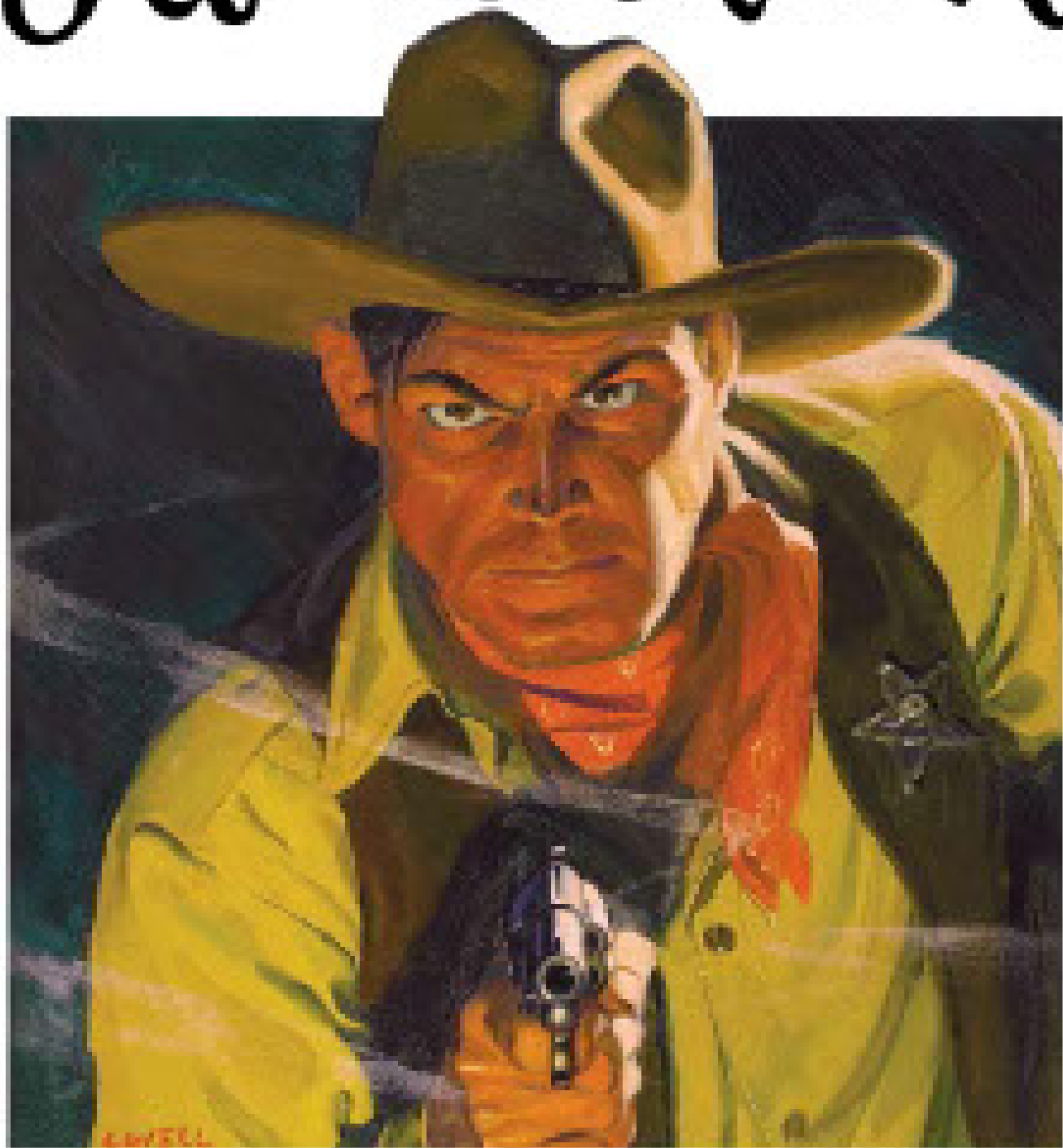
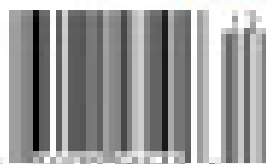


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TOM LOVELL
(1941 - 1997)
New Great Western
March 29, 1941

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

MATT ZIMMER
ASSISTANT EDITOR

CONTRIBUTORS:
JEAN-PIERRE CHENARD
LISA CAROÉ
DAVID DRAPERSON

Illustration logo designed by
Carmel Hester

ILLUSTRATION MAGAZINE
1000 NORTH WINDY HILL
TAMPA FL 33610-7000

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Illustration Magazine
1000 North Windy Hill
St. Louis, Missouri 63107
Tel: 214-347-4100
Email: ILLUSTRATION@MAGS.COM

WWW.ILLUSTRATIONMAGAZINE.COM
WWW.FULLARTISTEXPRESSION.COM
ISSN: 1549-1000

Illustration

VOLUME NINE, ISSUE NUMBER THIRTYFOUR - SUMMER 2011

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From the Editor...

Can you believe the last issue of *Illustration* was released in October of 2007? As I write this, it's been almost 10 years since our adventure began—and believe me, there are no signs of slowing down anytime soon. There are hundreds of great illustrators to write about, and no end to the continued enthusiasm and growth I've witnessed in the illustration collecting world. Prices for original paintings are climbing, and even the internet has more people paying attention to illustration art. Despite the weak economy, the demand for this magazine and Illustrated Press books has been strong. While the publishing landscape is evolving in unexpected ways, for now traditional print is alive and well, and this magazine is poised to continue long into the future. Thanks to you all.

Speaking of the future of print, did you know that every issue of *Illustration* is available to read electronically on my website? If you visit the MAGS.COM site at home, illustration, magazine.com, you can navigate each back issue and view a digital edition of the magazine, hosted by MAGS.COM. It's completely free, and can be read with the iPad, or if you're missing one of the early issues or you just want to browse an article without digging the magazine out of your collection, this is a great way to do it. Eventually I may transition over to selling electronic versions through the iTunes store, but for now the entire library is available for free to anyone at any time. FREE, you'd best!

So can you ever wonder, Fred Fisher's new book, *Masters of American Illustration: 41 Illustrators and How they Shook it* is now available. The book has been selling like hot cakes, and Fred and I are very flattered and pleased with your support of our project. I want to thank all of you who pre-ordered the book and waited patiently while it was in production. We truly appreciate it. For those of you out there who haven't ordered yet, the best way for you to get the book is to order it directly from us, the publisher. At 412 pages, and a cover price already \$49.95 postage paid (U.S.), this is great price for a great book. It's like getting a entire year's worth of *Illustration* magazine in one package. I hope everyone reading this will order a copy today!

JEFFREY CATHERINE JONES

January 10, 1944 – May 19, 2011

While I never had the opportunity to meet Jeffrey Catherine Jones personally, she was one of my Facebook "friends" and I always looked forward to her daily posts. Drawings, paintings, photos, poetry, some new—some old—were added regularly, and truly her posts were one of the only reasons I took the time to look at Facebook. This daily diet of inspiration became a habit, so a few weeks ago when the posts suddenly stopped I took notice. I saw a hint in the comments that something was wrong, and it was a shock when the terrible news came that another one of the true legends of fantasy art and comics had passed. JC had died from a combination of emphysema, bronchitis, and coronary artery disease. She had been in poor health for the last few years, and in the week prior to her death, she had slipped into a coma and had not chosen for recovery.

For those who are somehow not familiar with Jeffrey Catherine Jones' career, she was perhaps best known for her work in comics and fantasy paperback cover illustrations in the 1960s and 70s.

Moving to New York City in 1967, Jones found work drawing covers for *King Comics*, *Goddess*, *The Warriors*, *Crazy*, *Kings*, and *Empire*, as well as *Wally Wood's Wizard*. Her draftsmanship was superb, and she specialized in carefully colored subject matter and science fiction, horror, and fantasy subjects. After just a few years of dabbling with comic work for *Nova* and *DC*, in the early '70s, Jones made the momentous decision to abandon working in mainstream comics altogether. The limitations and artistic restrictions became too much to bear. She did maintain one regular mainstream commercial gig, writing and illustrating a one-page comic strip called "Tidy" for every issue of *National Lampoon* from January 1971 through August 1975. A few years later she created a strip, called "The Age" for *Sharp Metal*. Lack of these strips decreased her breadwinning draftsmanship and quality sense of humor, as well as giving her complete creative freedom. As Jones stated in a 2008 interview: "My general intent in both strips was to explore the difference between men and women. The only real difference between 'Tidy' and 'The Age' is that in the former

men were generally represented by animals or objects, and in the latter, there were no male present. 'Tidy' was intended as satire and whimsy. One art director and one editor who read me each month with painted faces, and would in several me that *National Lampoon* was a humor magazine. As long as I'd laugh, they finally said, for each month I would go on laughing. I also must admit that I love to draw such women."

Her beautiful whimsy and satirical behaviors immediately drew comparisons to the work of Frank Frazetta, someone Jones looked up to and admired. Frazetta himself referred to Jones as "the greatest living painter" on more than one occasion. His dream being an assistant, Jones' dark palette and moody subject matter fell squarely into the great's tradition, and fans were eager to snap-up books featuring her covers. From 1988 to 1977, Jones was incredibly prolific, sometimes painting a cover a week during her most frantic periods.

Eventually this pace took its toll, and Jones decided it was time to retire from the commercial art world to pursue more personal visions. She declared, "It is my last opinion that illustration is inferior!" She turned her hand to fine art, with the idea of making a living from the sale of prints and portfolios. It was an idealistic and exciting time, particularly as she shared this vision (and a bit studio space) with fellow artists David Wrightson, Barry Windsor-Smith, and Michael Kabara. Known to fans as "The Studio", the artists were collectively memorialized in a book by the same name published by Dragon's Head in 1978.

Maintaining a kind of artist's bubble came at a great price, and the artist had trouble making ends meet over the years. She was also plagued by personal problems which led to a nervous breakdown in 1981, and the loss of her home and studio. It took a few years for her to recover to the point where she could paint and draw again.

Jeffrey Catherine Jones passed away on the early hours of May 19, surrounded by friends and loved ones. She is survived by her daughter Eukana and her wife Maryellen. ♥

— David Cooper, 2011

ACCOMPLISHED BY HIS PRODUCER, FRANK THE BREADWINNER



Portrait with, circa 1965-66 in pastel



Digital art illustration for *Wild West*, March 29, 2013. All artwork, 24" x 36" image courtesy of <http://www.fox.com>

© Illustration



Tom Lovell, circa 1970

The Art of Tom Lovell

by Daniel Zimmer

Tom Lovell loved and excelled at painting. He was a consummate draftsman, with a certain sense of composition and design, and an uncanny eye for color. He maintained a complete devotion to his craft, and was never one to take shortcuts or look for the easy way out. His historically-accurate pictures were built on a solid foundation of hard work, sketches, color notes, and meticulous research. Yet while his attention to accuracy was legendary, it was far more important that his pictures beamed with life. The details were always subordinate to the personal stories being told by the figures on his canvases.

Lovell's career encompassed over 60 years of creative enterprise. He started off in the pulps, where he began by producing line drawings for titles like *The Saturday Evening Star*, *Popular Fiction*, *Topic Fiction*, and *Gloss*. He soon graduated to painting covers, and his work appeared on pulps like *Wild West World*, *Gun-Play Fiction*, *Gloss*, *Complete Detective*, *Crime Detective*, *Kingdom Romance*, *Star Witness*, and *Top-Notch*. This was a quick track, and as his career blossomed he soon found work producing commissions for some of the finest magazines of the day—*The American*, *Collier's*, *Cosmopolitan*, *Good Housekeeping*, *Ladies Home Journal*, *McCall's*, *Redbook*, *True*, *Life*, and *National Geographic*. His later life art career was no less distinguished, as his paintings are being shown places as the National Country Club of Home, National Geographic Society, U.S. Maritime Academy, New Britain Museum, Syracuse University, The Explorer's Club,

The Peruvian Basin Museum, as well as in the headquarters of the Perry Legend, Continental, and John Hancock Insurance Companies.

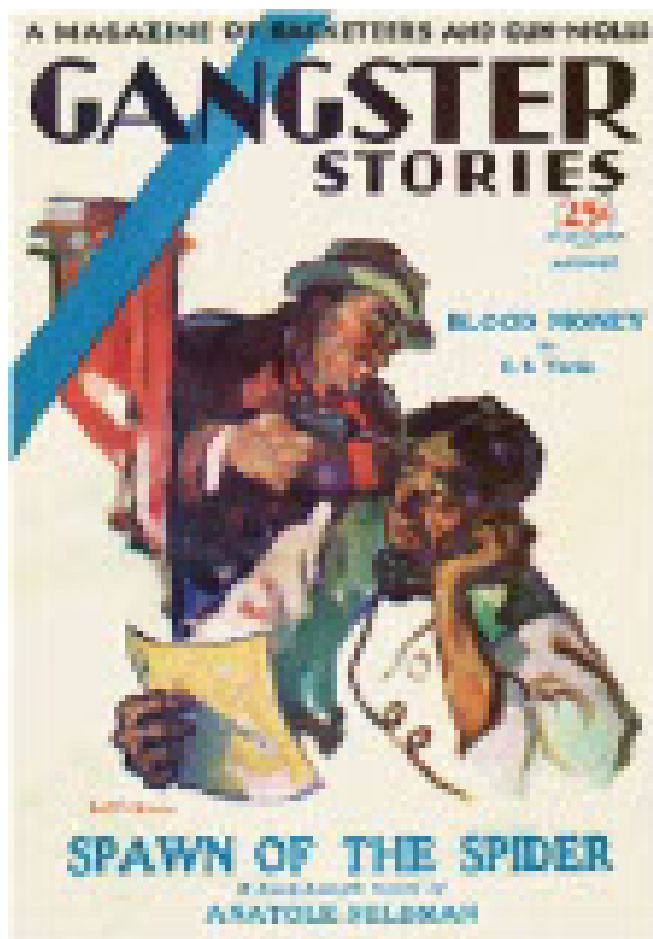
In his dual career as illustrator and fine artist, Lovell considered himself to be "a storyteller with a brush," a sensitive recorder of both history and the human experience.

