchill

Author's December 1924

When Ed returned from France instead of continuing his work as an illustrator, he chose to take a job as an editor at the First Publishing Company and started using his writing talents. Now he had the opportunity to interview authors, edit manuscripts, hire illustrators, and oversee the process from beginning to completion with the bound book. It was what he had done as a boy with his auto racing booklets, but now he was doing it as a professional. He still did some drawings for other publishers and in 1924 even found time to write his first novel, *The Gray Begony*, for First Publishing. The title had come from one of his favorite poems, Robert Browning's *Porphyria's Lover*. "The reviewer in the Philadelphia Inquirer said of it 'rather than ordinary fiction ... it was extraordinary in every sense of the word.'"

After *The Gray Begony* was published, Ed received a letter from his publisher that had been sent by Ure Shuman, a well-known actor of the time, to Charles Scribner, then the head of Charles Scribner's Sons, the New York publisher. In it Shuman wrote, "I had a nice time with *The Gray Begony* ... it is full of imagination and interest." This was strong praise for a first novel.

Sometime about 1926, Shanton left First Publishing as an editor and Vice President of Shuman-Shealy Publishing Company also in Philadelphia. Now he could continue his dual career of writing and illustration. He began selling short stories to Scribner's magazine and by 1928 he had written his second novel, *The Last Design*. Rather than publish with Macaulay-Smith, this time he sold it to Scribner's.

Barbara Webster, the girl at the Academy whom he asked



M A R C H

Author's own design, March 1911

for her sandwich, and Ed had begun a relationship and for the new novel. The *Loam Plough*, she illustrated the jacket. Barbara had also won a Guggenheim and studied painting in Vienna. They married in 1910 and went on to collaborate over the next 40 years as Ed illustrated most of her ten books.

SCRIBNER'S

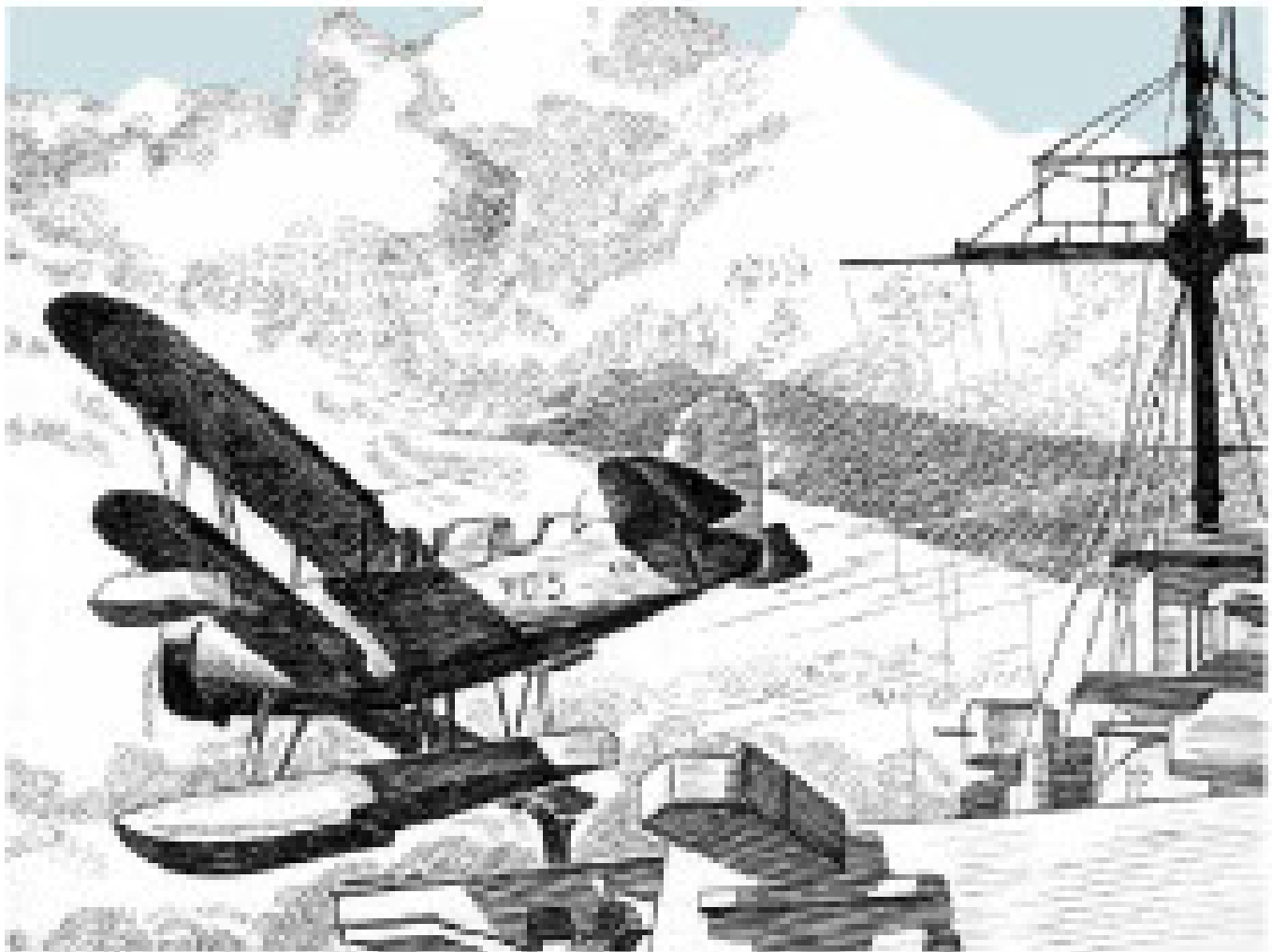
It was the connection with Scribner's, which started in 1915 with the short stories, that gave Ed his big break. His career began to blossom in 1929 when he was given the assignment of illustrating the covers of Scribner's magazine, taking over from Maxfield Parrish and Bucknell Kent who had drawn them in the 1920s. It was an easy step to develop a close relationship with Maxwell Perkins, the editor at the time. Maxson was then given the rather daunting assignment of drawing not only each month's cover but up to 10 to 15 illustrations for the various articles. He produced all the magazine art work from 1929 to 1934 by then he had become the "house artist" for Scribner's.

While at Maxson-Smith, Ed had the chance to make drawings for abey's reprint book, *The Alphabet of Animals* by Irena Jovan. Along



F E B R U A R Y

Author's own design, February 1911



©1918 H.C. Ingalls. Interior Illustration for *Coveries of the Clouds: The Story of the Air Mail, 1918*



©1918 H.C. Ingalls. Interior Illustration for *Coveries of the Clouds: The Story of the Air Mail, 1918*

©1918 H.C. Ingalls

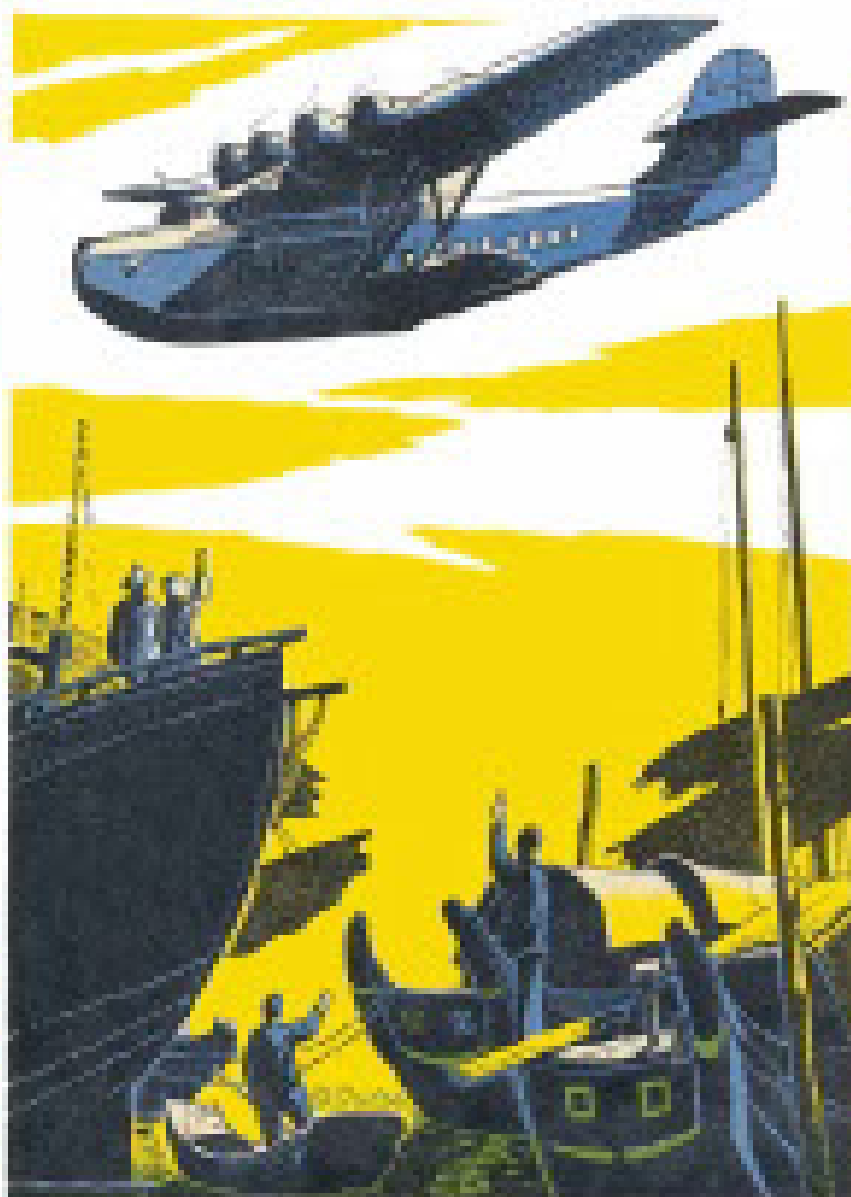
with his passion for auto racing, Ed became interested in the history of early aircraft and in 1917 wrote and illustrated *History of the Aerial*, a collection of accounts of the theories and demonstrations of early flight. The next year he wrote *Coveries of the Clouds: The Romance of Air Mail*, both published by H.C. Ingalls.

After their marriage Ed and Barbara lived in a rented house on the Jersey shore near Clarkstown, a town once famous for whaling, fishing, and shipbuilding. By 1932 Ed needed to be closer to his work and they moved outside of Paoli, Pennsylvania, some 30 miles west of Philadelphia, to a large colonial house which was the gate house to the General Anthony Wayne estate, and Ed was able to commute on the Pennsylvania Railroad, the "Main Line." Her oldest son, Edward H. (Ned) was born in 1934. Both Ed and Barbara needed more space for their work, so in 1934 they moved again to other side of what was known as the Great Valley to a real farm on which they owned an eight country farm house called "Berthouze." It was clear that country living suited them, instead of her following her training in painting, Barbara began to write books about country life.

Shester's first major book illustration commission came in 1934 for P. Soren Fitzgerald's *Tender in the Night*. In one of the first of such marketing programs, the book was first serialized in the pages of *Bookman's* before the full edition was published. Several of Ed's drawings were only in the magazine version.