FIRST STEPS

Thomas Lovell was born February 5, 1899 in New York City to Henry J. Lovell Jr., a telephone engineer, and Edith Scott (Russell) Lovell. He had a brother, Robert, four years older, and a sister, Margaret, three years younger. The family home was located at 27 Elmwood Avenue in Jersey, New Jersey.

During his early years, Lovell was not exposed to art at home or at school, where there was no formal art class. Nevertheless, Tom developed his early drawing ability through regular visits to the New York Museum of Natural History, where his early interest in Native American history led him to sketch weapons, clothing, and other items in the various collections of the museum.

A strong student, Tom was the valedictorian at his high school graduation, and his continued interest in Native American culture led him to speak on "the dissemination of the American Indian by the U. S. Government," he recalled, "in retrospect, I wonder how the 500 hapless parents felt, being suddenly a 16-year-old on an otherwise cheerful occasion."



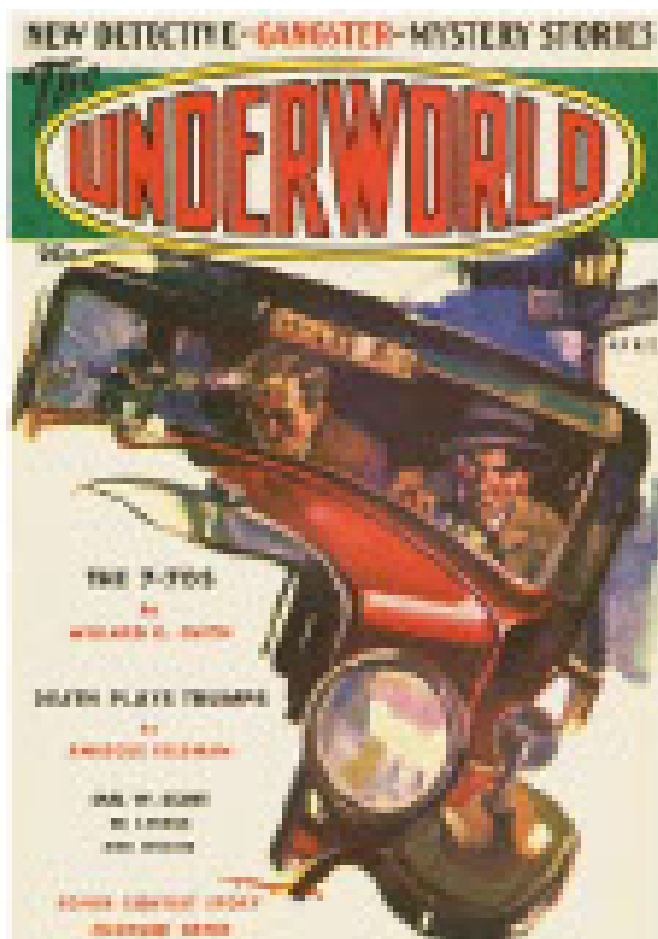
The magazine, August 1933

During his summer breaks, the young man worked a variety of odd jobs: "at 17 I slipped on a deckhand on the titled Louisiana and had a taste of the North Atlantic in winter. Various other jobs followed—caddy master at a golf club, messenger for Wright Aero Corp., and truckdriver for several hundred men working for a construction company. All this was good for the body and, by the process of elimination, I came to some conclusions about things I did not want to do for a living. Though I had no contacts with artists, the world of books and magazines and pictures looked brighter than ever, so enrollment in the College of Fine Arts, Syracuse University was the next step."

COLLEGE AND THE PULPS

Enrolling at Syracuse in the fall of 1921, Tom came under the inspiring influence of Hubbard V.B. Kline, a professional illustration teacher and Dr. Irwin Lippert, the instructor who taught him the importance of conveying the sense of impending action, rather than focusing explicitly on the act itself. While at school he met his life-long friend and fellow illustrator Harry Anderson, as well as his future wife, artist Glynn "Parker" (or "Patsy") Johnson, who got her nickname from the pink smock she always wore while painting.

By the end of his junior year, Lovell began to sell his first illustrations for pulp magazines. He took his portfolio of



The magazine, August 1933

samples around to various publishers, and eventually found his way to Harold Henry's Good Story Magazine Company—along with his first assignment. The editor at Good Story was notably impressed, handed him a manuscript, and sent him on his way. His first illustration appeared in *Empire State* in 1928.

"I was able to find work week in the summer of my junior year and produced a cover in one and eight or 10 dry-brush illustrations each month during my senior year," he recalled. The pay was low for a beginning artist, but things changed as Lovell's abilities grew. "Gangster" magazines paid 50¢ per drawing at first, 50¢ for a cover. *Street and Smith* was \$2.5 for a double spread, and 50¢ per cover. Later covers paid \$1.00 and more, he recalled. The slicks paid \$1.200, and *National Geographic* was \$3.000."

The meager pay scale in the pulps produced Lovell's use of models and obliged him to learn to draw with only the aid of a mirror or from memory alone, a skill that served him well throughout his career.

"The pulps were a great training ground for young artists. I learned to draw without models. In this day, many of my paintings are done that way. My first four paintings were done without models—figures, horses, etc. It is sad that so many artists today do not know how to draw, but rely on photos or opaque projectors."



Signature illustration for Cowboy Works, mid 1930s. Oil on canvas. Stage setting of *Redcliffe* scene.



“Keep close,” promised the girl.

Media Illustration for *The Saturday Evening Post*, February 1, 1935

Lowell's first professional jobs were dry-brush illustrations for the paper, pictures that relied on sand, watercolor, and the dry-brush technique, a basic way of getting an expressive half-toned look out of a simple (and less expensive) line drawing. Tom described the process:

"The dry-brush technique is achieved by dipping the brush into a bottle of India ink, then brushing out most of the ink on a scratch pad, thereby spreading the hairs of the brush. Then, when applied to the drawing surface, it creates a stroke of many fine parallel lines, yielding a gray tone instead of a solid black." The artist could often enhance the effect by working on textured boards. It was a demanding technique that required precision and dexterity.

"It was an ideal way to learn composition," he added. "The dry-brush drawings were reproduced on poor stock and depended little on a middle tone; the picture story had to be told with the greatest economy of means and at small scale. It was a question of holding down and closing in on the subject, even more so on the curves because their message had to carry. I cannot remember a hundred others. Full-length figures seldom appeared, except in cases of extreme rigid historicality for uniforms, or armor."

After graduating from the university with a bachelor's degree in fine arts, Tom came to New York where he studied studio with Harry Anderson and Al Frank/Carter, two classmates and friends from Syracuse. The depression was in full force



A dark, gloomy light permeated the room, with soft, muted shadows. . . . With a sinking pang, the man's mind spun in the haze.

Media Illustration for *The Saturday Evening Post*, February 1, 1935

when he arrived in 1931 and, though he worked hard, he experienced hardships. He took on as much work as he could handle, branching out to work for Street & Smith and Popular Publications, and painting covers for a number of titles like *Wild West Weekly*, *Joe-Blitz Westerns*, *Clash*, *Complete Detective Tales*, *Love Detective*, *Serialized Romance*, *Star Westerns*, and *Top-Notch*. He also drew pen-and-ink interior story illustrations for *The Shadow*, *Centurion Stories*, *Popular Western*, *Depth Westerns*, and *Clash*.

With some money in the bank, Tom and Paula married in 1934 and moved into a small apartment in Manhattan, New Jersey. Being close to his parents' home, he converted the top floor of a house into a studio on his father's property in Jersey, and it was here that he worked while ending out the depression.

NEW RICHELIEU AND THE SUICIDE

From his marriage in 1934 until 1937, Tom kept busy doing a variety of assignments, and as his career flourished he soon began looking beyond the pulps to the larger world of the slick magazines. Lowell began making the acquaintance of many other young New York illustrators, and soon his circle included fellows like John Falter, Dick Lyons, Clarence Gladstone, Henry Clark, Harold Anderson, and many others. He met one of his friends, R. H. HARRIS, in the reception room of an art director's office. After learning from Harris that John Falter was moving out of his studio on the fashionable art colony of New Rochelle,



Original cover illustration for *Older Western Magazine*, January 1936. Oil on canvas, 20" x 18". Imaginatively titled *The Extraction of Snake Larders*.



Original cover illustration for *White Snake*, March 1952. All art covers: image courtesy of The Collection of Robert Lorenz



Original pulp cover illustration. All artwork 18" x 18" (reproduction of Heritage Services, Illinois)



Digital illustration by [Illustration](#). All in class, [3D](#) & [3D](#) image courtesy of [Illustration](#).



Original artwork by Norman Rockwell, circa 1942, oil on canvas, 25.5" x 34.5". Image courtesy of Heritage Auctions, 04, 2011

Tom and Paul decided to advocate there to be done to the social and professional center of the New York illustrator's scene.

Lowell's first big break came in the summer of 1937. He took some time off from his pulp work and spent about six months making a new set of portfolio samples, with some helpful advice from his pals Donald Torgue and Merv Schaeffer, fellow illustrators and neighbors in New Rochelle. When he was ready, illustrator Charles Gladney offered to help him handle his samples when he showed his work at various appointments he made in the big city. Tom was immediately not with success—he was given a manuscript on his first presentation to *The Week* magazine, and another story from *Book* at his second meeting. He was now on his way.

With the acceptance of these new assignments, he was soon producing work for many leading publications, such as *The American*, *Time*, *Constitution*, *McCall*, *Collier*, and many more. Paul read through the manuscripts, noting the high point which seemed to call for illustrations, and Tom created the pictures. His love of period pages, costumes, and historical accuracy would soon become dearer as his work moved in new directions. Tom recalled, "Stories by Edgar Allan Poe, Louis Bromfield, Paul Gallico, Sinclair Lewis, and others came my way, providing the chance to depict period or wistful character and scenes."



Original artwork by Norman Rockwell, oil on canvas, 25" x 34". Image courtesy of Heritage Auctions, 04, 2011



Howard Chandler Christy, Jr. in 1916. Top: *Portrait of Howard Christy, Jr.*

ON TO WISPORT

Things were changing by 1910, and many of the Lovell's fellow illustrator friends in New Rochelle were moving up north to another artist's colony, located in Westport, Connecticut. The Lovell family, which now included son David (and would soon include daughter Deborah, destined to follow suit), it was in Westport that Lovell would meet Harold Van Schardt, a central figure in the town's political and social life. "Har" was one of the top illustrators in the tradition of Howard Pyle and Harry Evans, and Tom was greatly inspired by his work. He also soon met John Clymer and Bob Longford, other illustrators who were at similar points with their families and careers. They all soon became fast friends.

As World War I came along, the three pals discussed what they could do to help with the war effort. As they were too old to be drafted, they volunteered to get aircraft, spending many hours logging planes and looking for enemy airplanes...which thankfully never came. Bob Longford, who was from Canada, joined the Canadian Army, served with plane spotting, Clymer and Lovell decided to enlist in the Marine Corps.

"In 1916 I enlisted in the Marine Corps with the objective of serving as combat artist. After three weeks I was assigned to the staff of the *Leatherstocking* magazine and fought the rest of the war at an odd, to the relief of my family. A great opportunity existed here to portray the Marine Corps past and present, and

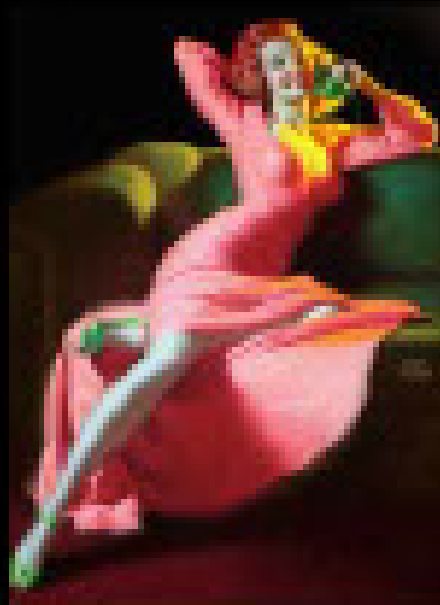
my first large-scale historical paintings were done in company alongside my painter friend John Clymer, whose serial number stood one digit below mine. (This probably made us the only two characters out of Boot Camp who remembered another guy's number). Some of these paintings now hang in Marine Corps Headquarters and various parts of the Capitol."

After the war, Lovell returned to establish his career, but it wasn't easy. There was a lot of competition, and in some ways he felt that he was starting all over again. He made appointments in New York, and founded the pressroom until he eventually received an assignment from Dixon Crandall Company, the president of the company, which manufactured Ticonderoga pencils, had seen one of the posters Lovell had done for the Marines and he asked Tom to do a piece depicting Colonel Henry Knox, the American Revolutionary hero, and his patriots moving cumbersome artillery over snowflats, frozen terrain from Fort Ticonderoga to Boston. It was the assignment he was looking for, and the strong picture he produced helped to establish his reputation.

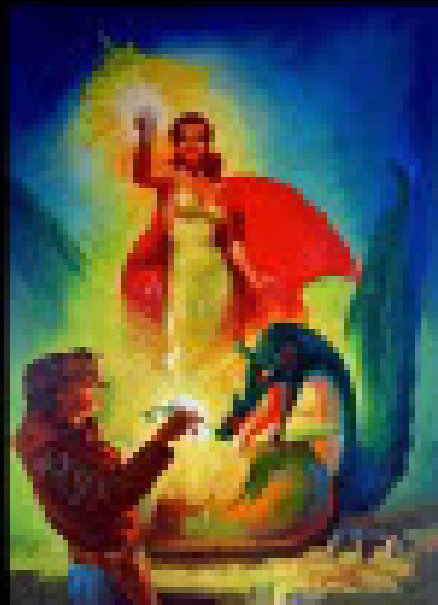
A crop of new month magazines also began to pop up after the war, which were written to appeal to returning veterans. One of these was the magazine *True*, which based its stories on (presumably) real-life adventure tales. Tom was as successful with these adventure stories as he was with historical fiction. In one case, Lovell illustrated a piece for *True* depicting Admiral

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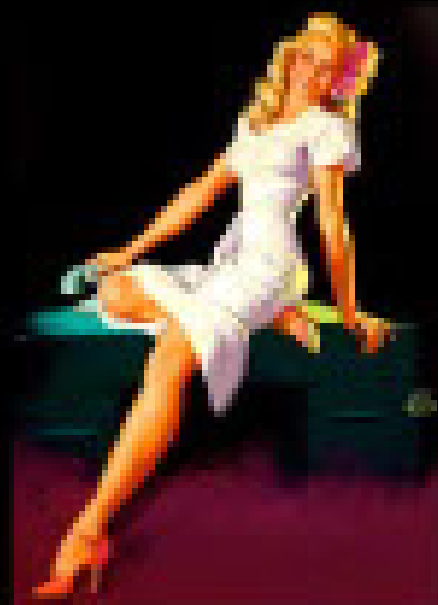
Original Artwork from the Golden Age of Illustration



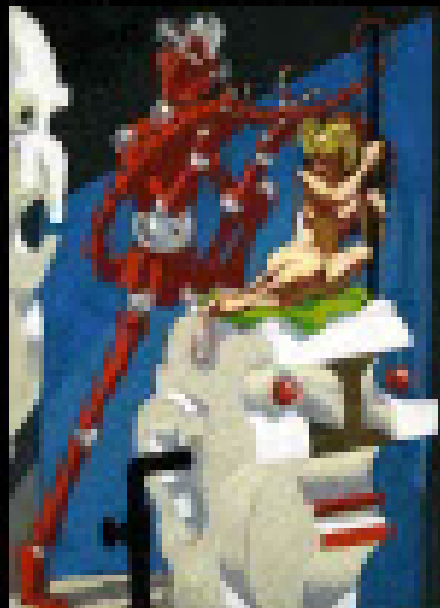
Earl Moran
November Mo., 1947
Calendar art for Brown & Bigelow



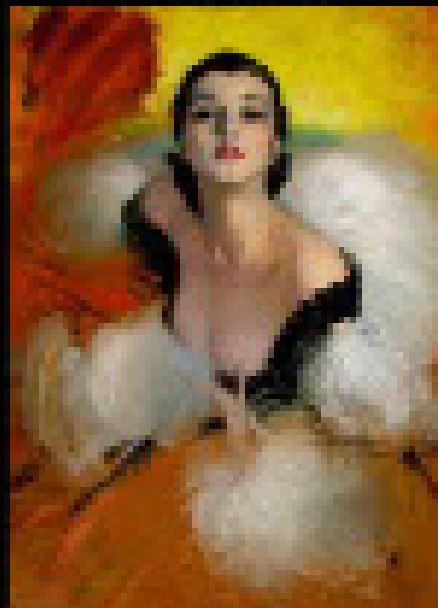
Walt McDougall
Goddess of the Golden Plains, 1947
Cover for Famous Amusement, July 1947



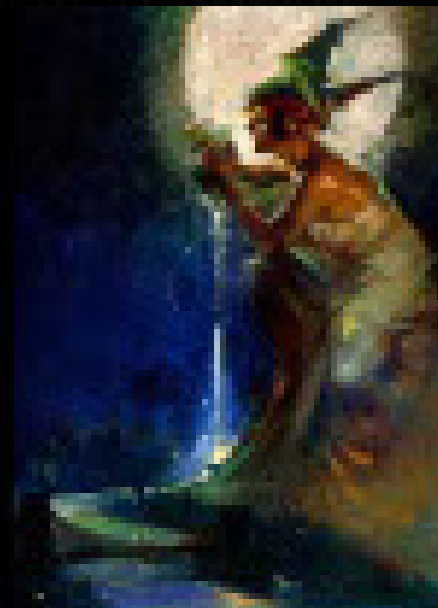
Earl Moran
Cal Agent, 1948
Calendar art for Brown & Bigelow



Malcolm Stone
Covering North West Coast, 1938
Paint design for Paul Stone Photo-Ad Artist Industrial Design Division



Bill Armstrong
R. Sterling/Starline, April 1, 1944
Calendar art for Florida Bi-Monthly Calendar Co.
Cover for College Home Magazine, Florida 1944



Walter Dean Goldblatt
The Light of New York, 1933
Cover for Judge Magazine, August 1, 1944
Bill Armstrong

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BIFFG

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Original sketch by John D. Schmitt. All in color, \$27.50. Image courtesy of the artist's estate. © 2011



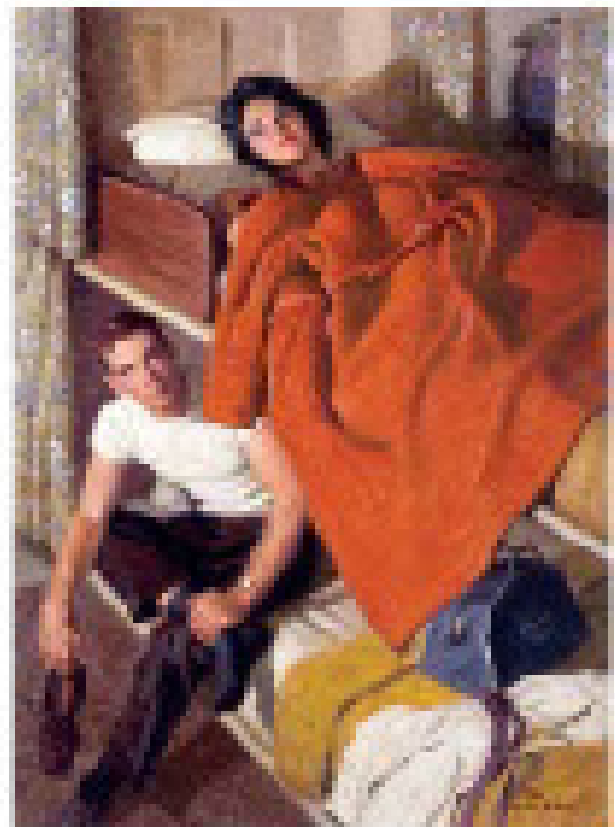
Digital edition magazine illustration, circa 1990. All in color, 24.5" x 36". Image courtesy of Heritage Auctions, 24.com

Frary sailing the North Pole. After its publication, a number of the Frary family wrote the illustrator saying that of all the pictures which had ever been painted of Frary, Lovell's was the best.

Since it was necessary for Tim to produce the likeness and pose atmosphere from reference sources, it demonstrated the meticulousness of his research. The stories for *True* and the other adventure magazines gave Lovell the opportunity to paint the kind of realistic and gritty subjects that interested him, things like the American Civil War, sailing boats, dirigibles, underwater salvage operations, the war in Africa, and other dramatic scenes.

NATIONAL GEOGRAPHIC

Tim Lovell's interest in depicting historical scenes reached its zenith in his work for *National Geographic*. The focus of his commissions was usually in recreating historical events, and the paintings often involved masses of figures in action. He produced illustrations depicting the story of Abraham, the early days of the Olympic Games, the conquests of Alexander the Great, the Crusades, and the Vikings; the Norman Invasion of England; and the Surrender at Appomattox. Producing these pictures required a particular attention to detail and voluminous research, a skill that Lovell had honed since his youth sketching Indian artifacts in the New York museum. As well, Tim often took the extra step to visit the actual sites of the events whenever possible. The descriptions in the history books and the opinions of experts could only go so far. To paint authentically required going the extra mile, often literally.



Digital magazine illustration, All in color, 10.5" x 15.5". Image courtesy of Heritage Auctions



Original vintage magazine illustration, 1940s. All in common image working with illustration/Photo



Original vintage magazine illustration, 1940s. All in common. Image courtesy of Illustration House



Digital Interiors by Robert Rauschenberg, 1981. Oil on canvas. Image courtesy of Robert Rauschenberg.



Original movie magazine illustration, circa 1948. Illustration by [unreadable] and [unreadable] from [unreadable] magazine.



Original Interior magazine illustration. Oil on canvas (reproduction) of Illustration House



Original Interior magazine illustration. Oil on canvas (reproduction) of Illustration House



Original interior magazine illustration, circa 1881-82 on canvas, 12" x 12" Image courtesy of Heritage Auctions, Houston

The story of the Vikings, for instance, required a trip to Scandinavia. This was preceded by much research and the creation of a large number of detailed sketches. The sketches were helpful in bridging the language barrier in Stockholm and Oslo, and they stimulated answers to many of his questions. Details about the Viking ships and their sailing capabilities were hard to find. Sometimes the Scandinavian experts disagreed with each other, and Tom had to pick between them. Solid information on the construction of the ships was gleaned from excavated hull fragments in a museum of boat-building near Copenhagen. Later, Tom traveled to Iceland and a place called Chasmanavik, gathering architectural details for the background planned as a painting of a Viking raid far up the Shashan River. Additionally, he made several scale models of Viking ships, including one cut to the waterline, which he could pose on a flat surface representing the sea from whatever perspective he needed.

MURAL COMMISSIONS

During the 1960s, Lovell was commissioned to create a series of paintings about Western oil exploration, as well as several paintings for the Museum of Art.

"In recent years I did a series of paintings for the Interior Church, two of them being the largest pictures I have done (five-by-seven-foot). All were contracted with its rich history. The critical reception accorded these works has given me a sense of accomplishment far beyond the ordinary exchange of

sketches and art." These murals are found today in the Salt Lake City Temple.

In 1968, Tom was visited by a representative of the Shell-Hanger Foundation and offered a commission to produce a series of 15 large paintings to show various aspects of the history of the Southern, particularly in the Permian Basin area, located inside oil industry. George Allen, the organizer of the Foundation, worked directly with Tom through correspondence and numerous sketches.

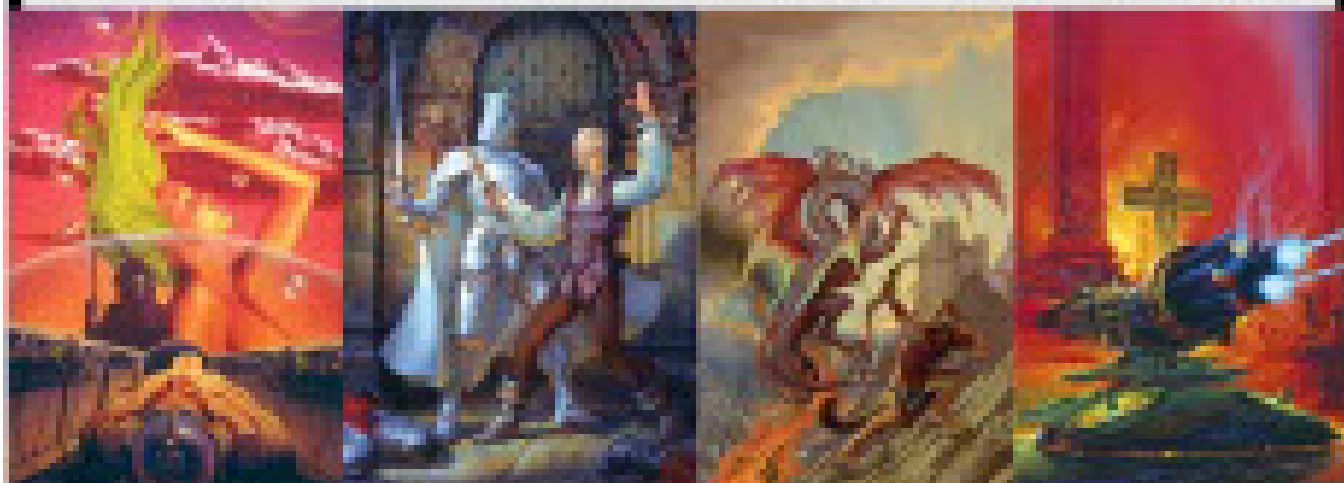
As Lovell recounted in an interview: "The subjects are complex for the most part, requiring research in depth and sometimes trips to locations for data on the character of soil, rock, (and) vegetation, as well as trips to museums. My wife, Cheryl, and daughter, Deborah, both artists, often go along on these jobs, making life more pleasant and, not incidentally, expanding my own- and sketch-making power as I live-out."

The massive project took four years to complete, and the paintings are now on permanent display at the Permian Basin Petroleum Museum in Midland, Texas. Lovell's work on the project further ignited his passion for the American West, and from there he stepped accepting illustration commissions entirely. The focus of the rest of his career would now be completely on Western history, his life's true passion. In many ways, he had come full circle.

MOVING WEST

The artist's career that Lovell had enjoyed to a commercial

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Original vintage magazine illustration for *Good Housekeeping*, May 1936. Reprinted on board, 10.5" x 18.5". Image courtesy of Heritage Facilities, US.com



Original illustration magazine illustration. All in colors. 22" x 24" image courtesy of the artist. ©2008



Digital artwork depicting illustration. It is a scene. Image courtesy of Illustration House

illustration immediately followed him as he entered the field of Western Art in 1914 he won his first Prix de West award, one year after becoming a charter member of the National Academy of Western Art (NAWA). NAWA was established in 1913 at the Cowboy Hall of Fame in Oklahoma City at the invitation of Dean Colled (then-director of the Cowboy Hall). Tom was invited to participate in their first exhibition, and afterward he became a charter member. His painting "The Highway," of two Comanche Indians covering the tracks of the large party who preceded them, won the artist the first of his two Prix de West awards (he is the only two-time winner of the prestigious award). Also that year, Tom was elected to the Society of Illustrators' Hall of Fame and won the Franklin Mint's Western Frontier Gold Medal for "Bambino's Serenade," which depicts a handsome cowboy playing his harmonica to pass the time while riding alone.