COURIERS OF THE CLOUDS

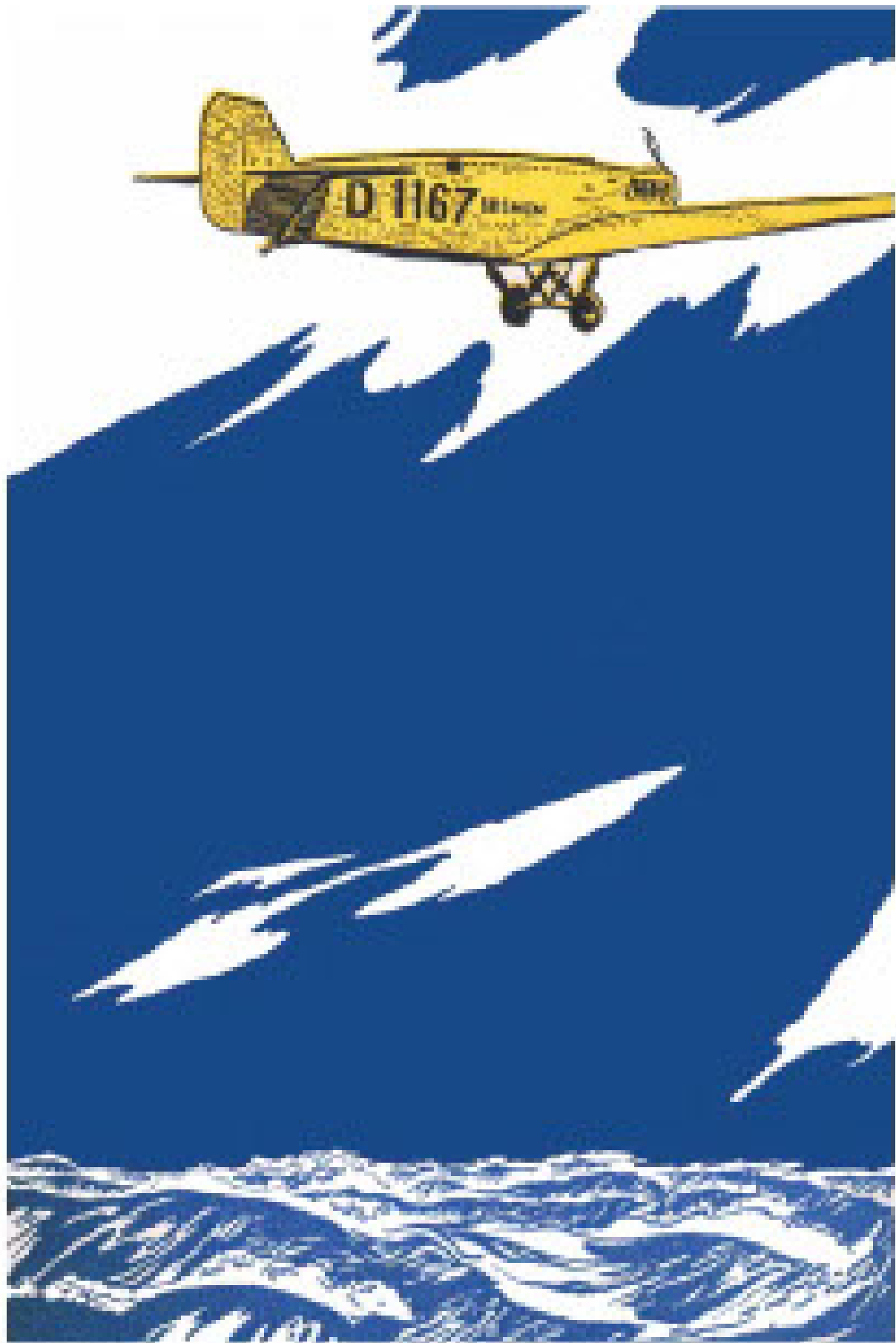
NEW EDITION



THE STORY OF THE AIR MAIL
EDWARD SHENTON

Couriers of the Clouds: The Story of the Air Mail, (cover to the original 1937 edition)

Illustration ©7



Woods and White Illustration for *Over the Clouds: The Story of the Air Mail, 1911*



Cartoonist Fred Flinn, an Interior Decorator for Garden of the Gods, The City of the Air (1941, 1942)

F. SCOTT FITZGERALD

TENDER IS
THE NIGHT



Illustration by John Steiner

Ed produced a beautiful color rendering for the jacket and slip cover for the basic version of *Knave in the Night*, now a rare collector's item bringing as much as \$35,000 at auction for a good copy. The cover also included the rather distinctive hand lettering, which he used for all his work instead of mechanical type.

As far as is known Ed was just given his assignment by Perkins and never met Fitzgerald in person. He recalled visiting Perkins' office at Lefferts's in New York where he would ask, "So what's been up to those boys?" and later Perkins would then relate his latest antics. Fitzgerald was known for his wild and crass public displays, such as riding on the top of a taxicab down 4th Avenue or Broadway. He considered the Shanon designs of mounts, romantic French Riviera settings as innovations that might give his book "a certain distinction."

His drawing style during the early 1930s continued to be very tight and fine-lined, mostly in black-and-white. It later evolved into a brush or dry brush technique with more contrast of light and dark. During the 1940s Shanon had many book jacket commissions for publishers other than Lefferts's in which he used color. For many of these books he did only the covers and not the interior images, which were photographs or drawings by other artists.

Between 1928 and 1935 Shanon wrote some short stories for Scribner's magazine. "When Spring Brings Back..." was one of the O. Henry Memorial Award Prize Stories of 1935.

In the story, as with several others, he related his memories so long submerged from the War finally coming to grips with the horrors of that experience. By this time the magazine had changed editors and the format used fewer illustrations. Scribner's magazine would cease publication in 1959.

After writing for the magazine, Ed was handed another important book to illustrate, Ernest Hemingway's *The Green Hills of Africa*. Like *Knave in the Night*, *The Green Hills of Africa* was divided in two parts. Hemingway's drawings of Hemingway's African safari were very updated with extremely fine delicate lines. There was no budget to send him on the safari, so Hemingway sent back three rolls of film for background material, as he said... "to ensure accuracy." He admired the "marry safari sketches of hunters and hunted." The book was, according to Shanon, the only one for which he ever received any kind of "re-use" fee. *The Green Hills of Africa* is one of a few of Ed's books that have remained in print over the years.

Besides his prolific work at Lefferts and his part time editorial job at Macmillan, Shanon returned to his alma mater at the Pennsylvania Academy of Fine Arts to teach the illustration class of retiring George Harting. He was asked this job for the next few decades, eventually becoming head of the department. Although he taught only one day a week he believed it was of value to his career as an artist. He later commented... "Teaching is the best way I know to keep from falling into the rat that live in wait for all illustrators."



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**THE
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THE YEARLING

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SCRIBNERS

Marjorie Kinnan Rawlings

AUTHOR OF

SOUTH MOON UNDER

The Yearling, \$3.00

71 Illustration



Illustration for "Crisis in Christianity" by Will Durant, *The Saturday Evening Post*, August 1, 1928

"The need for keeping two jumps ahead of succeeding generations of passing young artists is bound to keep you alert. In the give and take of the classroom often startling and isolated insights give you a sudden new outlook on your own work."

After World War II, the Academy was flooded with veterans with talents from the GI Bill. Many of these men had minimal artistic skills and were from working interests. One of the fundamental and basic requirements for a book illustrator was to be able to visualize important scenes. Stanton told him he would come home from a day's teaching in despair. A large number of these new students were neither able to read nor interested in reading the proposed books. As time went on he decided to leave the Academy to find a better place for his teaching talents, which he did at Moore College of Art where he was to spend the rest of his career. The students at Moore were all girls and he was enthusiastic about their work. By 1958 the Pennsylvania Academy of Fine Art had dropped all illustration classes, becoming devoted only to fine art.

The work with Scribner's began to expand as Stanton became better known. He also started receiving assignments from other book publishers including Harcourt Brace, Dutton & Knickerbocker, Little Brown/Lippincott, and others. In 1948 he produced some striking chapter books for William Faulkner's *The Unvanquished* by Sanders Brown. Here his style was noticeably changed with much bolder darks and contrasts. Yet where

most publishers were using full-color for the jacket, Random House wrapped the lovely book in a plain gray cover with two color letters and a small splash at the top.

The next book to come along for full illustrations, and one of the last he did for Scribner's, was *The Teaching* by Marguerite Kirwan Rowlings. In 1968 the quality of Stanton's drawings was at its peak and *The Teaching* was the book for which he was to become best known. It was an overnight success, going through numerous printings, a book club edition, and later a movie. Seventy years later it is still in print. In 1940 a "popular" edition appeared with a full-color jacket by Stanton along with his recognizable hand lettering. An entirely separate edition, still by Scribner's, came out in 1979 with illustrations by the then-well-known painter, N.C. Wyeth. Currently the price for a Stanton versus Marguerite \$1,900, while Wyeth's go for up to \$4750.

Besides the books, teaching, and editing, Stanton also began to do drawings for national magazines such as *The Saturday Evening Post* (reference to his drawings appeared), *Collier's*, and *Junior House Journal*. One of the most outstanding of this period was for the lead article in the August 3, 1927 issue of *The Saturday Evening Post*, "Crisis in Christianity" by Will Durant, a well-known historian, philosopher, and Pulitzer Prize-winning author. The minute detail in his drawings Stanton did for the book. Another of his first drawings he attracted



Wanda illustration for "Snowbound" by Robert Murphy, *The Saturday Evening Post*, October 25, 1948

illustrators was a two-page spread for a story by Robert Murphy, Senator Wilson, and close friend, called "Yonder Away".

The story of this illustration shows a lot of folk character and care for detail. As an illustrator it was his choice to pick the subject. He had envisioned the scene with a line fence as conductor through the open fields and farmstead of eastern Pennsylvania. The scene showed a fox running, fully extended, only one leg touching the ground, the dogs close behind with farmers on their mounts following. In the foreground was a post and rail fence in the foreground. It was the head of a very old Pennsylvania winter and with the deadline close at hand, Ed didn't relish the thought of sitting outside. Instead, he borrowed a sack of three-rail fence from a neighbor propped it up on the back porch outside the window of his room, and he did get the detail right.

To wrap up the 1940s with *Illustrator*, Sherron was given the enormous task of making over 50 chapter headings and a total of 75 drawings for Thomas Wolfe's *Mr. Tompkins in America*. Periodic passages, rather than the traditional statement "illustrated by" in small print on the title page, at the bottom of the jacket, written in bold hand lettering. "Decorations by Edward Sherron." He was proud of "decorations" as it set him apart from others.

For the last two years the Sherrons had been living in Edinboro in an apartment building called the "Farm House." Several writers also lived here including Louis Brand, whose brother Stephen Vincent Brand occasionally came to visit. By 1948 Ed and Barbara decided the time was right to try their own home and began a long search through the surrounding countryside. By that spring they found exactly what they wanted and on July 26, on Ned's eight birthday, they moved in. The 1700s stone farmhouse, which they named "Sugar-Sledge" after an historic bridge a half-mile away, had a large barn, a springhouse, and 90 acres set in a small valley surrounded by steep hills. Life on the farm was to become the source of many books and drawings by both Ed and Barbara over the next thirty years.

THE 1940s

As he built up to World War II began, Sherron saw the opportunity to contribute to the wartime drama of airplanes, ships, and fighting men. He loved the details of the warplanes that were going into production even before the entry of the US into war. His first book in this line was his own version of Paul Jones' *An Alphabet of Aviation* from 1928. The *New Alphabet of Aviation*, which he wrote and illustrated, was also published by Macmillan. It came out toward the end of 1941 and was perfectly timed for young readers. For each letter there was an illustration and brief description. Ed never saw aircraft up close, or even flew in any type of plane, but he read physics and other references for his models. Following this book, he wrote and drew *How to Draw an Airplane: An Alphabet of the Army and the Wings of Freedom*, both in 1942. During the war much of his work was for juveniles and young adults.

The writer who especially treated Sherron was Mignon Minder, the author of forty-four books for boys, from 1920 to 1962, had produced drawings for ten of his books. The most popular of the Minder books was *T. Minder's Tommy*, a story of a young man who drives his own truck through northern Pennsylvania. This book and all the other Minder books have recently been updated for a new generation of readers with all the original illustrations.