Levell decided that if he was going to paint the West, it was necessary to see it, so in the mid-1970s he decided to move to Santa Fe, New Mexico. Family friends Bob and Candy Laughland had moved from Connecticut to New Mexico several years earlier, and periodically they would send the Levell's information about promising real estate. One property seemed irresistible, and the Levell's took the next plane out to investigate. It turned out to be a perfect location of acres across, with some of the best mountains in the west, the Sangre de Cristo mountains to the east, and a broad valley north to Colorado. They bought the land and dug their well in 1975. Tom revealed

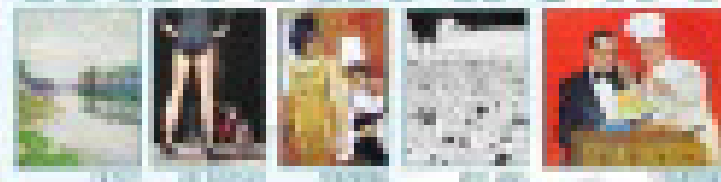
much of his time over the next ten years planning the artist building and studio, serving as both architect and contractor. The house was completed in 1977 and became the Levell's private and joy, with ample studio space for Peak and Eckhart in addition to Tom.

In 1975, Tom was invited to join the Cowboy Artists of America (CAA), based in Phoenix, Arizona. His first entry to win the silver medal at the 1975 CAA show for "The Hawk" in which a raptor who has descended to land his wings is going to greet with the sign of peace from an Indian who has ridden out of the woods, portraying a hawk both in relation and the weather. Tom then garnered gold at the CAA show in 1976 for "The Discoverer," with its depiction of Apache following cowboy legends to describe uncharted lands, and in 1977 for "Red Face Strategy" showcasing a writer's crafty scheme for repeating Indian attacks by hanging a picture of a spotted bull, signifying evil, in front of his house. A year earlier, in 1976, NAWA sent another gold Tom's way for "Time of the Calender," highlighting the intimate relationship between the horse and the Shoshone Indians, who kept their best ponies to walk to their lodges during cold nights. In 1978, NAWA followed with a silver medal to "Invitation to Trade," a large painting of traders entering a Sioux village playing musical instruments as an invitation to offer their furs and beads.

In 1996, Tom won the Prix de West award again for his picture, "Teague Practice," in which a cowboy after teacher

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Digital artist creates illustration, 1961-62 or earlier. 2017's 20" image courtesy of Heritage Auctions. <https://www.ha.com>



Highwireman supports the mast. Oil on canvas. Image courtesy of Thomas Levens

his daughter to about a Manchester mill. "This probably happened many, many times but it goes so fast though it would make a very good picture. I thought it would. I was in luck both times," he said about winning the Prix de West. "But the second time was even more of a surprise!" The 1986 NOAA show rewarded Levens again with a silver medal for his drawing "Carn on the Cartridge Belt."

In addition to the awards, Levens was awarded with financial success. The booming interest in Western art through the '70s and into the '80s enabled Tom to achieve sales of over \$1 million each for a number of his paintings. Through the market mania that is the mid-1980s, his price remained strong as his reputation as one of the finest Western artists grew and was secured.

Sally, the 6th, were also intertwined with personal loss. His friend Bob Loughhead died in 1982, and John Clymer passed in 1983. Clymer passed away in 1986 after a long illness. In Tom's words, "She was a talented painter being proficient in still life and portraiture. Through the 51 years of our married life, she was my helper, best friend, manager of the household, and caring mother of our children. I have never known a kinder, more unselfish person."

WORKING METHODS

Tom Levens finished works often took eleven hours their ex-

ecution, yet his craft was rooted in careful observation, historical research, and good old-fashioned hard work. He took no shortcuts and laid his pictures methodically much as the old masters had done for hundreds of years.

Surrounding a job on Levens' end you would find rough sketches, reference books, detailed drawings, and a thoroughly sorted manuscript. The manuscript was the cornerstone of his work, and he would read it carefully to find suitable scenes to illustrate. He would make innumerable roughs, often so-innumerable only he could decipher them. As the work progressed he made elaborate charcoal drawings, and his research for scene became closer, then would draw from life and from studio photographs made under his direction. Always Levens would seek increasing degrees of historical accuracy. Costumes, weapons, locations—each detail of a scene would be carefully considered. The final monochrome drawing he would submit to the art director would usually be fully developed, with the composition completely organized with nothing left to chance. While making this charcoal drawing, the artist would constantly think in terms of color temperature and mood. By using the flexible medium of charcoal, in which values could be adjusted easily, Tom would anticipate problems of color that before preparing his composition came across. The final work would be painted most often in oils, though some pieces were completed in gouache.



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20 Illustration



Right: Interior designer Malinca - 20 on board 26-70' x 81.21' image courtesy of Heritage Yachts, Inc.



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Michael Susskind depicts illustration: Ill at ease. Image courtesy of Michael Susskind



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Howard Chandler Christy, Jr., *Illustration*, 1914, oil on canvas, 27" x 39", Image courtesy of the Hagley Foundation, PA, USA

DRAWING

Fundamental to the quality of Tom's pictures was the facility of his drawing. In many interviews, Level stressed the importance of craftsmanship. He sketched constantly, and while he worked hard at drawing the figure accurately from life, he also learned to construct figures completely from his imagination:

"Even from the beginning, I learned to draw the figure in the manner of George Bridgman, and at that level never used models."

Models had cost. Tom kept a full-length mirror so he could study his own facial expressions, and work out bodily actions and the details of hands.

"It has always been my practice to draw from the mirror for information: detail of hands, placing of highlights, drapery, and action. There are times when a figure drawn without a model is more convincing. In theory it would be ideal to pose a figure under the exact light condition and pose closely. In practice, this is usually impossible."

His wife, young daughter, and teenage son were often called into service as pose for his pictures. He would also rely regularly on friends and neighbors posing for his work. While he worked from photography, and utilized out the services of a commercial photographer in addition to shooting his own photos, his final renderings were a composite of many different shots and studies.

"To me, the making of comprehensive sketches is of first importance. The nature of what I do requires in-depth re-

search to learn everything possible about the subject—costumes, weapons, rigging of ships, architectural detail, and the like. Sketches in charcoal first establish patterns of light and dark and drawing. I have found that if a picture 'doesn't work' in black-and-white, it is not likely to work in color.

"Prescribed with complex subject matter, as in most National Geographic assignments, I signed up' sketches on large sheets of rag paper and worked out complete drawings of figures, perspectives, etc., until I had better understanding of my needs, leaving the charcoal sketching method. Then a model would be called in to pose for photographs of parts I needed, e.g., figures, drapery, and shadows, etc., and I would rework as necessary in the final drawing.

"A linen overlay provided outlines of major areas, and this would be transferred to the canvas surface with a homemade paper coated with the dust of a soft charcoal pencil. On canvas, this was a fussy affair, but I had my drawing to consult when necessary. Such a procedure may seem tiresome, but it has worked well for me. It allows habits of proportion, drawing, and perspective to be taught beforehand, allowing one to tackle a relatively fresh canvas. If the drawing of a pose isn't going right, it can be started over with a bit of charcoal and started again. Enough problems arise in color and value as the work progresses."

Late in his career, Level reflected on the importance of drawing: "Even today, the largest part of what I do is figures. Everything about the training and discipline of what went into



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Dean Cornwell 1929 portrait of a woman, a good illustration, 1929 best left.



Advertisement, *Woodbury Page*. "The clear, smooth, flawless complexion you long for —"



Digital artwork depicting the *Endurance* in ice. Image courtesy of Illustration House



Digital interior illustration for Warner's Home Companion March 1948. Oil on canvas, 20" x 20". Image courtesy of The Hugo Boss Foundation. www.hugoboss.com



Illustration by Norman Rockwell. All in color. Reproduction of illustration here.

illustration are the very things I'm relying on now. Unlike day I do a good deal of preliminary work at sketch level. In my view, the sketches are almost the heart of the matter. If it isn't well conceived, all the work down the line won't save it.

"The people of my vintage worked as illustrators, and it was not an easy affair. You had to live within the discipline of publishing dates and so on. It was broad-based. I did everything from party girls to ships. I can't speak for anyone else, but the kinds of pictures I do now would be very hard to do without the illustration background, the background of drawing."

In discussing the art school of the '50s and '60s, Lovell found the lack of instruction in traditional drawing unsettling. "I suppose the teachers are not craftsmen, so how can they teach it?" he said. "You can't teach the violin if you don't know

how to play the violin. How can an art teacher teach drawing if he can't draw?"

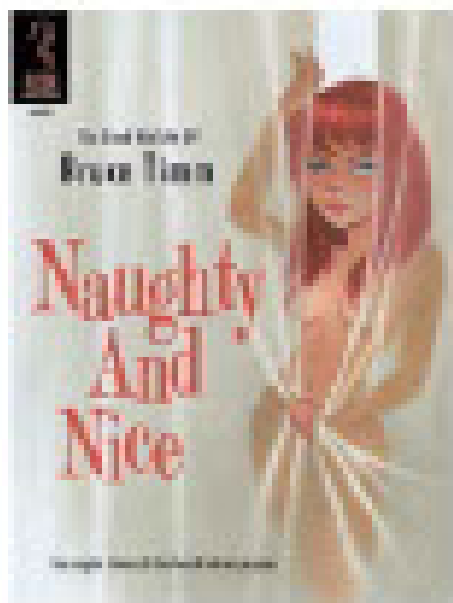
RESEARCH

Lovell took great pains to ensure that the details in his pictures were accurate and true to history. He spent a lot of time gathering research material from libraries and other reliable sources. If he needed more detailed information, he would consult with historians or other experts who could enlighten him. When it was necessary to recreate an interior background or a landscape, he would travel to the original location and make drawings on the spot.

"In 1960 I traveled through Sweden, Norway, Denmark, England, and Ireland to research a series of paintings on the

FLESK PUBLICATIONS

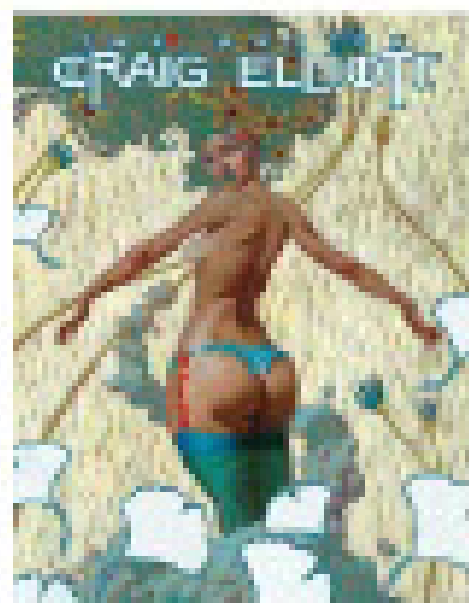
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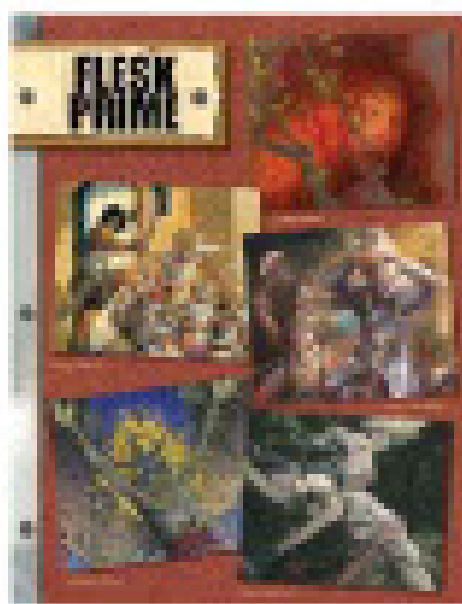
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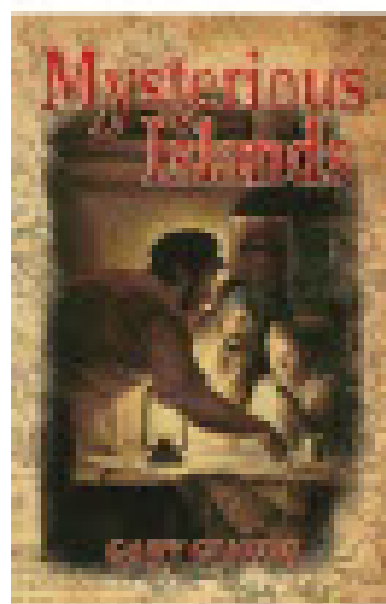
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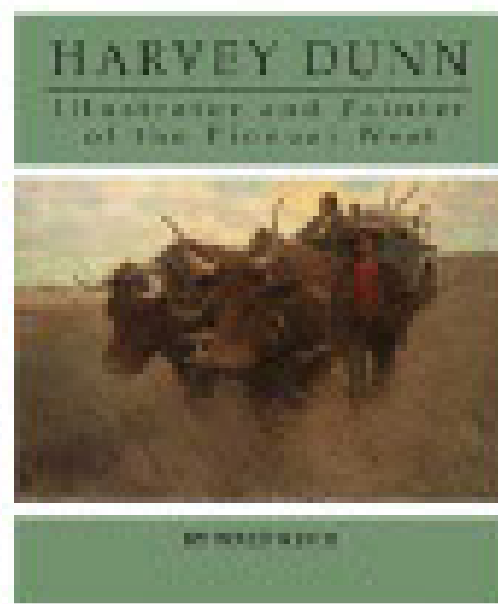
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Original World magazine illustration for Esquire from 1964. All art created by J.P. Morgan's master of the top artists, M. J. J.