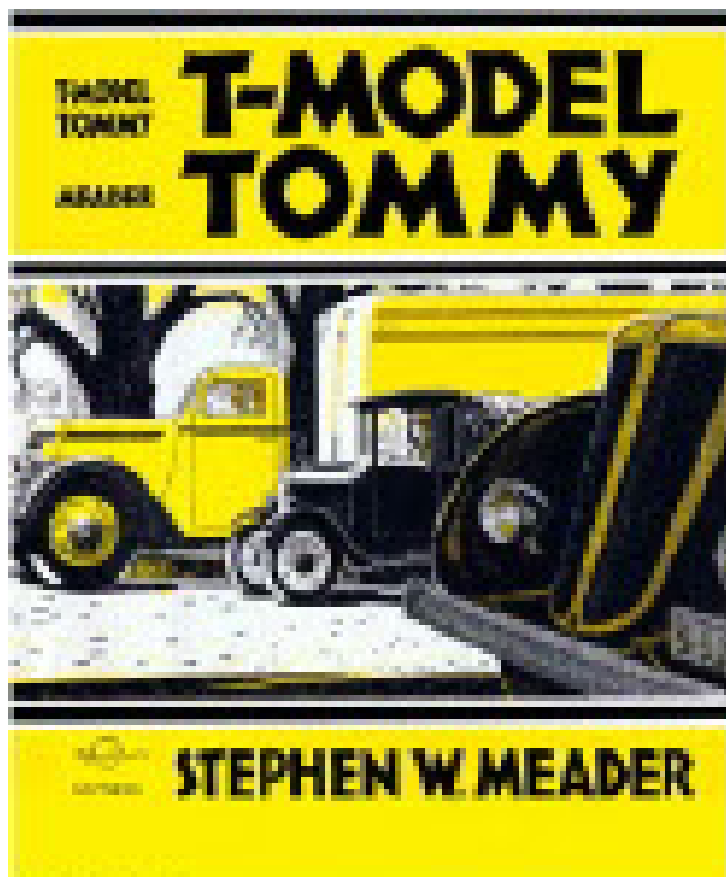
Another more prominent series that he had the opportunity to illustrate was the *Stories of America* series. Started in 1937 and lasting until 1974, the series included 75 books. Ed was chosen to make drawings for the 25th book, *Mr. Jones by Star Niles* in 1958. Unlike most of the other illustrators, Ed was again selected to make the drawings for *The Ohio* in 1948. The jacket, with his signature writing flow of the river, was in full-color and among his best. The last of books by prominent authors that Sherron illustrated was *The Big Woods* by William Faulkner, a Nobel and Pulitzer Prize winning book. He did four chapter books but the jacket was a photo design for the publisher, *Random House*. By this time his drawing style had become bolder with broader strokes. Faulkner was



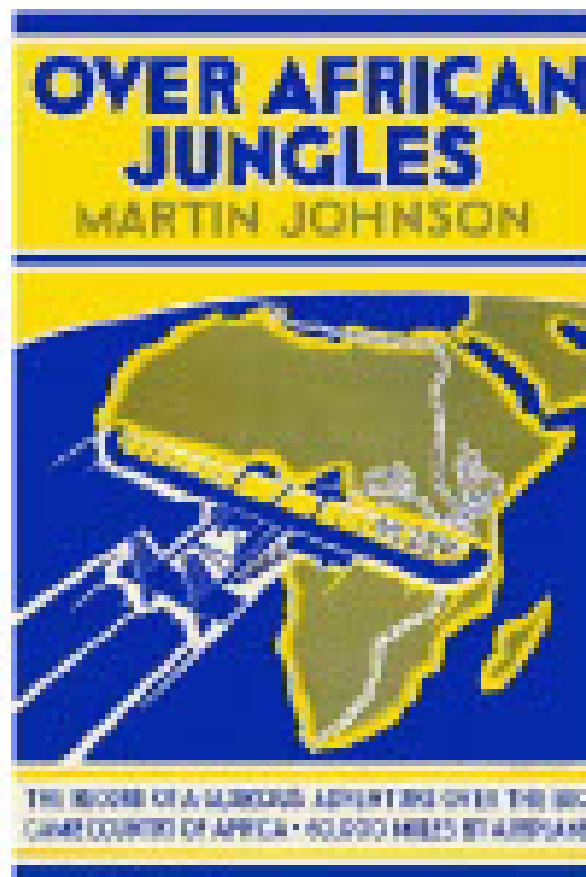
AN ALPHABET OF THE

★ **ARMY** ★

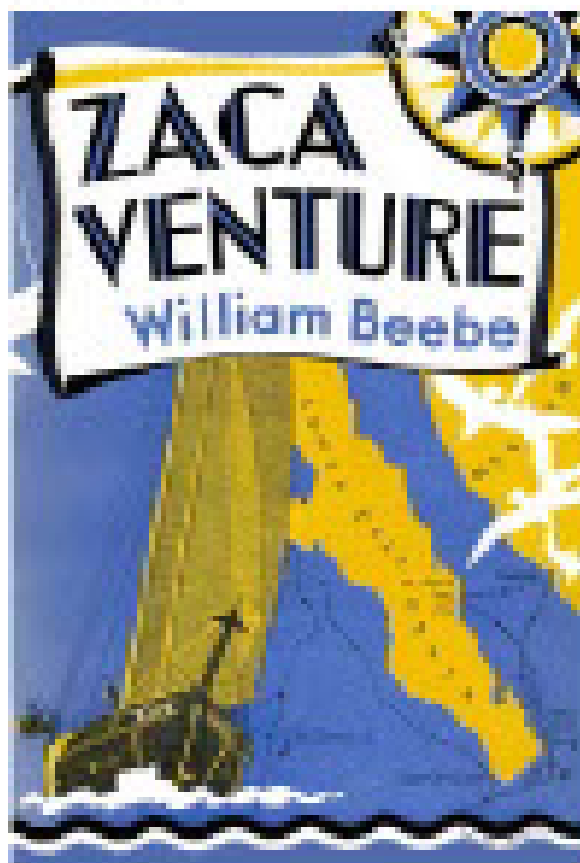
Written and illustrated by EDWARD SHENTON



T-MODEL TOMMY, 1940



OVER AFRICAN JUNGLES, 1938



ZACA VENTURE, 1931

76 Illustration

detailed suggestions for the final drawings and made such comments as "THEY'VE GOT PEOPLE... the drawing is splendid... since you are not illustrating your illustrating (in the old sense) you could have any beauty you like." It was clear that Beebe and Johnson had a strong and collaborative relationship. A related Saturday Evening Post story had a similar drawing of the bear lurking in the background.

Stephen found his early meetings with a cup of coffee and his time spent commuting by rail between West Chester and Philadelphia, the perfect moment to write the poetry he had begun as a young man. He first began publishing his poems in 1916 and over the next ten years over thirty-five of them appeared in *The New Yorker*, *Saturday Evening Ledger*, *Home Journal*, and *The Saturday Evening Post*. By the early 1920s his style of poetry, with its marked rhythm and diction, was no longer what editors looked for or readers wanted. Finding no suitable outlet to publish consistently he contacted with Portaire & Co., a vanity press, to produce a collection of his poems under the title *The Atlantic Adventure* in 1924. He had to pay \$150 to have them printed.

One of his earlier poems, *Artists about Washington and Lincoln*, which was published in 1914, was set to music. As a cantata, it was performed by the Drexel Choir, the Philadelphia Orchestra, and narrated by Claude Rains. In 1959 Columbia Records released it with the title changed to "Robbers of America."

LIFE IN SHARPSBORO

When the Shastons arrived at Sharpsboro they set up a stable in the greenhouse across the road. Barber used the top floor space while Ed had an addition built along side in which to do his research.

RIVERS OF AMERICA

The OHIO

R. E. BANTA



ILLUSTRATED BY EDWARD SHENTON



MIGHTY MOUNTAIN

ARCHIE BINNS

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The wall was entire stone while the other walls and floor were cementous, with pine boards from the barn. Two large, north-facing windows provided ample light.

The six-room stone house, built around 1770, was gradually modernized with the addition of accessory buildings. In 1870 Ed wrote about borrowing episodes with the contractors in *The Hill and Adams*. This personal kind of writing brought out his very sense of humor and soon in his other nine books.

Although Sugarbush was a gentleman's farm, it did produce vegetables and rural life for the family. They raised sheep, ducks, pigs, and chickens for food and had several horses, which they all rode about the countryside accompanied by their Great Dane dogs. This country life gave both authors subjects and sources for their writing and drawing.

With the War over there was much less demand for the drawings of planes, ships and fighting men that Stanton had been doing for the last few years, but one last assignment from World War II remained. The U.S. Battle Monuments Commission asked him to design two large mural panels depicting the landing on Normandy Beach in 1944. The chapel where these now hang is located in the British American Cemetery and Memorial near the village of St. James. The cemetery is one of 18 warburials and has over 4,000 graves. In 1950, Ed prepared full-scale, highly technical maps, one 12 by 28 feet and the other 20 by 28 feet for approval by President Eisenhower and the U.S. Joint Chiefs of Staff. The final version was executed in colored mosaic, concrete, aluminum, and bronze and is displayed in the interior of the chapel. In 1953, Ed and his family visited St. James Chapel to see the final results. It was the last time the authors took to France since his student days as a young artist on the Crozier Scholarship.

In the late 1950s the publishing business was changing, with far fewer books requiring illustrations, so most of Ed's work shifted to journal books by many different publishers. In addition to the thirty-seven books Stanton illustrated in the 1950s, he found a growing demand from several magazines. A former student from the Philadelphia Academy, Harold G. Scott, who had become quite proficient with his pen-and-ink sketches, was the art director for *The Proceedings of the U.S. Naval Institute* and *The Skipper* magazine, both located in Annapolis, Maryland. Scott was pleased to enlist Stanton to provide drawings for both publications, which contained almost entirely maritime and naval articles. Ed received a steady flow of assignments for both magazines that lasted well into the 1960s. These may have amounted to several hundred drawings, but unfortunately there is no complete record of them.

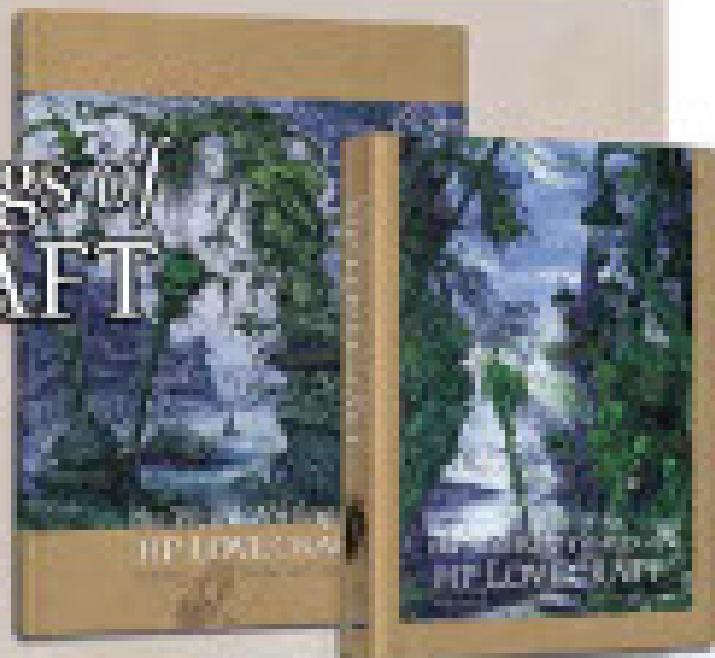
MOVING ON

As Ed Stanton stepped gradually into his seventh decade he had fewer and fewer opportunities for work. His skill level

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working nights at Mason College (insulating and snowing).

In 1941 Ed and Barbara decided it was time to leave their beloved Agar Bridge Farm. The maintenance of the house and barn was taking in their reduced income and Ed found the commuting to Philadelphia too demanding. The farm from Miss Chester had long since ceased and winter driving was more of a challenge than he could face. They found an apartment on the 10th floor of the Philadelphia overlooking the Schuylkill River where in 1945 he had studied the West Philly High boys to victory over Princeton's rowers. He was only a short walk from Mason College where he taught two days a week. By 1970, Ed retired from Mason giving him and Barbara little reason to stay on in the city. He knew they would better suited to find a small place with a bit of garden space for Barbara and that same year they bought an older house by the water at 2 Knack End in Rosenday Harbor, Maine.

The Shermans enjoyed their Maine home and the view of the harbor. Barbara gardened while Ed looked on doing small details. The last book illustrations he did were a series of local animals (a few drawings done in 1974 for Edgewood, the Story of a Township, which was published in 1976).

He spent his last days at the Logan Veterans Administration Hospital in Chelsea, Maine. Edward Sherman died at the age of 81 in 1977. He and Barbara passed on within two weeks of each other.

In his biographical article in 1950, Henry Fitz said of Edward Sherman, "the story of multiple talents is always a fascination. Even single talents are not so plentiful... but two or more talents in the same person reach the springs of marvel and glory." Besides the illustrations for nearly 150 books, Ed wrote lots of his own books, forty-five short stories, thirty-five poems and two musical cantatas. He designed two major murals, held various editorial jobs, and taught illustration at three colleges for over 40 years. He left a truly unique and remarkable legacy. 🍀

—by Edward F. Sherman, 2011

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60 Illustration

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More and more more of Edward Sherman's images are available from Landscape.com, 60' West Point, Longport, NJ., 08211 landscape.com, www.edwardsherman.com



Apr 1938/1938

The Fine Art of Illustration

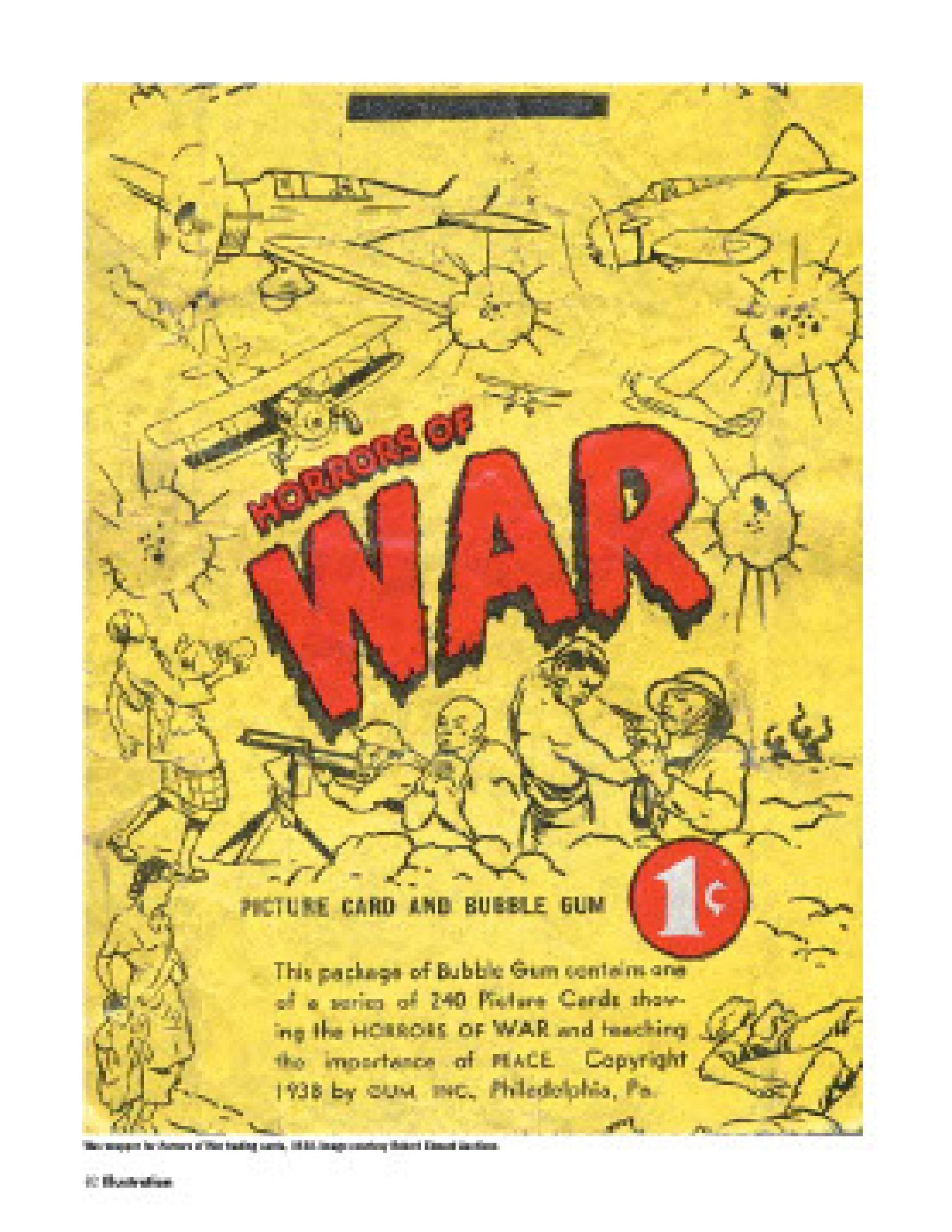


Albert Beck: *Miss Curran*, 1877. (Miss Curran, 40 x 48", signed lower right)



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HORRORS OF WAR

PICTURE CARD AND BUBBLE GUM



This package of Bubble Gum contains one of a series of 240 Picture Cards showing the HORRORS OF WAR and teaching the importance of PEACE. Copyright 1938 by GUM, INC., Philadelphia, Pa.

See wrapper for names of the trading cards. All drawings copyright Robert Elliott Gifford.



J. Warren Bowman, 1937

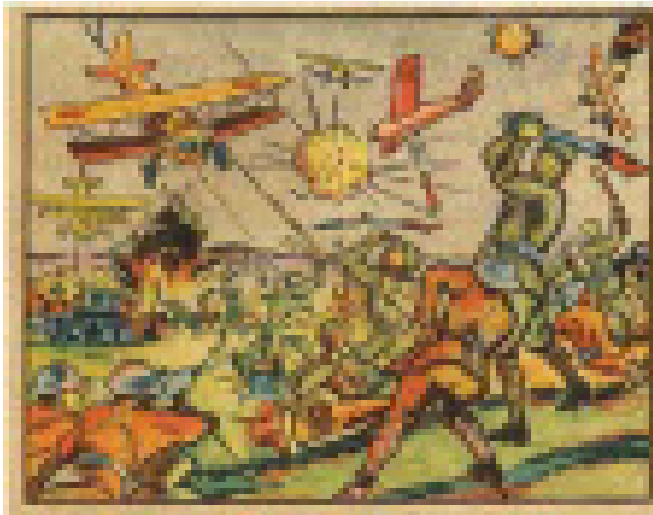
Illustrating the Horrors of War:

J. Warren Bowman and the 1930s War Gum Craze

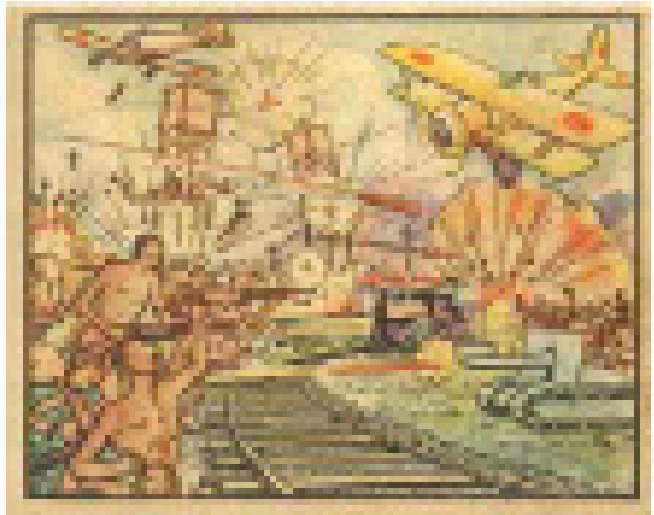
By Nicholas P. Clotola

In the late summer of 1934, children around the United States had had, hardly two weeks to summer vacations and resumed their scholastic routines once again. The return to school, however, did not herald a complete end to leisure. As soon as their days of learning had ended, gangs of young boys excitedly made their way to nearby drug stores in order to purchase one-cent packets of bubble gum candy. Hours of entertainment followed as they marveled at the content of the cards and enjoyed simple, creative games that allowed them to win additional cards from their friends. Due to their affordable cost and communal entertainment value, bubble gum card collecting had become a popular American pastime by the late 1930s, particularly among boys between the ages of eight and fourteen. In fact, the annual return to school after summer vacation heralded a spike in sales by bubble gum manufacturers nationwide. When bubble gum candy first became popular, many children used their penny allowances to regard collections featuring their favorite baseball stars. But by the autumn of 1934, another type of bubble gum card had emerged as the veritable rage among young boys. After purchasing their pennies to avoid chores, children excitedly tore open the graphics, eye-catching packaging of this newest series and popped their pieces of sugary gum into their mouths. As they chewed, their anxious eyes did not fall on the latest headlines and RH leaders, but on cards depicting graphic scenes of contemporary wartime violence on a magnitude that they had never seen.

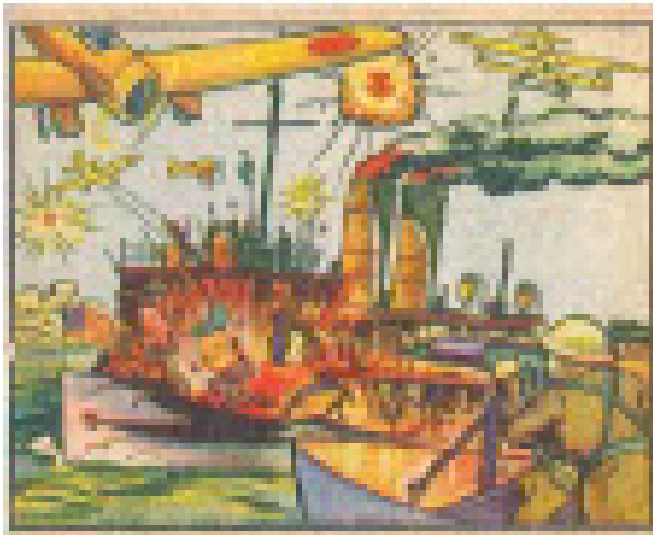
Commonly known as “war gum” by the youths of the day, the *Horror of War* bubble gum cards produced by the incorporated Philadelphia-based, established gum card tradition by depicting narrow illustrations drawn straight out of the newspaper headlines of the 1930s. These conflicts ranging in their durations during that tumultuous decade—the Second Sino-Japanese War (1937-1945), the Italian invasion of Ethiopia (1935-1941), and the Spanish Civil War (1936-1939)—provided a rich supply of subject matter for the team of Gum Incorporated artists who created the original 140-card set. Each card in the series contained a full-color scene of combat, genocide, or other wartime carnage. Many depicted actual historical events and named real-life individuals, including Francisco Franco, Benito Mussolini, Neville Chamberlain, and Adolf Hitler. Other war genre scenes meant to convey the violence and overall toll of war. For the price of one penny a child received a piece of gum and one card in the set—both packaged neatly inside a colorful, eye-catching two-page wrapper emblazoned with the words “Horror of War.” The entire 140-card collector’s set sold for one dollar. The low price and gruesome content made the *Horror of War* cards an immediate sensation around the nation, causing Gum Incorporated’s sales of bubble gum to increase and expanding the world of trading cards to a new thematic level. To meet increased demand, the company soon expanded their original 140-card set by adding an additional forty-eight cards. The cards were so popular, in fact, that they were featured in an article in the



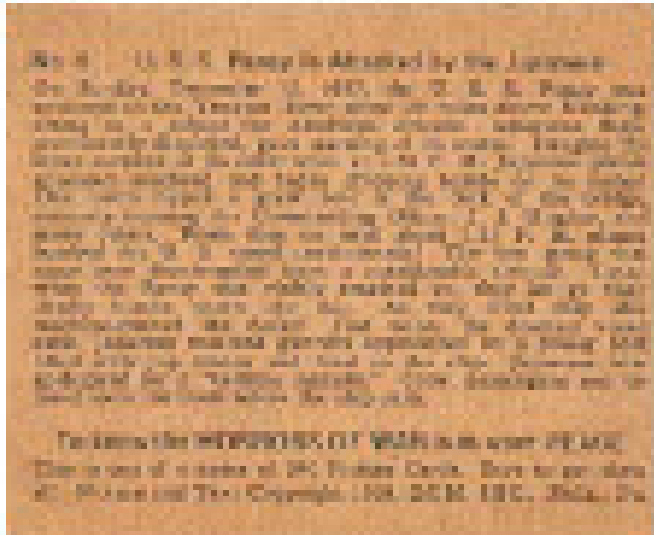
Cart 11. Edward Big Feet Face World American Forces



Cart 12. Uncle Sam and Chinese Nationalist-Chiang Kai



Cart 13 (front). U.S.S. Navy is Attacked by the Japanese



Cart 13 (back). U.S.S. Navy is Attacked by the Japanese



Blondie of a International Industries, Winter 1947

May 8, 1948 issue of Life magazine. In that article, a prophetic writer warned how "some future historians may trace a cause for a future U.S.-Japanese war to the fact that pro-Asianists in America indoctrinated anti-Japanese prejudice through its various 'living for living' fables." The cards, many of which depicted Japan's military attacks against the Chinese, were an anti-Japanese in line that the Tokyo government formally expressed their anger at the cards by issuing a protest through their embassy in Washington, DC.