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Original sketch negative illustration, III in series, Imaginative of Historical Wars



The Birth of Heroes, III in series, Imaginative of Historical Wars



Illustration 22. 20 in various. Image courtesy of Shutterstock.com



Digital interior depicts illustration. All in colors. Image courtesy of Heritage Auctions, MA.com



Digital interior depicts illustration. All in colors. Image courtesy of Illustration House



Digital illustration depicts Illustration 33 in context. Image courtesy of Illustration House



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Real photograph from 1950s, from the film *The Magnificent Obsession*. © in colors, 19" x 19" image courtesy of Heritage Studios, PA.com

St. Illustration



Highland House supplies Illustration Oil on canvas image courtesy of Illustration House



Digital artwork by artist Michelle. All in canvas. Image courtesy of Illustration House

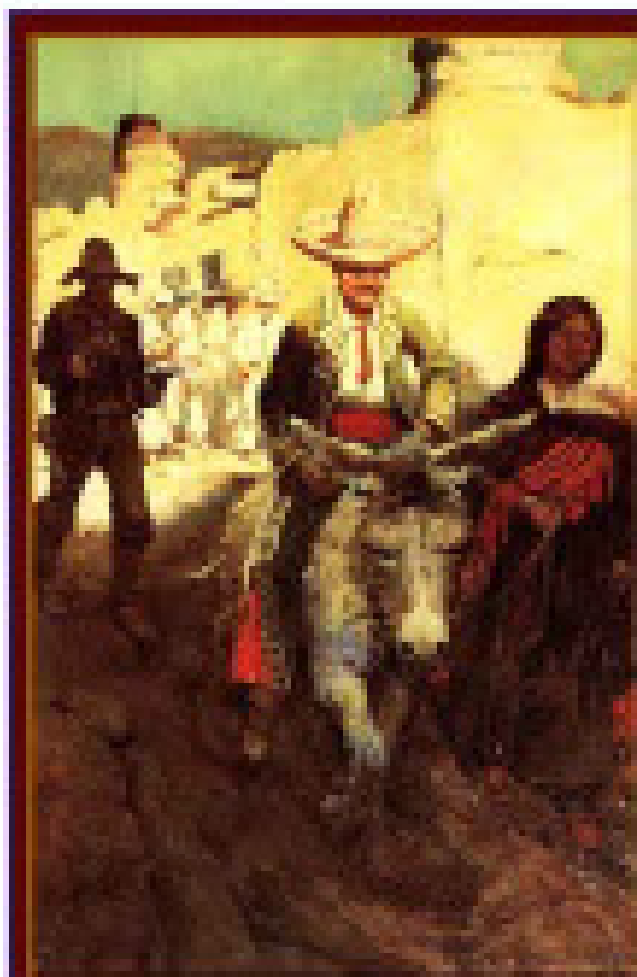
Vikings for the National Geographic Society. Last preliminary I spent two months reading all available material and making comprehensive color sketches. These became the basis of talks, first with the editorial people in Washington, and later with various experts and curators abroad. I have found such conversations are most fruitful when based on something tangible.

Constructing representations of ships of bygone days call for technical information usually not obtainable. I often make models to solve these problems. The Viking trading ship is a case in point. In the picture the vessel was seen in perspective, partly aground at low tide, as a work party unloaded cattle and household gear. Having visited the historical site near Roskilde, Denmark and seen the half-finished reconstruction of a similar ship, I knew the basic proportions. I learned a good deal about the method of construction from visits to other museums and much reading. Three and a half days later I saw the model completed with partly laminated wood and oak, plus figures for scale; the hull was placed at a correct list in a cut-out opening in a railroad car. I had most of the information I needed before me.

Two other models were made for the same Viking series; these were rough water-line hulls, but with complete sails and

standing and running rigging. Handling my sleep on Long Island Sound applied the practical experience. Important as such technicalities are, they must remain subordinate to the demands of composition and design, and to the key role played by people, the common denominator between past and present.

My approach is to learn all I can about the subject, work out the strongest possible design and present it in such a way that 'you see them.' Part of this hinges on the ability to make people believable, not model-derived in costume. When De-laune recorded Cassatt's delight in finding another human being, he simply acknowledged man's need for and interest in his own kind. This fundamental and unremarkable trait finds its applications in my work. I like people, and the countless variations of face and form are a very real part of the visual world. If I can communicate some of this feeling in such painting, common ground may be established with the casual spectator who brings nothing more to the subject than his own interest in mankind. Some clam diggers move along the shore, from a distance their faces are not visible, but I am interested in what they are doing. They make the picture. On my wall there stands a half-finished painting of a group of Ipana Apaches under a cottonwood tree. The year is 1935. I don't know in



THE LITTLE PROCESSION PASSED

Frank E. Schoonover

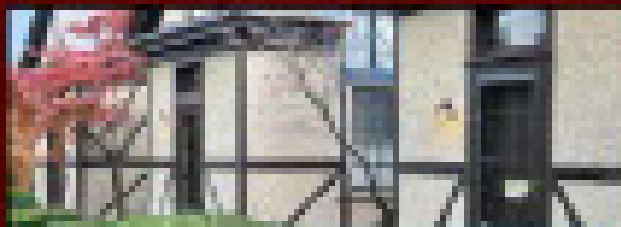
(1877 - 1972)

Oil on canvas, 36" x 24"; 1936

Story: The American Way

Century Magazine, May 1907

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Armed Crossing the Rockies. Oil on canvas, 1877 x 1877. Image courtesy of Heritage Auctions, Houston

much about them as I wish, but enough to tell the story. If they tilted up their tent mats and turned every inch of my interest in the place would go with them.

Often, first-hand observation is available. Sometimes a still-life part of a painting can be set up in some parts of the studio approximating the necessary light conditions. Usually one is painting a winter scene in mid-July. If by chance, footprints in the snow are needed and nature obliges, give thanks and observe. Sometimes I use modeling clay or "wax" as a drawing aid. Realizing the difficulties of passing mules in the Fern River in flood, I made a small boat, painted it red and white, and had it sailing and to prop up in a coffee can. In the manner, map racks, wagons, cartridge boxes, harness, weapons, dogs, an emaciated buffalo calf, a sparrow on toothpick legs, etc., have given good service.

There is no substitute for first-hand knowledge, but the painter is denied this luxury in most cases, though there are exceptions. For example, one of the Civil War assignments required a painting of the Federal fleet passing before the batteries at Vicksburg. After reading the logs of the vessels involved, and viewing small scale models (hangs table top against a backdrop showing of the city, I probably had a better understanding of exactly what took place that night than anyone involved in the action, either in a steam battery or a ship. With all of these prior stages in hand, the final painting can proceed, with full attention concentrated on painting it into

a unified picture. In other words, I could go ahead and paint the hell!

In picture making of this kind, I believe the artist has a certain obligation to research and inform without being encyclopedic about detail. Exact costumes, weapons, artifacts, etc. are usually impossible to come by: in such cases the artist must rely on his general knowledge and picture sense. Banned props are fine if available, but I prefer having half a dozen good plates of a military great coat of 1864 than a present-day approximation of the garment provided by the costume, usually several sizes too small. Along with a gathering of brass like period weapons, I undoubtedly have the finest collection of homemade rifle-mounted wooden mounts, arms, lathe-cut, crossbows, etc. in New England, and these fragile relics have earned their keep over and over again.

"As a veteran illustrator, I have done my share of the contemporary scene, but I enjoy increasing the past."

PAINTING

Tom Lovell generally worked in oil on canvas or sometimes on canvas in panels in gouache on board, or with an occasional job executed in water on a grain-grounded panel in a contribution of an underpainting in colors and an overpainting in oil.

Having been both an "illustrator" and a "fine artist," Tom Lovell drew little distinction between the two disciplines. He

all that narrative paintings should be grouped with all other types of fine art because "like all great art, they can have novel, design, and artistic breakthrough. There there upside-down—figures, animals, and trees are no longer evident as such. Instead, you see evidence of design and placement. Upside-down the painting becomes design, pure and simple or, to put it another way, rhythm and opposition."

Tom's work was inspired by a number of heroes: "I admit and have been helped by the work of many men, the tremendous innovations made by the Impressionists like Seurat, Serria, Jura, Remington, Russell, Pyle, Dana; a long list of beautiful girls with no proper end. Ten years ago Don Douglas and Maud Schaeffer each gave me a hand-up at just the right moment. Maud's Yon Johnson by suggestion and example continues to inspire to this day and the same can be said of that magnificent John Cygan."

LEAD

As Tom Lovell said, "Much emphasis has been placed on authenticity, yet I would give far higher marks to mood, spirit, and strong design. Imagination is the prime ingredient. Research gathers the building blocks, then the creative process begins. I consider myself a storyteller with a brush. I try to place myself back in imagined situations that would make interesting and appealing pictures. I am keen on producing paintings that relate to the human experience."

Upon his induction to the Society of Illustrators Hall of Fame in 1976, Howard Blaine said:

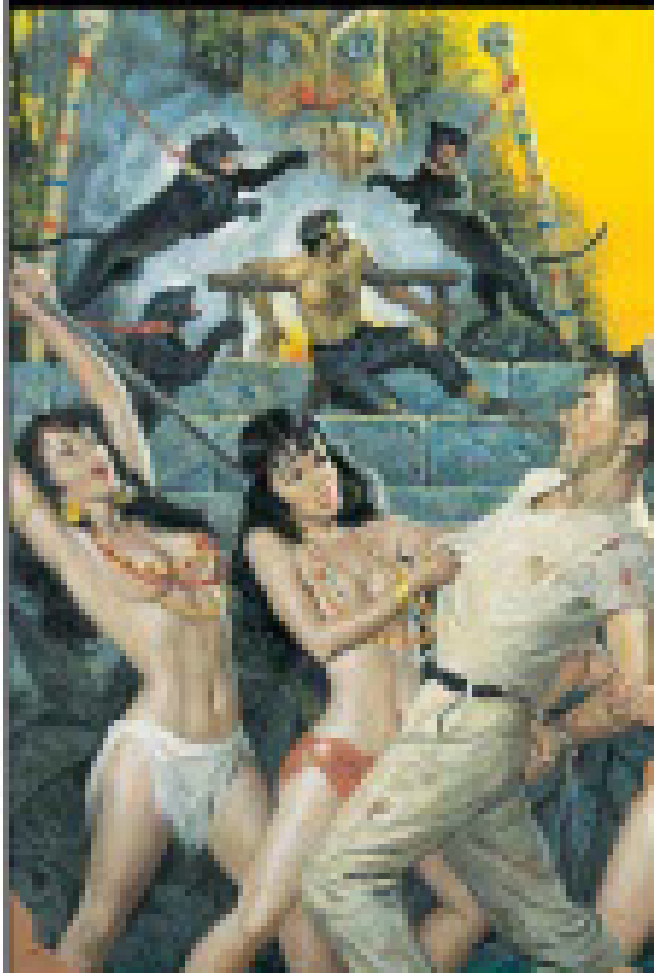
"When he works, Tom Lovell wears an ancient denim apron which over the years has caught a rain of splashes, drips, wipes, scrapes, and smears of paint. It has become so rigid he could get out of it by merely bending his knees and hunking off. I claim this not to reveal the heady secrets of the Lovell headfield, but as a bridge to illustrate an incident I once witnessed there. I arrived on a Sunday morning a bit earlier than I was expected. Tom's wife called into the bedroom to announce me. He emerged in a few minutes already wearing his apron. I have to conclude that either he wore break-away pajamas or he keeps a second easel at the foot of his bed. As you can see, this man is not your everyday dilettante. Thomas Lovell comes to paint!"

"And over there, difficult and demanding pictures for National Geographic and others. These pictures need to be historically accurate. And indeed, they need up being. He doesn't stop until facts are pinned down, authenticated, verified, and sustained. When he sees final prep, he makes it, according to buyer specifications. It's the buyer's honor. It's appropriate that Tom's Hall of Fame Award occurs on the same night that the newly instituted Order Great Awards are beinging. It's appropriate because he represents a link with the realistic storytelling Illustrators of the past. Bryson is his development here from Remington, Russell, Pyle, Dana... and above all, You."

Tragically, Tom Lovell died alongside his daughter Deborah in an automobile accident in Santa Fe, New Mexico on June 29, 1997, at the age of 66.

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Mountain Landscape: Painted, 1888. Image courtesy of Heritage Auctions, Houston



Market Village: Oil on canvas, 1891. Image courtesy of Heritage Auctions, Houston

"Tom Lovell is one of the last of the long line of men who have pursued the heroic, adventurous, unorthodox world of history and racing fiction," *Illustration* continued. "He has said that he loved to read and dream of these things when he was a boy. Happy to get to be one of those lucky men who have lived his fantasy his whole life through." ♦

—by David Soman, 2011

ACKNOWLEDGMENTS

Thank you to Heritage Auctions, Illustration House Gallery, PC, and to The New Britain Museum of American Art for the use of images and other materials from their archives in the preparation of this article. Thanks also to James Gurney, Neil McMillen, David Saunders, and Paul Strubbe for the use of images from their archives.

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Read of Tom's induction speech given to the Society of Illustrators by Howard Munch, 1975.



Note: Howard Munch's painting of *Madame Tenebrosa*

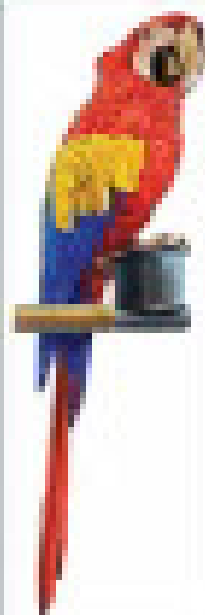
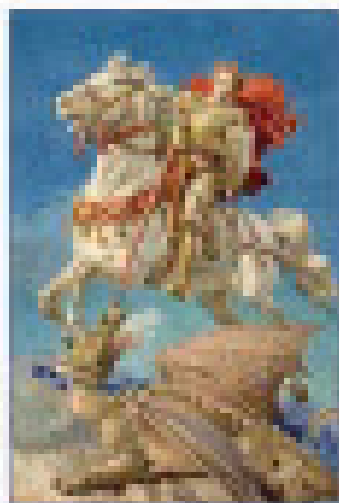


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John Berneby (1944-08 en canvas, 80" x 80")

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Nino Carbé, circa 1910s

Nino Carbé

By Jean-Pierre Durand and Liza Carbé

The doors of the 20th century brought immigrants from all over the world to Ellis Island in search of a better life. New York City was filled with week-to-week, day laborers and families trying to find work so their children could get an education and access to better opportunities. There were many artists and musicians that tried to find a place in this new landscape.

Nino Carbé, who was born in Italy and came to America at the age of three, was seen to be one of these immigrants. His father, Corrado, was a part-time musician and played the French horn in the Italian army band from the town of Areia (in the southeast corner of Italy) before coming to America. He made his living doing day labor, but could sing every part of many operas, and had memorized entire librettos. His mother, Emanuela Tiribongo, came from a family of artists. Her father was a sculptor, creating some of the statues that line the piazzas of Areia. She worked crocheting, hockpoods, dolls, and other finished fabrics and garments to assist the family's finances. The couple married against their families' wishes, coming to America by way of Ellis Island, traveling over on the U.S. Hamburg. Perhaps their families had a better insight into the rocky and volatile relationship that lay ahead.