Philadelphia businessman J. Walter Bowman was the man behind the LIFE magazine cards—a variable history of collecting that established the History of War as the most popular mass-sport-bubble gum card set in history. Born in Ohio in 1890 to parents originally from eastern Pennsylvania, Bowman spent his early years traveling around the country with his family. After leaving Ohio, the family relocated to Arizona, New Mexico, where they resided in 1913. As a teenager in New Mexico, Bowman began a rife and varied working career when he got his first job as a hand on a cattle ranch. He soon set out on his own, moving to Los Angeles and obtaining a job as a successful car salesman. Though only twenty-five years old, Bowman made such an impression that the Los Angeles Times charted his movements in the industry, calling him "one of the best known and most popular young men in automobile row." When the car business slumped, Bowman briefly joined the Los Angeles Police force in order to make ends meet.



Original at the east 107 Mile and here is Shanghai illustration. Image courtesy of the Internet Archive

but his head-for-business sense took him away from public service. In the early 1880s, he pursued a series of other endeavors including running a linen service, truck farming, operating a steam laundry, coffee roasting, and a hotel next to, of all things, the timber trade. Standing six-foot-three inches in height and 175 pounds, very handsome, how many changes were aimed at frequently when he did jobs. He married five times throughout his lifetime, once joking how he had been married, divorced, and bankrupt by the tender age of twenty-one.

A chance meeting with a traveling bubble gum salesman convinced Bowman into the business that made him a millionaire. Convinced by the uncanny potential of the youth market for gum, Bowman relocated to Lansing, Michigan, in the mid-1890s where he purchased a gum factory and began producing a penny gum that he called Jo-Co-Gum. He soon lost interest in the effort, however, and sold the fledgling company to other investors as investment in his local firm—puffball machines. When that endeavor failed miserably, however, he took the twenty-five dollars remaining to his name and moved back to his parents' native state

of Pennsylvania. In the bustling city of Philadelphia, Bowman assumed, he would give the gum business a second try.

In 1907, Bowman started his Philadelphia gum business in a two-room hovel on the 30th block of Woodland Avenue. With the help of a friend, he converted his twenty-five dollars into a bank loaned-out loan that he then used to procure barrels of sugar and the necessary machinery to produce massive amounts of bubble gum. He named his product Jo-Gum. Soon, Bowman developed a new and improved gum formula, which he called Bling, and marketed it as a uniquely-shaped gum that produced the biggest bubble for the money. Following the lead of other gum sellers of the time, Bowman started inserting illustrated pictures into his gum packs to boost sales. Images of cowboys, Indians, and sports heroes helped Bowman's sales soar to unprecedented levels. By 1914, Bowman's two-room business, which he had renamed Gum, Incorporated, occupied the entire building and employed a total of three hundred people. Producing three tons of gum daily, the company was carrying a great income, 1900s work. In an article in the Philadelphia Record, Bowman indicated that



Righted at the end (1938) showing of an 80-hour full-color image created Robert Hood cartoon

he expected to gross 2.5 million by the end of 1938 alone.

Newsman-cum-artist was due to his ability to consistently dream up new ideas for his product. In December of 1937, Bowman sat in the living room of his Philadelphia mansion listening to radio accounts of the unrelenting war raging between Japan and China—reports punctuated by brutal descriptions of the Japanese invasion of China and the “rape” of the city of Nanjing. When he picked up the newspaper only to find even more coverage of the bloodshed in Asia, Bowman was struck with the idea that would form the basis for his greatest hit: a full-color card set. Knowing the affection that young boys had for war, Bowman decided to create a series of full-color illustrated cards depicting scenes from the Sino-Japanese War and other conflicts raging worldwide. Revenue immediately set to work assembling a team of local artists to illustrate actual historical scenes from the war in China, the Italian invasion of Ethiopia, and the Spanish Civil War. The eye-catching, action-packed illustrations found on each card, however, were only part of the total package. These gory, illustrated scenes of war and violence were accompanied on the reverse side by narrative descriptions of the events they de-

picated. The accounts went into equally gruesome detail of the carnage, further satiating the consumer’s demand for violence and often referencing actual historical events and personalities. For the price of a single penny, kids received a piece of battle gear, a meticulously illustrated scene with plenty of blood and carnage, and a dramatic, step-by-step narrative description. To American youth, it was an amazing deal.

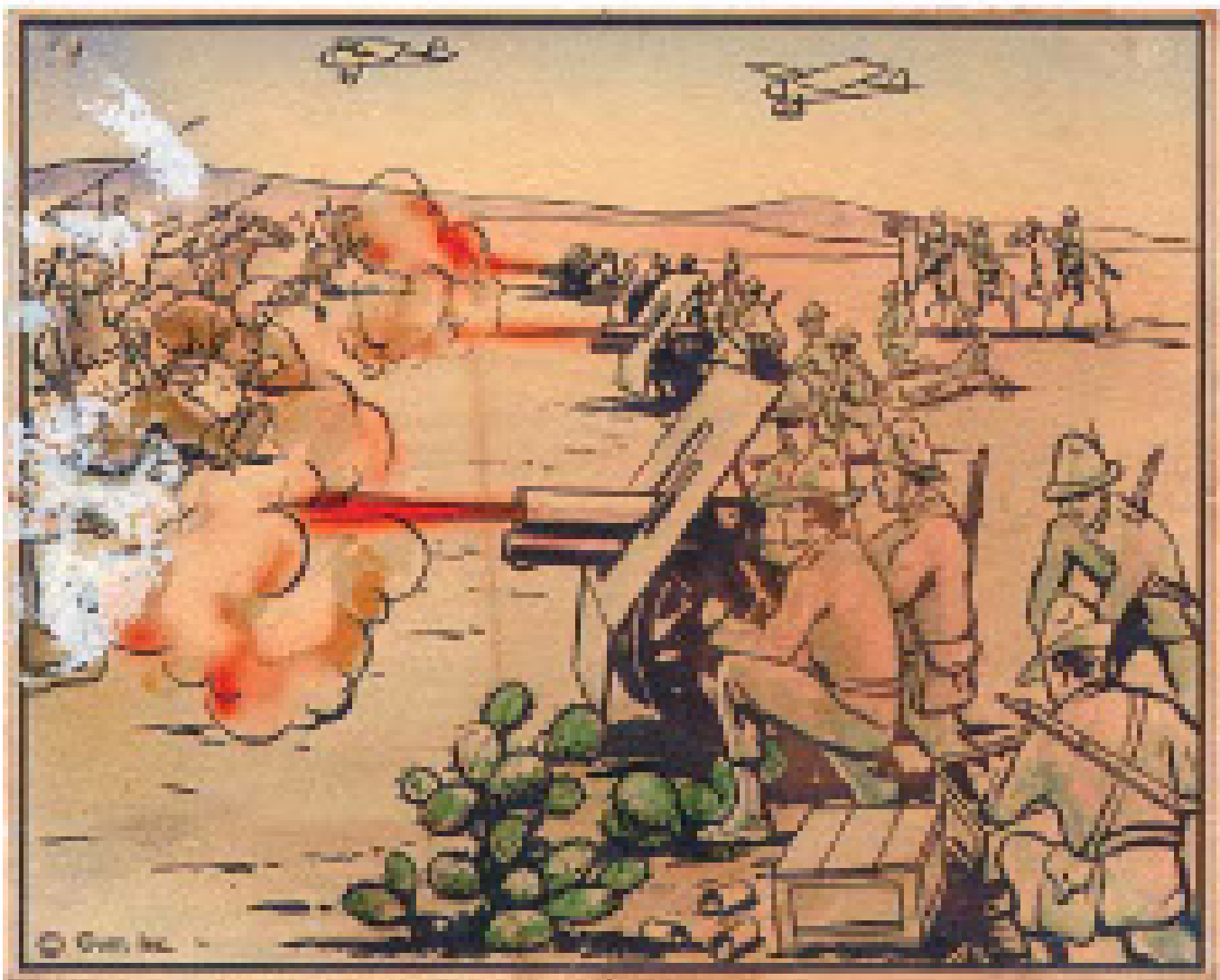
Charles H. Scribner coordinated much of the artwork for the stories of his art. Working under the direction of J. Warren Bowman and George Hill, Scribner executed pencil and ink sketches on artist paperboard for each scene and then colored them with art pencil or water color paints. The original sketches matched the dimensions of the final printed cards—1 1/2 inches in height by 1 1/2 inches wide. Once each sketch had been completed, Scribner used tracing paper to create a larger template which was used to print the individual cards using a modern, full-color lithographic process. The cards came off the press in sheets of twenty-five, which were then cut down into individual cards for packaging. Although Scribner was the creative force behind many of the scenes, the sheer volume of production necessitated the hiring

of additional illustrations in order to meet demand. In these instances, Strimbocher performed finishing touches to create variations in style among all of the cards. One of the artist's final contributions to the history of the *Horrors of War* series, however, came years later. Late in his thirty-year career working in conjunction with George Halls' advertising agency, Strimbocher came across a cache of original artwork used to produce the *Horrors of War* cards that had been marked for the incinerator. He salvaged the artwork, which was passed down through the Strimbocher family and ultimately disseminated via the American action market.

Due to the lack of signatures on the completed covers and the later destruction of company records, the names of the talented artists who worked on the *Horrors of War* set have been lost to history. Many were likely art students and upstart illustrators and by then, incorporation on commission to create specific cards. The renowned comic book illustrator Bernard Kravitz was one such example. Born in New York in 1919 to Jewish immigrant parents, Kravitz's artistic talents emerged from years observing his father, an inventor by trade, making drawings and designs on a drafting table in their home. When Kravitz reached adolescence, the family moved to Newark,

New Jersey, where the budding artist honed his skills doing pencil sketches of city park landscapes and developing them into watercolor paintings. After his acceptance into Brooklyn College, Kravitz's artwork started to mature. In 1936, he produced a variety of works—mostly self-portraits and portraits of friends—in the mediums of pencil, ink, watercolor, and oil. While still a college student, Kravitz sold the first finished work of his long and celebrated career to Gann Incorporated. His powerful illustrations depicting Soviet tanks engaged in an explosive battle against the hapless, haggard Spanish militia, initially burying their war dead, and Chinese soldiers being mercilessly strangled, decimated, and otherwise massacred in a trenchant appeared anonymously in three cards for the *Horrors of War* series.

The violent content of the *Horrors of War* cards posed a marketing problem for Gann, Incorporated. How could the company deal with complaints by parents concerned with the horrific content of the gun cards that their kids were buying and bringing home? To alleviate parental concerns, Gann decided to promote and sell the cards using the anti-war, anti-liturgical rhetoric commonplace in the United States in the interwar period. On the packaging, the company included the



Original of the card #24, Italian military attacks Irish-American troops wearing Italian/Italian uniforms



Original of the card G14, *China Celebrates the Armistice*. Image courtesy Robert Edson Graham.

disclaimer: "This package of bubble gum contains one of a series of 144 picture cards showing the Horrors of War and teaching the importance of peace." Moreover, the reverse side of each individual card contained an additional phrase: "To know the Horrors of War is to want peace." Bowman's primary motive for including this anti-war message on his packaging is unclear. Some speculated that the consummate businessman was simply hoping to allay any potential parental objections to his product and therefore ensure steady sales. It is equally possible, however, that Bowman truly believed that the wars taking place overseas were both avoidable and horrific and hoped that his cards, while running him a handsome profit, would achieve a secondary motive of teaching peace. Bowman's advertising counsel, George Moll, also played a key role in the anti-war messaging of the Horrors of War cards. Charged with analyzing Bowman's product for the market, Moll found the peace message to be a perfect way to blend his clients' upbringing and strong anti-war sentiments with his client's desire to turn a profit. To Moll, each and every card sold by Bowman was a way to educate American youth in his

own, deeply-held ideals for peace.

Whether or not they taught a message of non-violence to American youths, the cards sold as quickly as they could be produced. Kids loved the stories of battle and bloodshed and rushed to collect more. Many parents, not appalled by the peace disclaimer, objected to the violent content. In a letter to the editor in the May 20, 1918 issue of *Lit*, one Rochester-area teacher called the gum cards "the roughest kind of poison being used in a crassly commercial thoughtlessness and charged for international understanding." Another teacher showing educational aplomb, wrote in to *Lit* to report how she brought the discussion of the cards into her classroom and used them as an unlikely, but immensely popular, tool for teaching current events. In the same issue, George Moll submitted a letter responding to an earlier *Lit* article inquiring that he might be the cause for taking US-Japan relations. "Honestly," Moll wrote, "I am anti-war, not anti-Japanese, but not adverse to selling my clients bubble gum. That is to say, what we thought we had—a new means of influencing child opinion through utilization of the collecting instinct."



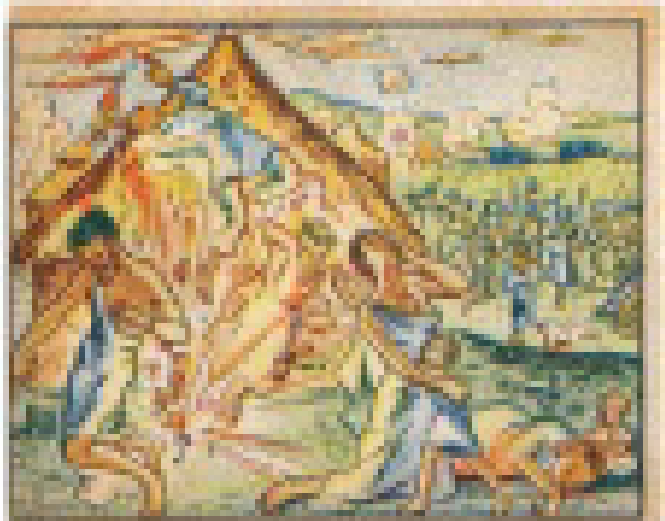
Card 118, Bank with Peasants on Street of Italy



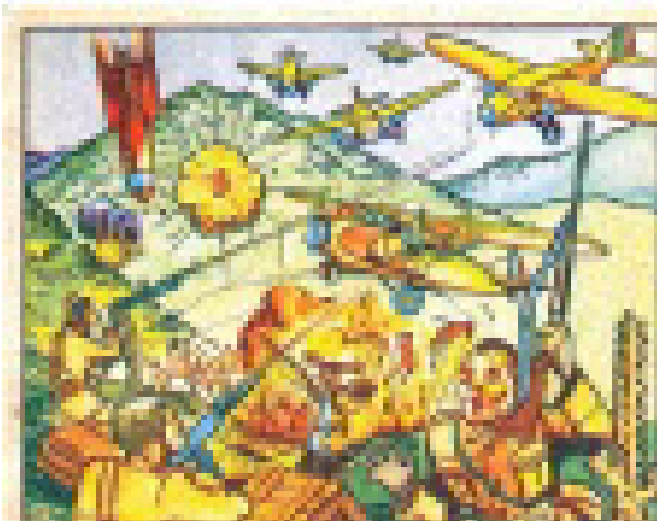
Card 119, Square about Train at Rome



Card 120, My Boat (Mare di S. Pietro in Pace)



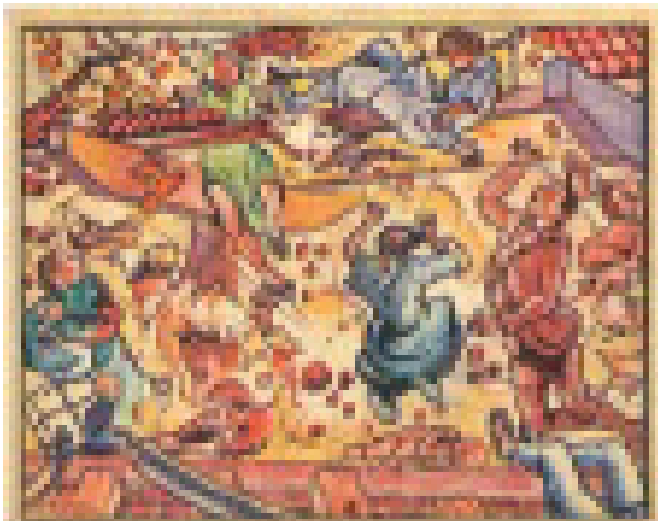
Card 121, Early Evening Scene of Italy in October



Card 122, Station Square (Spazio) (see Boccioni, Introduction)



Card 123, Thought Disappears from the World



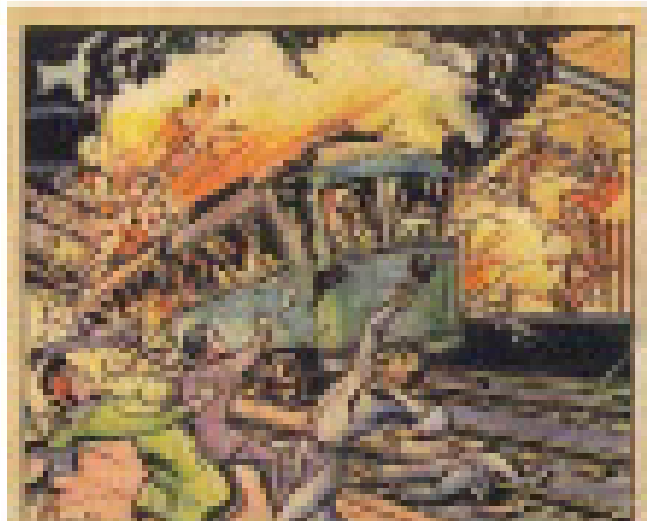
Card 102. Japanese Soldiers Beat South Sea Natives



Card 103. Japanese Soldiers Beat South Sea Natives



Card 104. Russian Fighters in Berlin Street



Card 105. Japanese Beat With Machine Guns

The peace debate and violent content aside, the *Horror of War* cards succeeded in bringing current events to American school-aged boys—conveying that live youth products suffered in similar detail. Cards depicting action scenes were most prevalent, as were scenes of optimal violence. Of the latter, there were many. One Spanish Civil War scene depicted the driver of a car fleeing to pass by a bomb, his bloody hands still clutching the steering wheel. Another showed an airplane landing a bomb clear through the body of a crowded Italian plot as his fellow countrymen ran, equally frightening faces. In yet another, wild dogs ripped apart the bloody, blood-soaked bodies of thousands of Chinese civilians killed near Nanjing. One of the most horrific cards depicted a hypothetical scenario in which an American school was attacked from the air, its students and teachers mowed down by a horrific air force from an unnamed country.

When children obtained duplicate cards, they raced to their friends' houses to trade for ones they did not yet have and arranged games that allowed them to win over most. One simple

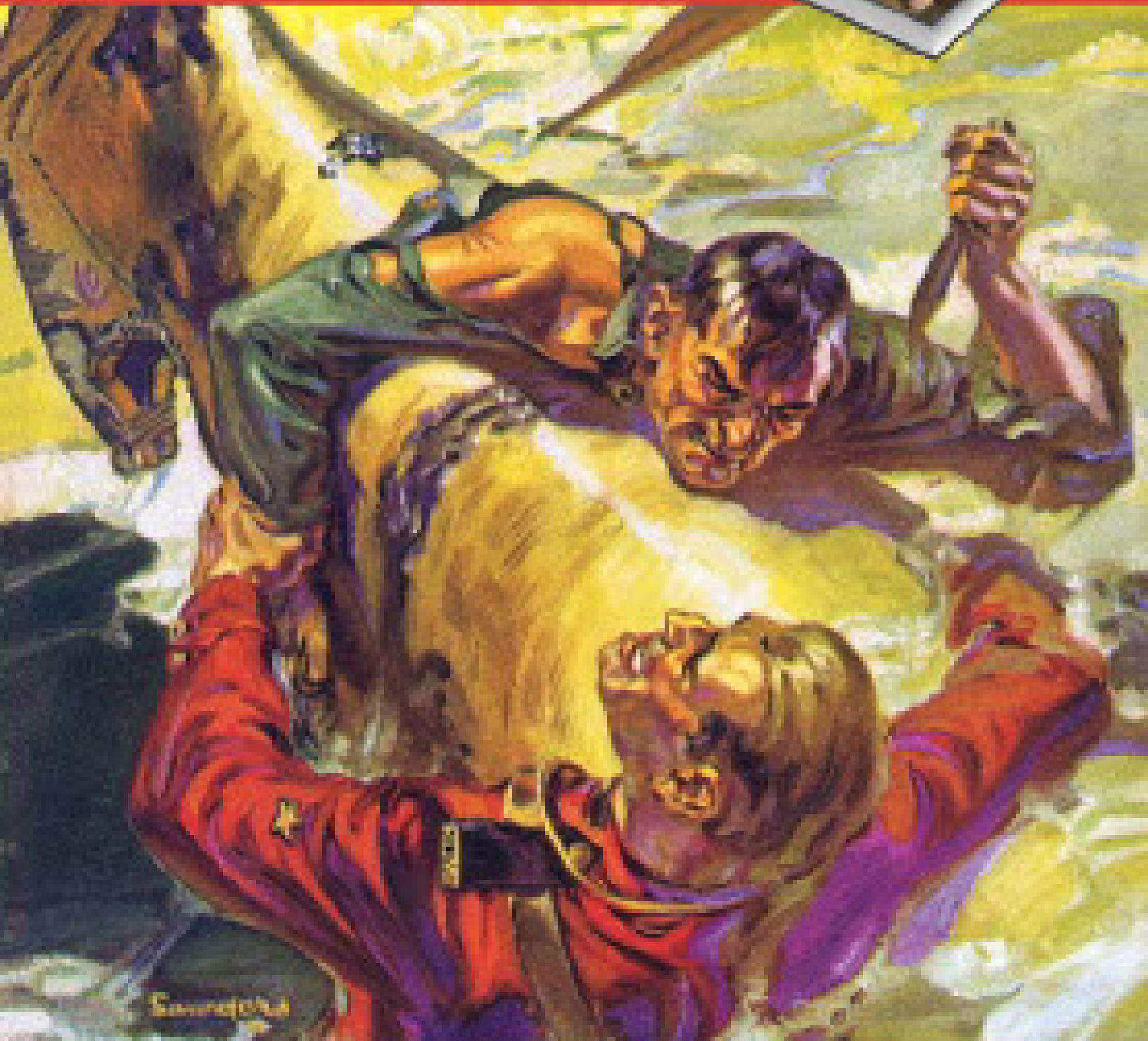
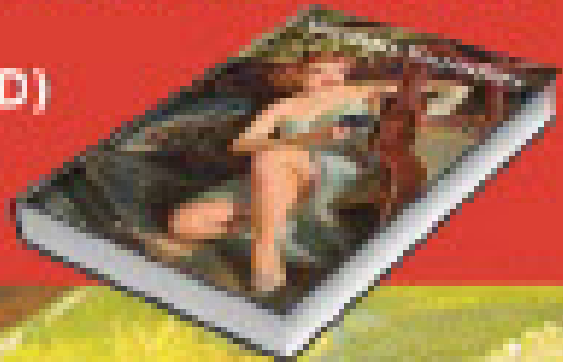
game consisted of two individuals standing on a street corner and taking turns picking cards across the sidewalk. The player who threw a card that completely covered a card already lying on the ground would win all of the cards in the pot. Cards just touching each other—known as “tips”—did not count. In another version of the game, a set number of cards were hung against a building wall. Once all the cards were tossed, the boy who had landed his card closest to the wall won them all. Another simple game involved two players flipping the cards and matching the scores in order to win additional cards. Some *Horror of War* cards, likely those with limited visual appeal, wound up stuck in bicycle spokes—an action that created a juddering sound reminiscent of a plane when the *Mia* was in motion. With more than 100 million cards in circulation from the original set alone, the *Horror of War* cards likely reached the hands of hundreds of thousands of American children. The war game craze was on, and it swept America as far as the horrific events that the cards depicted swept through Spain, Ethiopia, and China.