Nino resided in Brooklyn, New York, in a neighborhood of Italian immigrants. He grew up playing games in the street and going to school with the children of that super-saturated world of newcomers. Nino started studying the violin when he was 11. His violin teacher, who was also Italian, taught him *villoppo* and would rap his knuckles with his bow if his left hand technique was not perfect. He was able to sight-read any music, whether it be singing or playing instrumentally.

For the rest of his life, His teacher wanted him to audition for the orchestra and become a professional musician. He would practice as his mother worked on her needlepoint or crocheted. Eventually, he felt that he had to choose: either focus on vocal art or music.

At 16, he decided to study art at Cooper Union, rather than audition for the New York Symphony as his teacher had arranged. He later admitted that stage fright had played a role in his decision. He needed to work to help support his parents and two younger brothers who were subsequently born in America. Fortunately, Nino became a painter for Willy Fogarty, a noted visual artist of Hungarian descent, when he was only 18 years old. Fogarty's art was delicate and very ornate with a strong sense of fantasy. This was a perfect match for Nino, who was always intrigued with fantasy and myths, and whose artistic style was already heading in that direction. He worked for him after school and studied his techniques of drawing and painting.

During this early period Nino would sometimes go to an old monastery in uptown New York. The monks would let Nino and his friends wander around the monastery grounds and hike in the woods. This was a rare treat for any city child, but for Nino, the excursions provided a needed escape from the constant mental noise at home. Often Nino would see his father fighting in the street with one of the locals, or come home to his parents looking at household objects at each other. One time he and his father were at the market when a friend suggested to Corrado that he should try to be nice to his wife. To Nino's surprise, his father hit the man over the head with



Booker Illustration by Brangwyn, 1902

a milk bottle. Nino asked his father why he had done that—Corrado replied, “You stop trouble before it starts.” When Nino could no longer tolerate the constant upbraiding at home, he dropped out of school and started working full time. He found another place to live for his mother, his two brothers and himself.

After substituting his homework, Nino returned to school. He was 16, but had about his age so he could attend the school of arts at Campo Marzio. There he studied how drawing, painting, and possibly learned to engrave. His time at the school guaranteed his artistic education, and he was able to finally get a job working as an artist. He helped generate sewing patterns for himself. He studied book with men that he had come to know as Italian printers. He did the work drawing lines that are made before the paint is applied. He learned to rub the wax, mix the colors into it and paint on to the silk. He then made a series of beautiful scarves and clothing, one still among many learned during this critical period that was to serve him well in his future work.

Nino and his friends from the neighborhood would spend their free time walking through New York City and talking about art, philosophy and the politics of the day. They also enjoyed going to the movies. This was the critical point to take them out of the neighborhood and into another world.



Booker Illustration by Brangwyn, 1902

They would make their own costumes and act out plays by Shakespeare and mimic movie stars like the popular John Barrymore. Nino and his friends learned to fence, adding fencing scenes into their plays. Eventually, he started working at the Schubert Theater, painting background scenery on stage—he would often watch the film from the rafters, as he did in 1907 at “Blanc’s Theater in New York City, watching the first motion picture ‘talked.’” *The Art Singer*.

At 18, he found that Illustrated Editions Company even wanted to publish a new version of Mary Shelley’s *Frankenstein*. Nino had strong artistic skills and fantasy, as well as having a great sense of the macabre. His masterful technique, coupled with his unique style, shows very clearly in the *Frankenstein* illustrations. Perhaps it was growing up in a very difficult neighborhood among struggling immigrants that gave him the insight and impulse to create a very real *Frankenstein*. Nino portrayed a character that was a deferred man, not a monster—he put a face and a heart to the creature that drained *Frankenstein’s* sadness and suffering. His developed pen-and-ink drawings inspired by making the book, and sent them to the publisher. They were enthusiastically received and he was asked to do the remaining drawings to finish the book. This was the Illustrated Editions Company’s 1902 *Frankenstein*, the first illustrated version since the original release in 1818.



Photo: Wikimedia Commons / FBI



Illustration by [Name] 1890



White Illustration by Frankfort, 1932



Movie illustration for *Queen de Regenes*, 1931

He went on to illustrate the *Three Sisters* Press edition of Edward Strickland's 1931 *Queen de Regenes* and the 1932 *Sales of the Arabian Nights*.

A few months before the 1933 depression hit, Nino decided to take a vacation in Woodbridge, Connecticut. He went to spend time in the country with friends, where he painted and started his first explorations into woodcutting by carving his own canoe. He made the frame and stretched the canvas. He fished in the woods and, as he had in upstate New York, sketched the landscapes that he would later paint. Though he returned to the city refreshed, he found himself, like so many others, out of work. He stood in line with a hundred other artists vying for one job. Luckily, Nino was the one to get that job, working for a fraction of what he made only a month previous. This was at Columbia Pictures' New York office, where he did retouching of the pictures that displayed the coming attractions. He was paid \$14 a week, which at that time was better than most.

In 1934, Nino along with another artist decided to come to California to see what the movie studios had to offer. After only being in Los Angeles a few weeks, he decided to stop. He landed a job working for a small studio where he was hired to do a series of Persian Arabian illustrations for a movie that ultimately was never made—it did, however, leave him with a mounted array of colorful drawings. Soon thereafter, he had heard that a man named Walt Disney was hiring. Nino started working for Disney as an industrial artist, a still very

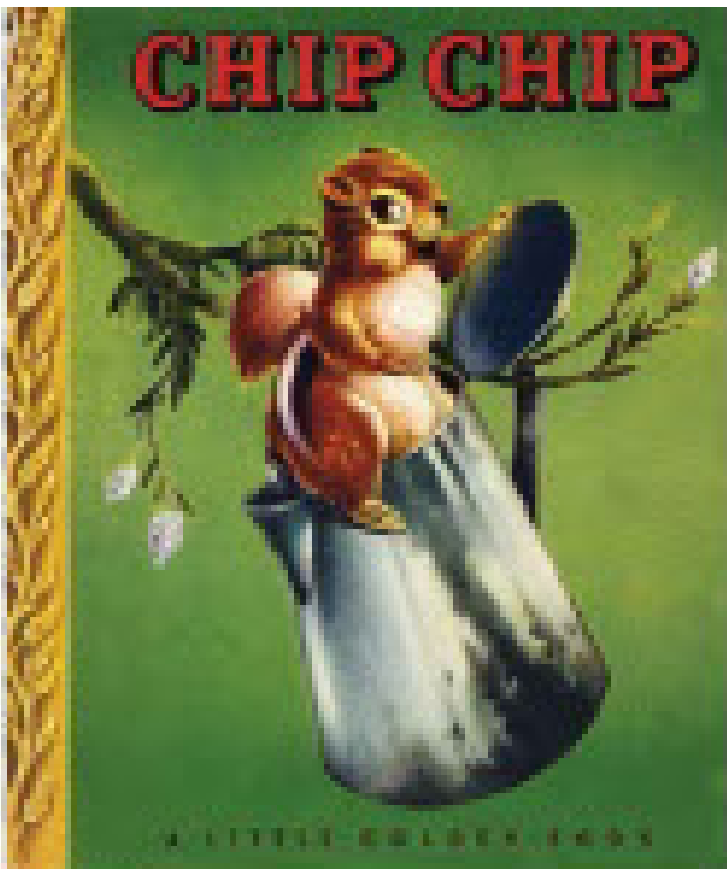


Costume design, circa 1935

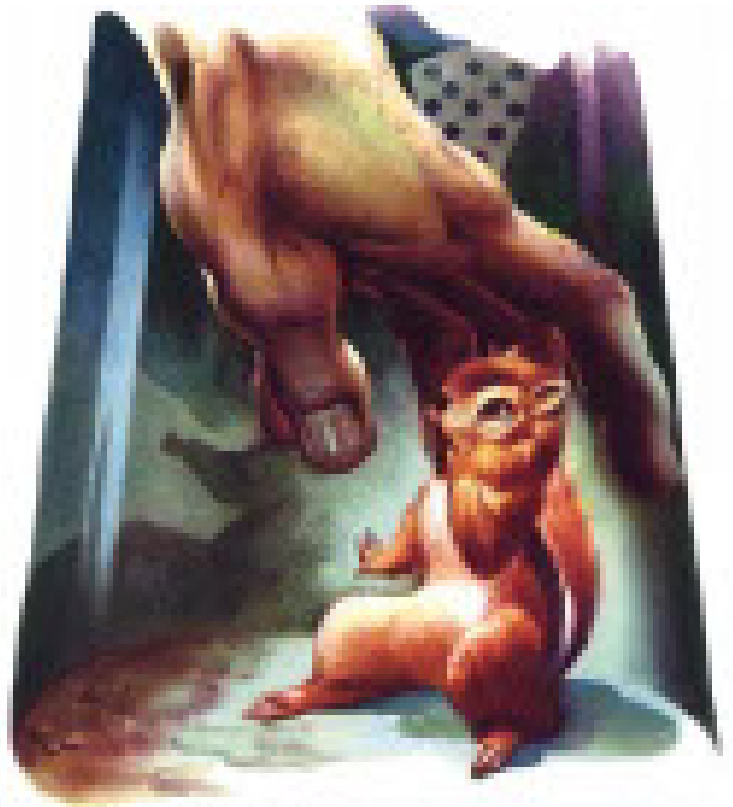
low paid at the time. Nino was always drawing things from his imagination and leaving them all over his desk. Eventually, during the making of *Furman*, Nino did a little sketch of a fairy coming out of a sandstone. This came to the attention of Hibb and the next day Nino was moved up to the storyboard and layout department. That sketch became the Sugar Plum Fairy scene in *Fantasy* where the fairy emerges from the lozenge. He continued working for Disney from 1938 to 1946, working on such classics as *Pinocchio*, *Male Male Male*, and *Dumbo*. Working on backgrounds for Disney at that time was very rewarding for an artist of his caliber. They were detailed paintings and each was unique. Storyboards were somewhat elaborate and artists were encouraged to be creative.

When World War II started, the studio asked if Nino could help with propaganda films such as *Victory Through Air Power*. Unprejudiced cooperation among the studios led to Nino's work for great Hitler Luftwaffe studios—he started by working on *Armed Services Medical Training Film*. While there, he worked on *Bloody Woodpecker* and *Chilly Willy* story arcs and stayed at work to help with what was known as the 'Tommy Train' efforts. He did go to the recruiting office and it was at that time that he assumed American citizenship.

During Nino's tenure at Disney, he became friends with Norman Wright, son of the writer Howard Bell Wright, who also worked for Disney as a writer. Norman had written a children's book called *Clay Clay* and asked Nino to illustrate it.



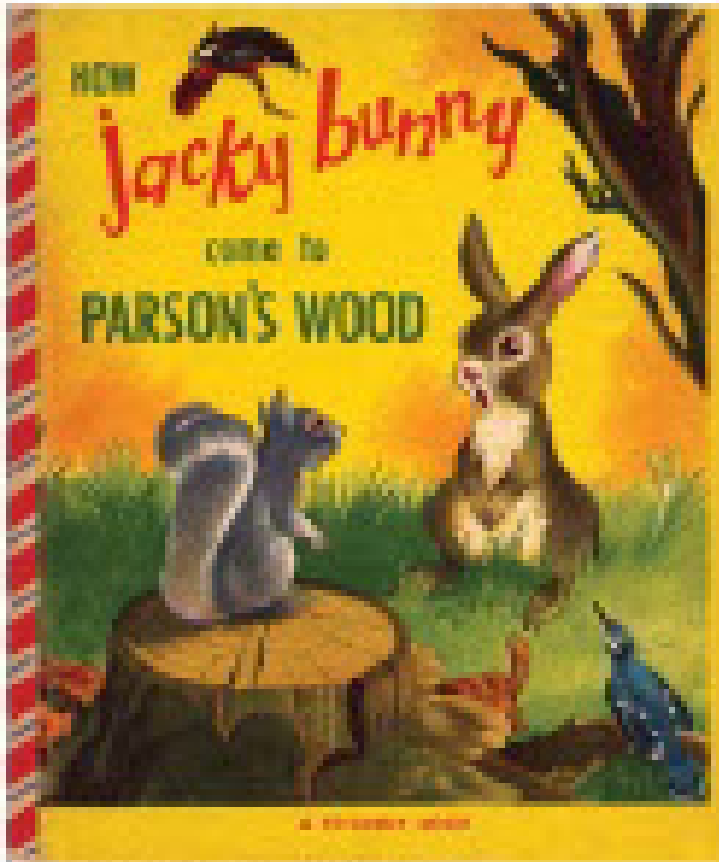
Chip-Chip, 1947



Wanda Gág illustration for Chip-Chip, 1947



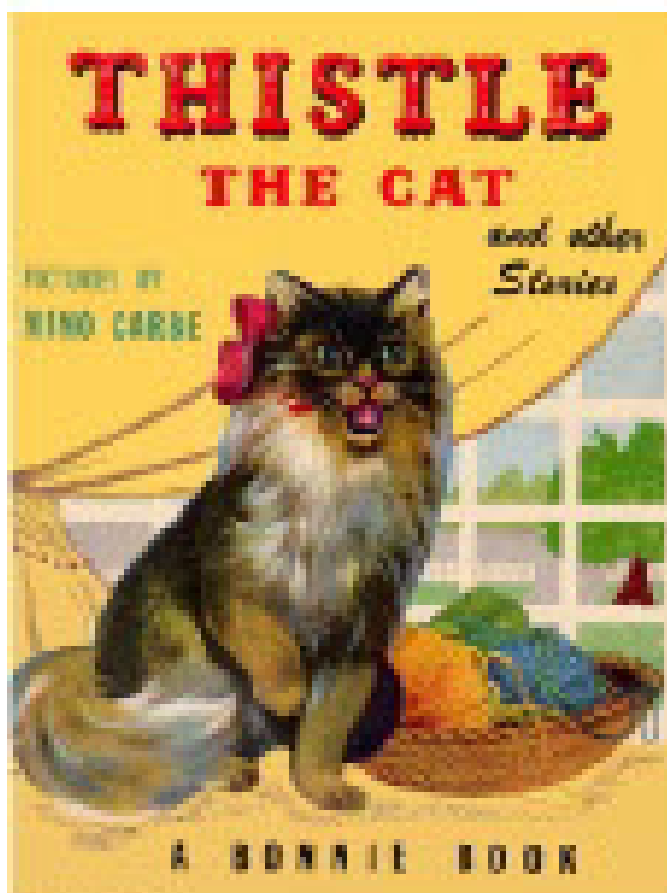
This page illustration for Chip-Chip, 1947