Norman Saunders

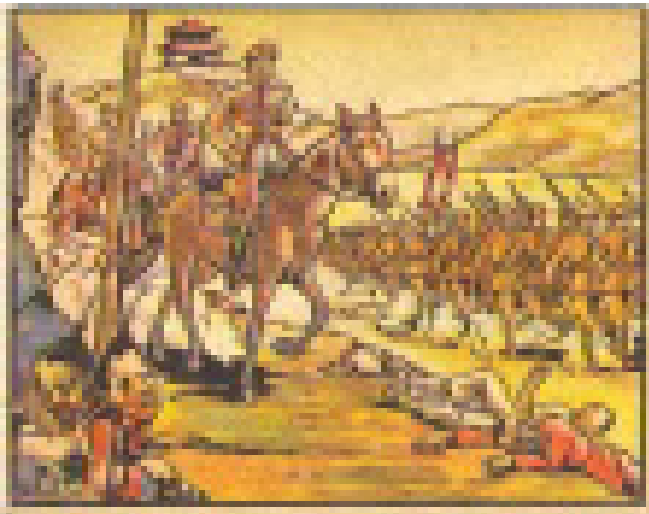
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Great Art, Picasso's Les Femmes d'Alger (O.K. Version)



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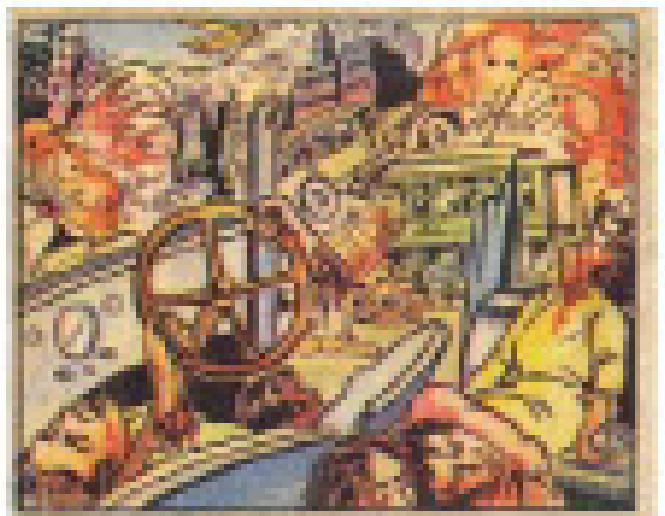
Great Art, Picasso's Les Femmes d'Alger (Version M)



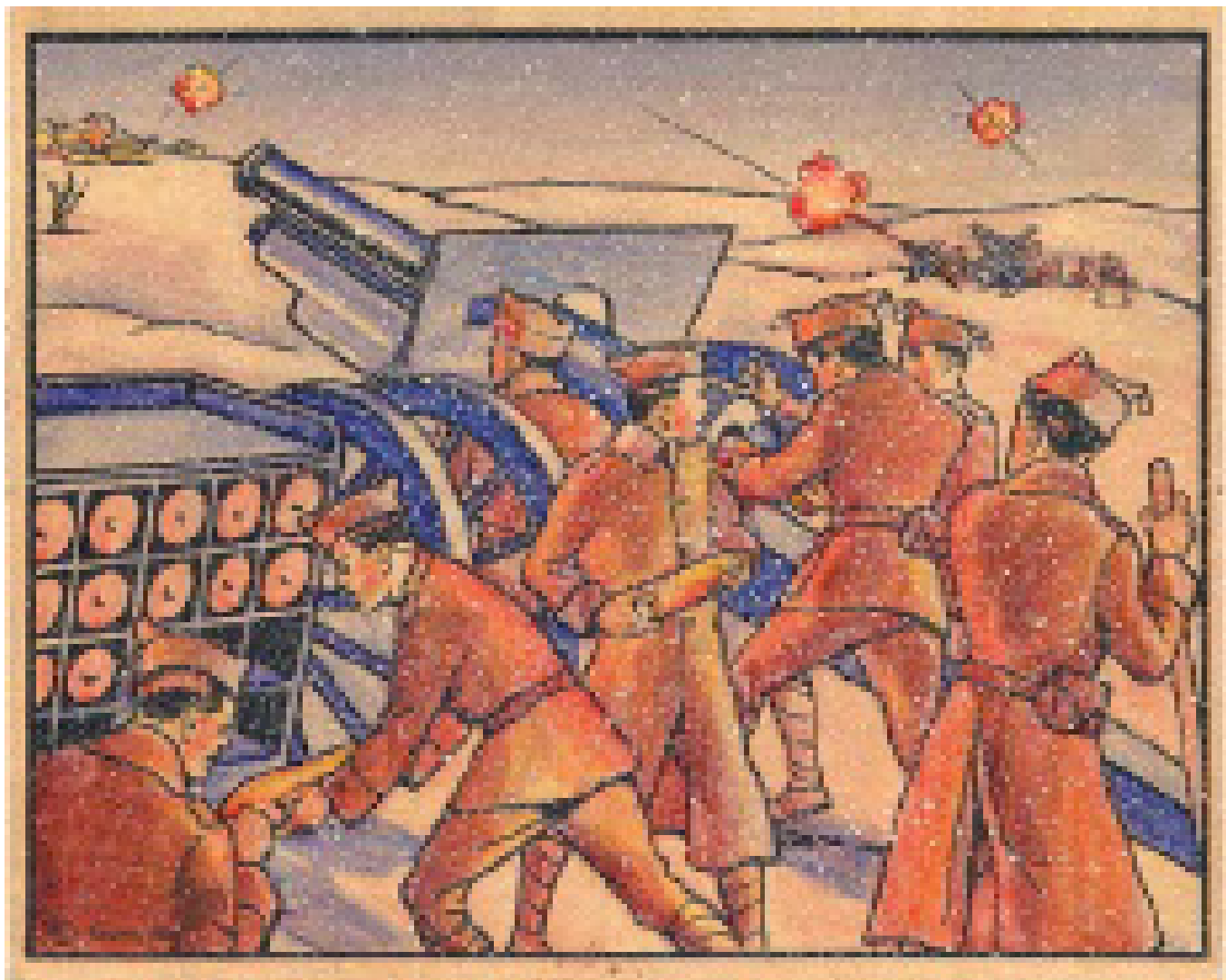
Great Art, Picasso's Les Femmes d'Alger (Version N)



Great Art, Picasso's Les Femmes d'Alger (Version P)



Great Art, Picasso's Les Femmes d'Alger (Version Q)



Original of the post-WWII *Flowers of War* cards in *Overseas*. Image courtesy Helen Edward Austrom

At the time of their release, the *Flowers of War* cards represented an important new dimension in the popular American discourse of gun card collecting that centered directly on young males' historical interests in war, even sharing a share of that attention and passion in America. They also served less as tools of education, bringing current events from the headlines of major newspapers to boys of a certain age. The artwork, too, pushed the envelope of illustration history with its iconoclast, acronym-packed, full-color graphic detail never before seen in the bubble gum card format. Many of the scenes were also prophetic for the time. Some cards dealing with the Spanish Civil War, for instance, made a point to expressly showcase the important role played by women in the conflict. In making the call for peace, the cards also provided a vehicle that spread the popular political rhetoric of peace and nonviolence to a popular culture format packaged exclusively for American youths.

Revolutionary at the time of their release in 1945, the cards are also significant today. Seventy years later, the thousands of cards that have survived represent cultural artifacts of a bygone era that illustrate the history of the World War II era.

To view the *Flowers of War* cards is to be transported via colorless full-color scenes back to the bloodshed of three important world history events—events that propelled the United States' inevitable intervention in an unprecedented global conflagration. Strangely paradoxical considering the cards' violent content, the anti-war packaging, moreover, illustrates the strong isolationist sentiment characteristic in the United States in the period after World War I. Even if the peace message emblazoned on the cards was secondary to Goussard's number one motive of profit, the non-violent message comes across strongly to those who view the cards today. Now that their place in history is established and the depicted events are part of the historical record, the *Flowers of War* cards have the power to shape the opinions of the current generation about the wars in China, Spain, and the Pacific in the 1930s, as well as the concept of war in general. Finally, and perhaps most importantly, the cards, despite some factual inconsistencies, are historical in content and therefore can serve as important primary source texts for the teaching of history to current and future generations.

New and Notable:



ROBERT FAWCETT: THE ILLUSTRATOR'S ILLUSTRATOR

BY MARY SPERRY, EDITED BY MARINA BARD
REPRODUCTION BY TERRY REED
HARVARD UNIVERSITY
ALFRED PUBLISHING, 2011

Robert Fawcett is best remembered today for his stunning dedication—his expansive list worked at life and variety, and it was embraced by a lifelong community of artists and detail. He was an “illustrator’s illustrator,” known and admired perhaps more by his peers than the general public.

This wonderful new book from Alfred Publishing is a spectacular collection of the artist’s life and work, and shines a bright light on this often overlooked master of the illustration field. David Apatoff, author of the well-known “Illustration Art” blog, and a contributor to this magazine (his feature on Fawcett appeared in IllustrationPRO, winter’s issue, which publisher Michael Reed selected the images, edited the text, and designed the book, as one of the founding faculty of the Famous Artist School, is writing that the introduction was written by Will Ford, noted illustration scholar and the founder of The Illustration House Gallery. In his younger days Ford worked alongside Fawcett at the Famous Artist School, and he knew the man and his methods well.)

Beautifully printed and designed, this new book is filled with scenes of full color and black and white illustrations reproduced from the original artwork and others were magazine tear sheets. This is truly the definitive tribute to this great American illustrator.

For more information visit www.alfredpublishing.com



WHEN ART KEPT THEM FLYING

BY GEORGE GOOD
IN PRESS, FULL COLOR
\$24.95 HARDCOVER
PUBLISHED BY ALFRED PUBLISHING, 2011

In 1941 George Good, a strip-cartoon, modeling, and animation enthusiast, discovered with amazement some American magazines which an MP billeted near his village had lent him. What he liked best were the gleaming advertisements scattered throughout the pages. In the 60s, during an “oldpaper” fix, George came across some old numbers of LIFE magazine. Nothing had changed; his feelings were still there intact. He started an ambitious search for original magazine-going back to between 1941 and 1944, and this book presents the results of his efforts in 176 pages, with over 500 color illustrations. The fascinating collection of advertising artwork and photos captures the role that American artists played in shaping public perception of the warbirds, dogfights and everyday life of the typical soldier.



MONTÉ: KING OF THE ATOM AGE DECALS

BY BILL SHAFER
LARRY PEARL, FULL COLOR
\$24.95 HARDCOVER
ALFRED PUBLISHING, 2011

Several die-cast modelers would have to agree that of all the water slide decal sets produced, “Origami by Monte” (Dave “Monte” Montevideo) were the best customer decal sets to say the collective phrase of delight, late-60s juvenile America. They were also the best decal sets that didn’t disappear when you tried to apply them. Millions of Monte sets for a dime apiece in hobby shops, bicycle stores, and via mail order through hot rod and monster magazines, winding up rebelliously placed on bicycles, model kits, toy miniature railroads, model boats, lunch boxes—and empty surfaces. All kids had to do was add water and watch Monte decal travel a cheery path into the toilet of conformity.

For five decades, mystery surrounded the identity of Monte, the reclusive master of various monster decal sets. Now, the remarkable and poignant story of Dave “Monte” Montevideo is revealed from his early teens, first riding cars and motorcycles in Los Angeles to his eventual rise and fall as America’s decal king, including Monte’s team-up with Ed “Big Daddy” Roth to create the iconic Rat Fink.

Once revealed, but never surpassed, Monte’s genius is explained, along with hundreds of full-color examples of his work, never previously guaranteed to exist a single and safely even the most hard-core Eastern European atom jets. There’s even a reproduction from a pack of Monte decal included!

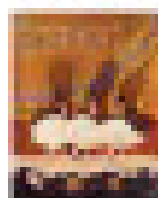


THE LEGENDARY LYBCKER BROTHERS

BY DAN BLAIR HEDGECOCK
LARRY PEARL, BLACK AND WHITE
\$24.95 HARDCOVER
ALFRED PUBLISHING, 2011

No, not the Lybckerian brothers. This book focuses on Theodore and Howard Lybcker, brothers who worked as special effects artists in the early days of the Hollywood film industry. While not exactly a book related to the illustration field, I just realize that you might have an interest in motion and special effects work, and I was certainly interested to find out about this book. In the formative days of Hollywood, exciting and realistic action scenes had to be filmed in real time. Known throughout the industry as the “miniature boys,” the Lybcker brothers were in fact gnomes in their field of creating detailed scale model ships, trains, planes, and automobiles. While these carefully crafted models performed on large scale backdrops or bodder-water tanks, all manner of mythical and alien worlds had to be reflected upon them as the cameras rolled.