Now Jacky Bunny Come to Parson's Wood, 1938



Illustration from Now Jacky Bunny Come to Parson's Wood, 1938



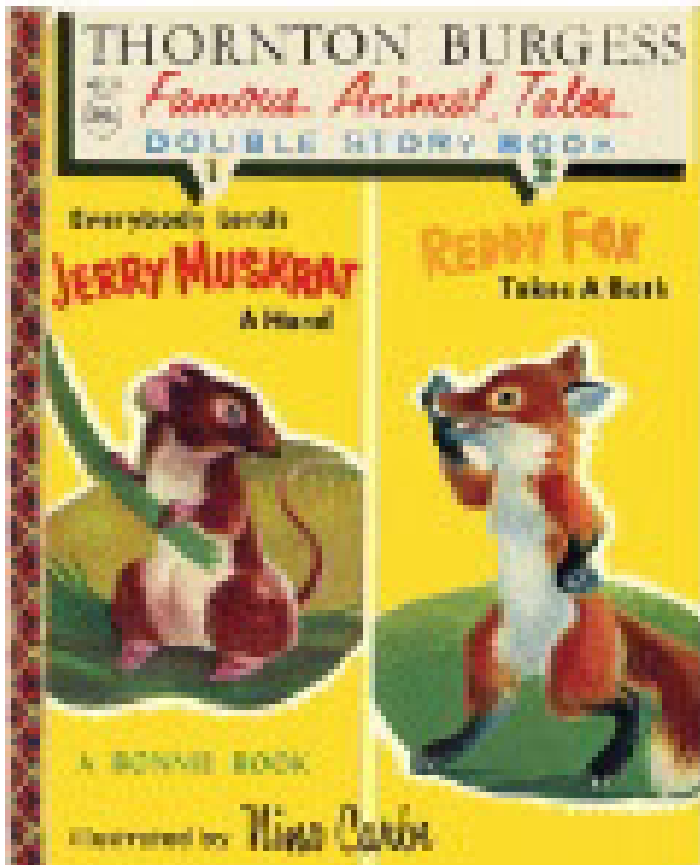
Thistle the Cat, 1944

7: Illustration

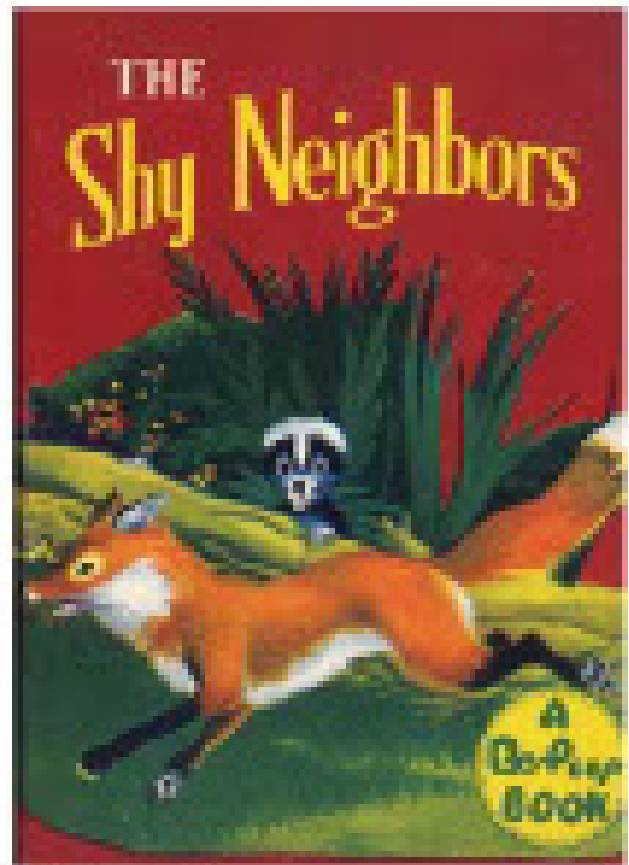
These books show a completely different style of illustration. Niss captured the relational nature of the animals while maintaining a kid-like naivety. He illustrated many children's books for Maxwell Parrish, such as *The Night Before Christmas*. Niss took classes on anatomy and kept an anatomy book at his drawing table. He was very meticulous about capturing the correct anatomical structure of his drawings. He would often do skeletal rendering before he would start on the finished painting.

Looking for an outlet for his work and a way to meet other like-minded people, he joined a community club in Hollywood. In addition to performing local shows, they would travel and do USO shows. After rehearsal they often went to the famous Hollywood restaurant, The Pig and Whistle. They had a regular table next to her and after eating, they would entertain the patrons. This is where he met his future wife Betty (a hair stylist and fellow singer) and her one-year-old daughter Victoria.

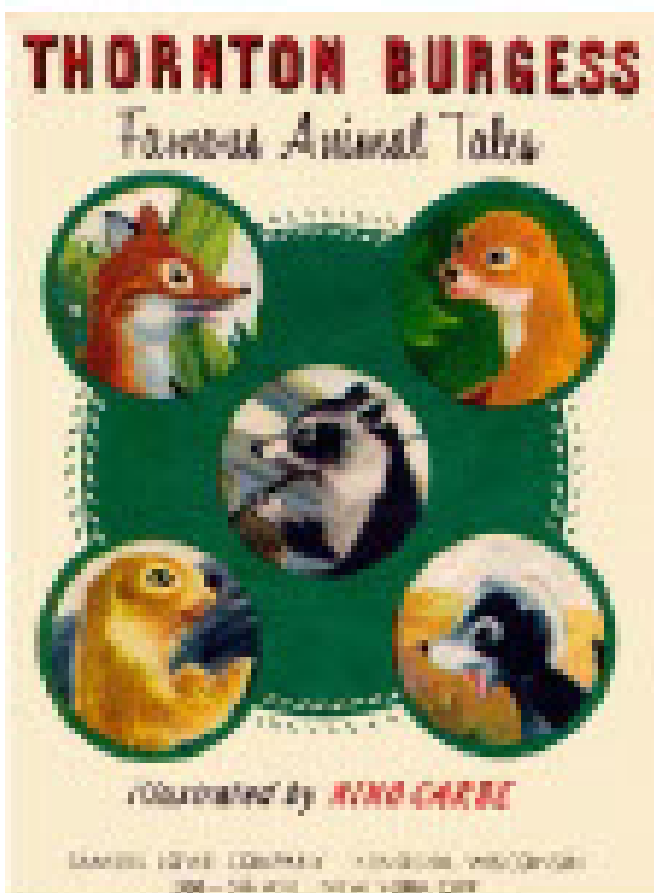
Growing restless, Niss moved to Las Vegas for a time where he did a musical for the original El Rancho Vegas (the first hotel and casino on the Las Vegas strip) and performed at the owner of the Reno Club. But it was a short stay, and within a few months he moved back to New York in 1947, working as a freelance artist. He designed greeting cards for American Artists and the "Book of the Month Club" as well as making fabric designs. He continued to do illustrations for various publishers, including the *Children's World Book Encyclopedia*, as well as a weather-related *Book of Storms*.



Picture Illustration for Famous Animal Tales, 1938



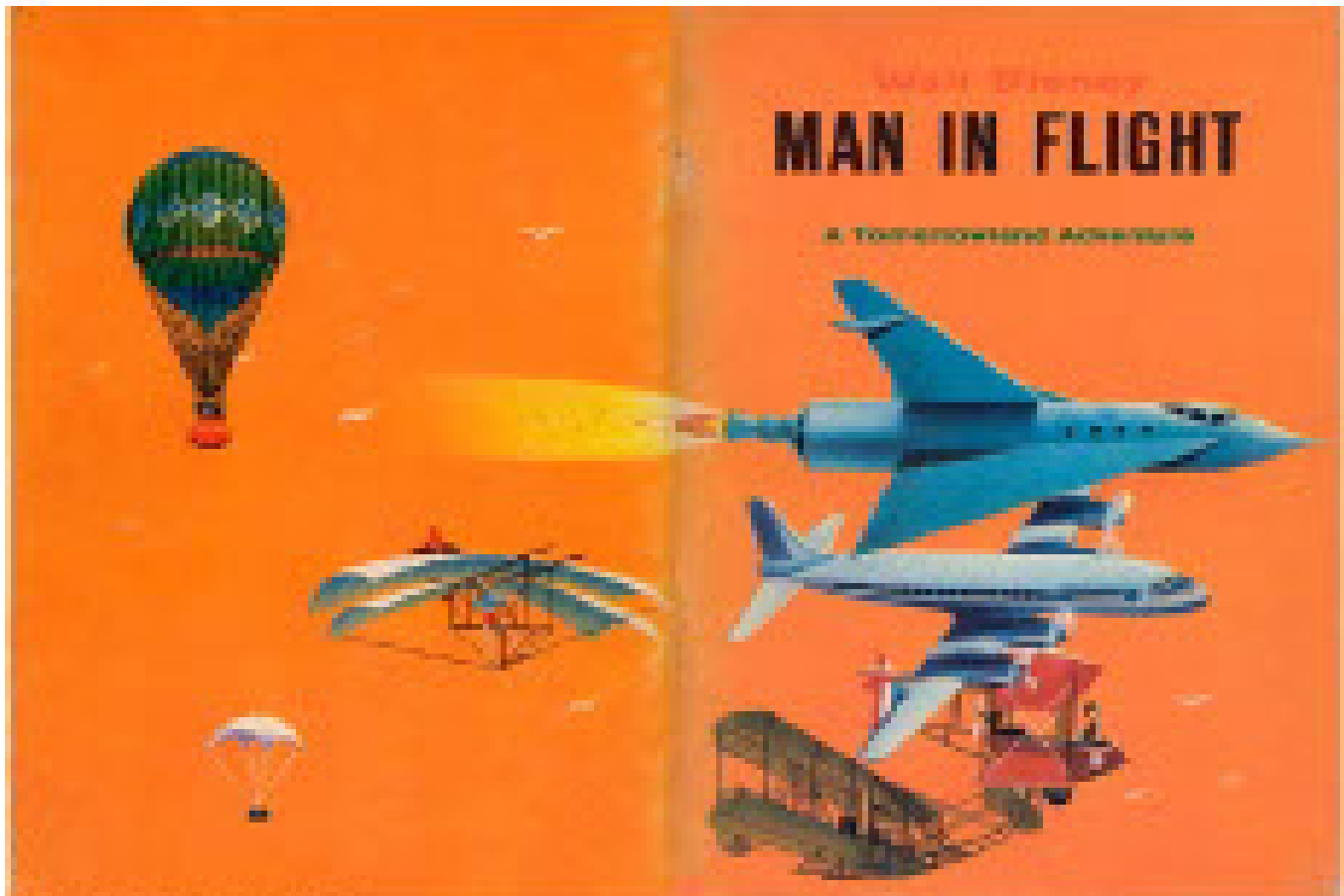
Picture Illustration for The Shy Neighbors, 1938



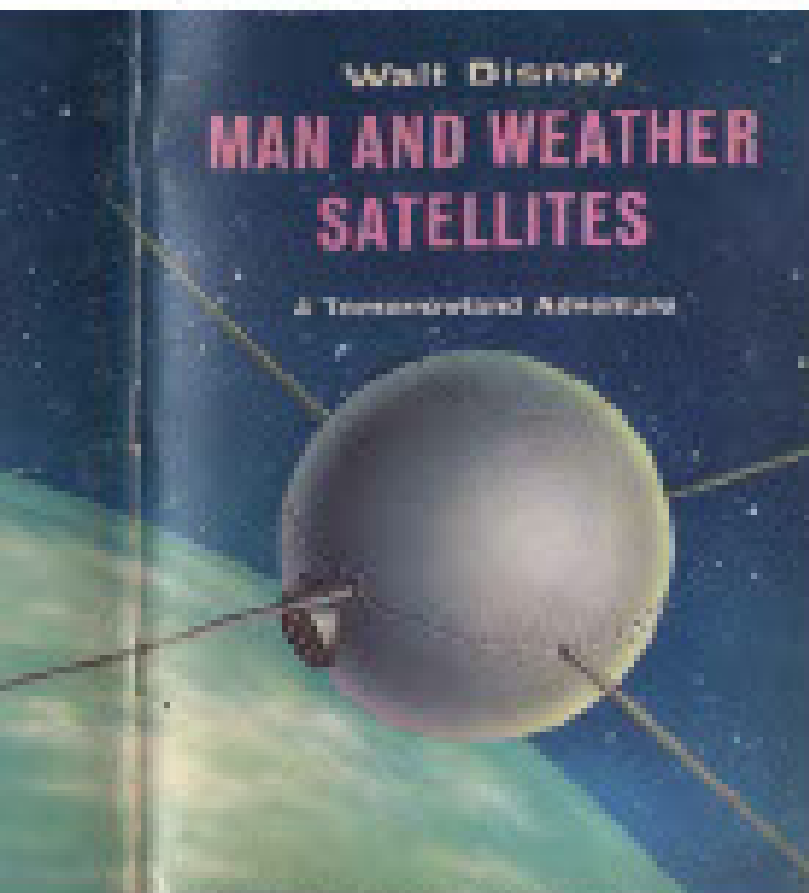
Picture Illustration for Famous Animal Tales, 1938