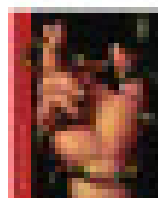
as carefully calculated film spoofs. The Lynders produced some of the most thrilling and authentic action sequences on a shoestring budget. Frequently remembered for their outstanding visual effects in the Republic Pictures cliffhanger serials, they were often required to enhance the studio feature films. When the script called for spectacular destruction, the Lynders delivered massive production value with economy the executives of the other picture studios could only imagine. This book presents an overview and some illustrated remembrances of the "Legendary Lyndker Brothers" and their outstanding contribution to special visual effects.



IM MAGNOCOUR'S IMAGIES MAGAZINE

EDITED BY IM MAGNOCOUR
80 PAGES, FULL COLOR
\$25.00 (HARDCOVER)
1 X 10 (PAPERBACK), 2011

This very cosmopolitan issue features a plethora of European and American artists culled from books and magazines from 1890 to 1930. Some of the artists featured include: Sigismund D. Franzoni, a Russian who emigrated to the US in 1901 and excelled in portraits of female stage actresses in famous roles; René Vincent, a Frenchman whose color book illustrations of young girls through history are reproduced in full; A French magazine cover by Hungarian Willy Popay accompanies another cover of the same magazine by American Stan Hubert Feder. The English are anchored by a piece by Arthur Rackham and Charles Johnson in the hobby feature. Other Americans include Eric Pape, IC, Leyendecker and Frank Gehrm in a series of full-page plates from "Stories the Boysman Told." Germany is well-represented with a piece by Heinrich Kley; three massive, legendary plates including the contemporary by Julius Dietz, another Herman Vogel lithograph and all of the color plates by Erich Schenk for story tale books, *Winternarr der Schwestern Lutz*. And several *Academy*, the printing is in exquisite condition, and the issue is printed on premium 100 lb stock. Over 100 very late and beautiful examples of classic illustration art you've never seen, or you've always wanted to see them.



ILLUSTRATORS 52

EDITED BY G.J. STOUT OF HERMAGINE DESIGN
100 PAGES, FULL COLOR
\$25.00 (HARDCOVER)
1 X 10 (PAPERBACK), 2011
WWW.GOCITYILLUSTRATORS.ORG

The history of Illustration annual is a gorgeous collection of the year's best illustrations derived from books, advertising, comics, and uncommissioned illustrations. The idea behind the art are what varied by the artists themselves, as each artist declares the "here to" and "why" of their art, marking the annual as both a visually stunning art book, and a riveting road into the creative process of today's top working illustrators. 🍷



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EXHIBITIONS & EVENTS

Orange Pulp: The Pulp Magazine and Contemporary Culture

January 24 through June 17, 2011
Syracuse University Library, NY

Syracuse University Library's Special Collections Research Center (SCRC) will feature the exhibition "Orange Pulp: The Pulp Magazine and Contemporary Culture." The exhibition spans two locations: the display in the sixth-floor SCRC gallery will be pulp magazines, weekly titles like *Pulp Tales* and *Amazing Stories*, the typescript of Isaac Asimov's "Strange Flybites," which is reworked readers' letters of science fiction's best known characters, *Robbie the Robot*, and correspondence with figures like Ray Bradbury. MMA Galleries in the Wheeler Art Building will present a profile of pulp artist Norman Saunders (1907-1989), including 30 book and dramatic Saunders paintings from the University collection.

For more information, visit <http://library.syr.edu>

Golden Legacy: Art from 80 Years of Little Golden Books

April 30 through June 12, 2011
Salt Lake City Public Library, UT

This exhibition will present the most extensive public showing ever of original illustration art from American publishing's best loved and most consequential picture-book series, Little Golden Books—the history-making experiment that contained an indelible legacy in 2011.

Launched in 1942—the first full year of America's involvement in WWII—Little Golden Books made high quality illustrated books available at affordable prices for the first time to millions of young children and their parents. Among the artists who contributed to the ambitious series were guests of the European design community (including Gertrud Williams, Fendler Espersen, and Tibor Gergely) who had gathered in New York at the European art salon sponsored by the Utah Disney Studio (including Gustaf Tenggren, Maria Prokopenko, Jitka Kratochvíl, and Mary Blair), who came from the artistic freedom and control associated with picture-book making and such American originals as Elsie Wilton, Elizabeth Orton Jones, Richard Scarry, and Mary Knight.

All masterpieces of original art by these and other artists—chosen from the vast Saunders House archive—will be featured in the exhibition, including examples from such picture-book classics as *The Poley Lamb Pappie*, *So-So, Please for a Henry*, *The Kitten Who Thought He Was a Mouse*, *The Color Kitten*, *I Can Fly*, and more.

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

Witness: The Art of Jerry Pinkney

November 13, 2010 through May 28, 2011
The Norman Rockwell Museum of Stockbridge, MA

Witnessing an artistic journey that has continued for fifty years, *Witness: The Art of Jerry Pinkney* features luminous watercolor paintings and finely detailed drawings created for best-loved books and carefully-researched historical commissions. Original illustrations for *The Lion and The Mouse*, *The Old Woman*, *John Henry*, *Black Cinderella*, *Old Henry*, *Circle Round*, *The Gospel Tales*, *The Storytellers of Memphis*, *The Little Black Girl* and other books, and for such site-specific commissions as the African Burial Ground Interpretive Center in New York City, National Park Service Center National Monument in Missouri, and the National Underground Railroad Freedom Center in Ohio, will be on view.

For more information, visit www.rockwellmuseum.org

Robert Crumb: Lines Drawn on Paper

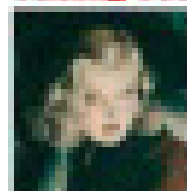
March 23, 2011 through April 28, 2011
The Society of Illustrators, NY

Robert Crumb (b. 1925) is considered the premier underground comic artist of his generation. In his diverse and prolific body of work, Crumb deconstructed the American comic book, modernizing the form forever. Over four decades later, his impact continues to be felt worldwide. This retrospective, curated by Michael Branchburg, editor of *BLAB* magazine, presents key pieces culled from the underground art collection of Eric Sack, with contributions from Paul Morris and John Lautermilch. **R**

For more information, visit www.societyofillustrators.org

Face of my upcoming exhibition is events related to the world of classic illustration? Email: blmag@gmail.com

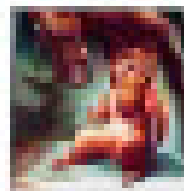
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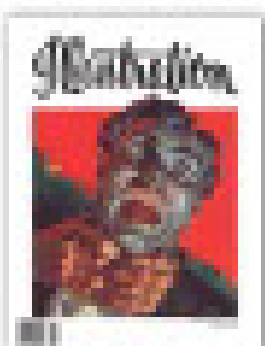
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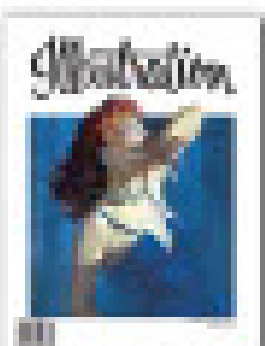
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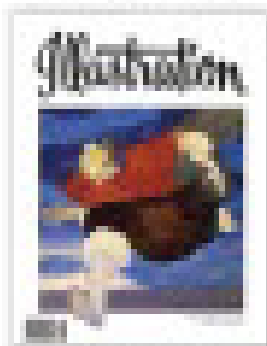
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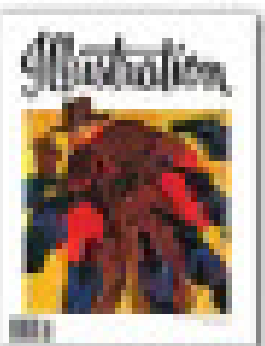
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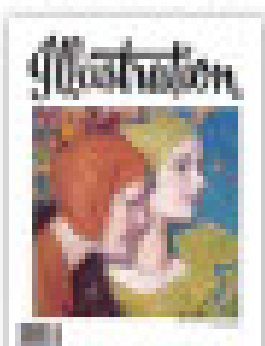
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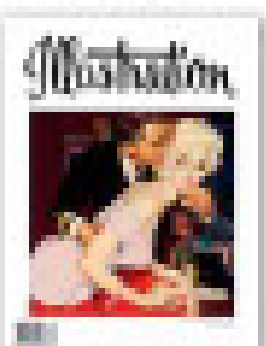
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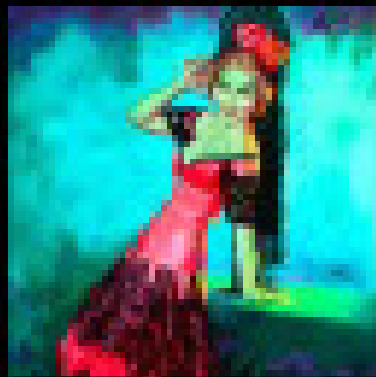
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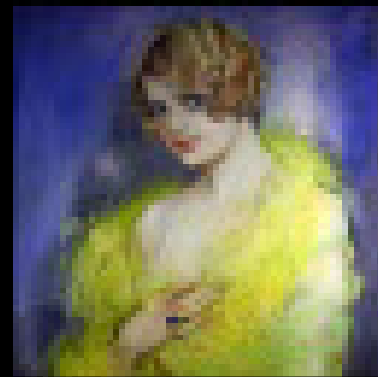
Original Artwork from the Golden Age of Illustration



Gillingham
The Queen's Dress is Purple - Dec., 1918
Calendar Art for Brown & Bigelow



Earl Moran
Peach Queen, 1916
Calendar Art for Brown & Bigelow



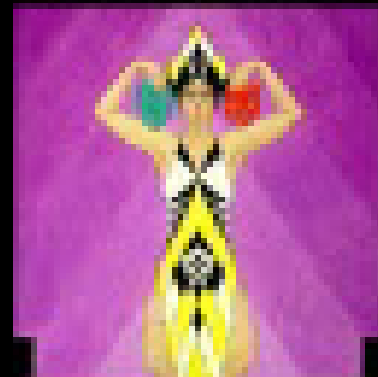
Earl Cheney
Pepper and Reddoubter, 1916
Advertising Art for Feltz, Dean & Co.



Franklin Sam Flinn
The Prayer of the Angels, 1911
Frontispiece for Red Cross magazine



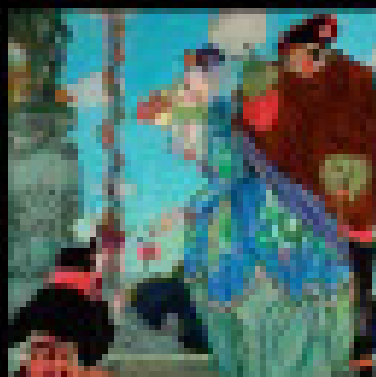
Walter Dues Goldhamer
The Spirit of Newport, 1911
Cover for July magazine



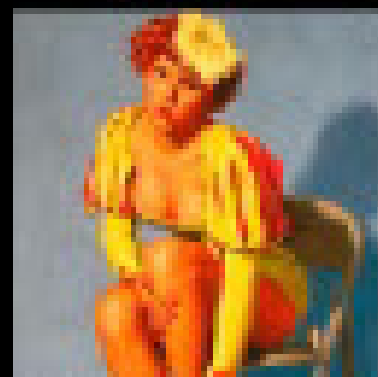
Carl Lutz
The Moon, 1911
Cover for The Brown magazine



Carlisle Higgins
A Tropical Page, 1926
Pica Pica



Alvaro Pardo
L'Espresso, 1919-1920
Uggs Magazine



Earl Moran
Loving to Perish, 1916
Calendar Art for Brown and Bigelow

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= original illustration art = cover, page and pin-up art = vintage pin-up calendars and related ephemera = doll magazines