Picture Illustration for Famous Animal Tales, 1938



Man in Flight Illustration © Telemastered Illustrators, 1955



Man and Weather Satellites © Telemastered Illustrators, 1955

Walt Disney MAN IN FLIGHT

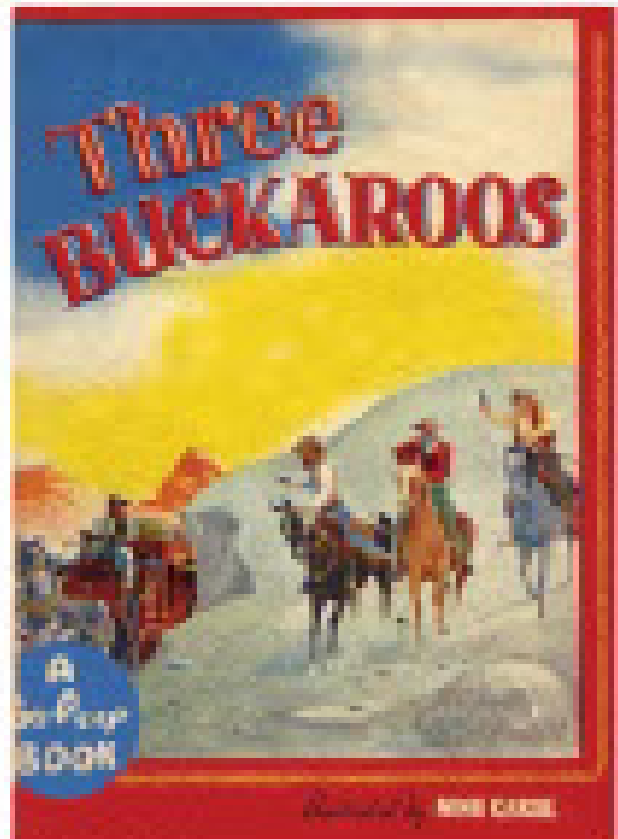
A Telemastered Illustration

Throughout this period, Nino worked busily as an independent freelance artist. He would often complete one job and hand it off to his wife Betty to take to the publisher while he continued working on the next job. George Horby, by a book package, often knew who needed an illustration and would put Nino with the appropriate artist. Although he worked non-stop, it always seemed like there was never enough work, so he was always hustling to find more jobs. At the same time, he and his wife Betty became part of a vital New York social scene. Their friend, Paula Brumell, lived in an adjacent apartment. She was manager in the stage production of *Call Me Mister*; thus, their parties were filled with working musicians and actors. Another friend, George Horby, would throw a similar series of parties in Greenwich Village.

With family in tow, he relocated to Ridgefield, Connecticut and would continue into New York to work for a Christmas card company. He continued to freelance doing illustrations for a variety of publishers. He always had a new project spread out on the drawing table of his studio. There was an array of paints, pens, pencils, and palettes to treat the colors. He took many a walk into the forest to find a lovely piece of wood to draw. Perhaps something about the Connecticut woods brought out the woodworker in him, for during this time he made several large objects, finely cut and detailed using wooden pegs and notched wood. The only screws he used were to fasten the iron hardware. Nino also became a father as Betty gave birth to their daughter Elizabeth.

During this time (1944-1954), Nino's commercial output was staggering. He illustrated the *World Book's Children's Encyclopedias*, using his daughter Victoria as the model for the little girl. He also worked extensively for Disney, the publisher of children's coloring books. In 1951 alone, he illustrated *A Book of Fairy Tales* (Hans Christian Andersen, published by Grosvenor Press), *Barack-Ram's Halls* (Fadyasi Kaping, published by The Grosvenor Press), *Three Buckaroos—A Go-Goop Book* (John Martin's House, among others). This work pattern continued through the 1950s. In 1959, Walt Disney released *Man in Space: A Tomorrowland Adventure*, a children's book describing the rigors and rewards of spaceflight (published by DW Books). This was a compendium of Nino's illustrations of the Tomorrowland series by Dell Comics.

By 1960, Nino had enough with foodservice and decided to move back to California to work for the studio once again, settling in Glendale with his family and eventually making his way back to Disney studios. At that time, the Disney animation division was working on *The Jungle Book*, amongst other projects. But not long after Nino started working there again, Walt Disney died. After Walt's death, management at the Disney Studios changed quite a bit and, losing his security, Nino found himself looking for a job again. He returned to Mulder Lane Studios, where he worked for eight years on some of the final animated productions of Chilly Willy, Woody Woodpecker, and



New Authors, 1955.

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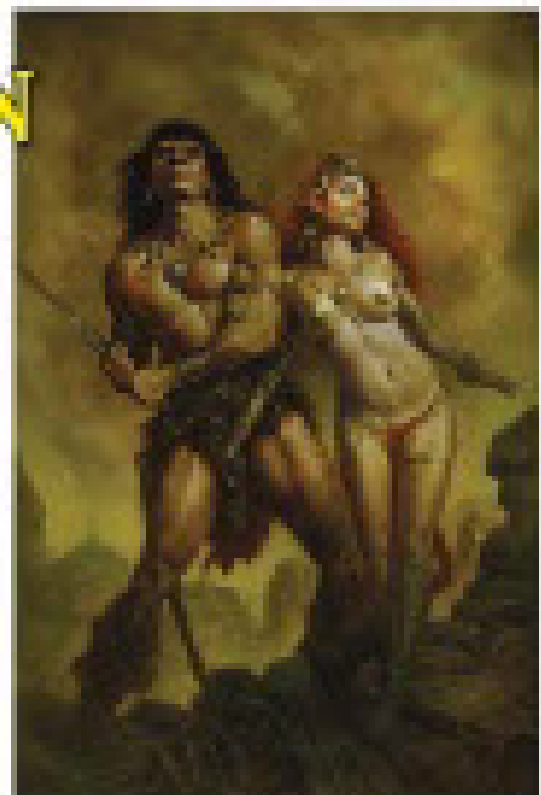
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Monks in Lab. 1981. Acrylic on canvas, 18" x 18"



Man and the Golden Dragon. 1979. Acrylic on canvas, 18" x 18"

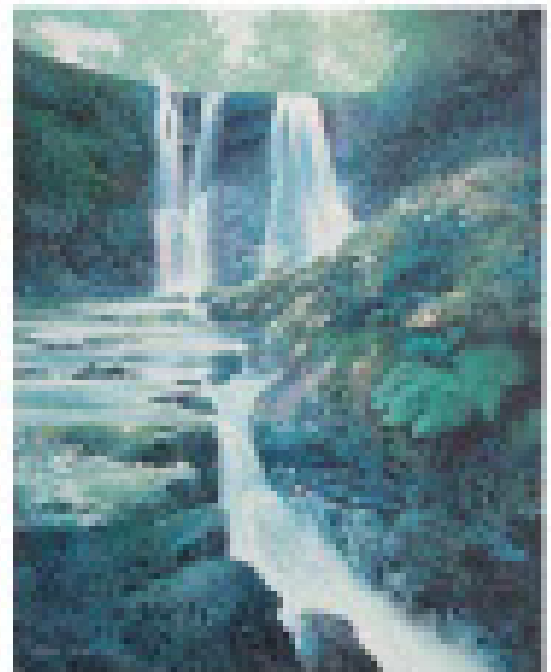


Jack Bush, 1956, Maple on screen, 107 x 147

the Berry Family) until Walter closed the studio and retired. Nino then made his way to the Hanna-Barbara Studios working on *Looney* and the *Chase* cartoons, *Spaceman* and the *All-New Superfriends* among others.

During the 1970s, Nino did participate in two unique and semi-legendary projects. In 1976 Nino went to work for Ralph Bakshi, who was starting his work on *Lord of the Rings*. This was one of the first attempts to integrate animation with live action by using the rotoscope method. Nino worked on helping to integrate these two mediums, he loved the challenge and the opportunity to expand his talents. Though various business problems prevented the planned output, this version of the Tolkien classic has carried a cult following through the years, and was actually an influence on Peter Jackson's more recent and very successful trilogy of *Lord of the Rings* films.

Also during this time, Nino worked on the ill-fated *Microscopic*, or "Orpheus of the Atom," the second animated feature by the Japanese company Toei. Unlike the Bakshi project, this experience was far more fragmented and experimental. Though the resulting film was a bridge-patch of ideas (featuring a rock music score and significant clips) and was a critical failure, there were some moments of profound visual beauty in the film, showing Nino to be once again, as he had with Disney and Bakshi, at the forefront of new animated creations. The final film, in its



Jack Bush, 1976, Maple on screen, 107 x 147



Death Ride, 1976. Oil on canvas. 30" x 30"



The Cowboys, 1988. Oil on canvas. 30" x 30"

70 Illustration

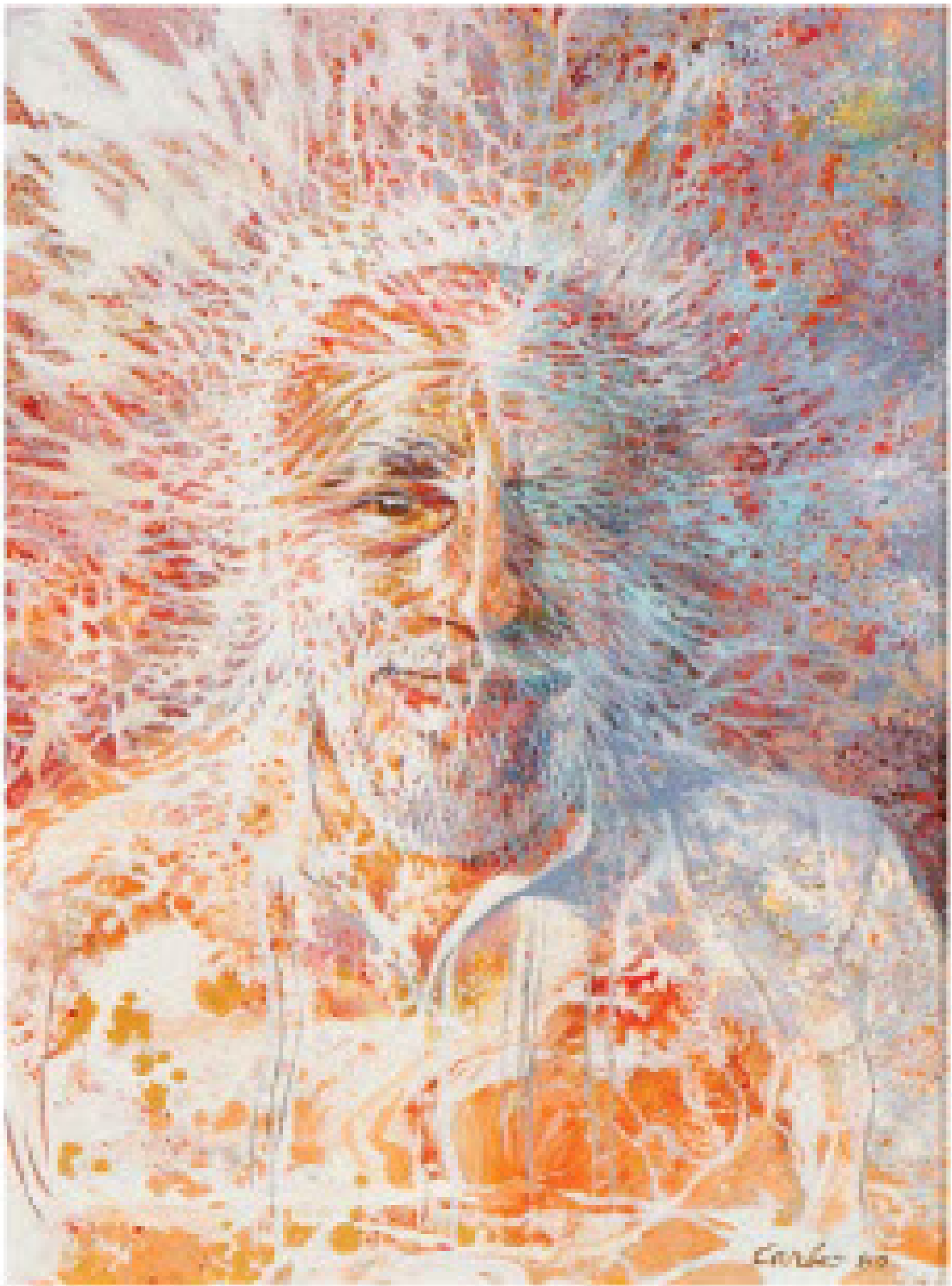
ready-made original man with original scores, was one of the most groundbreaking and forward-thinking education projects of its time.

In the 1980s, Kimo started to paint more for himself than he ever had in the past. He did watercolor, oils and acrylics. His love and fascination with mythology started showing itself even more. He painted Samson and the Golden fleece as well as Merlin. During this era, he was embarked to create a cover for the issues of the 1982 *Flashpoint* he had worked on years before. He subsequently painted a cover and three more different renderings of Flashpoint and his creation. He created a painting, *Death Ride*, that depicted the Grim Reaper riding a skeletal horse through the sky. Shortly thereafter, he rendered the same figure in metallic sculpture. He also did a self-portrait and a watercolor score that reflected a new direction into abstract art.

After a life in art, Jimmie Carls passed away unexpectedly from a heart attack on February 21, 1996, at the age of 84, leaving behind a vast body of work. 📌

—by Ann-Patry O'Connell and Lisa Carls, 2011

Special thanks to Lisa Carls for her assistance with the preparation of this article, and to providing the photographs. Thank you to the staff here at www.illustration.com and to www.artists.com



L. Verel, 1888-08 on canvas, 62" x 71"

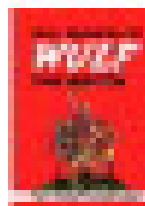
New and Notable:



ARTHUR RACKHAM: A LIFE WITH ILLUSTRATION

BY JAMES HAMILTON
244 PAGES, HARDCOVER, 12 1/2 x 9 1/2 INCHES
\$49.95
BLACK PLACE BOOKS, 2011

Though he passed away in 1939, Arthur Rackham's work has continued to exhibit a powerful influence on almost every fantasy artist who followed after him. Poignant, dark, and mysterious, you can see signs of his influence in the art of everyone from Frank Frazetta, Brent Nighstman and Jeff Jones, to Peter Dinklage, Lisbeth Swager Long and of print, James Hamilton's detailed look at the life and work of Arthur Rackham has finally been updated for a new generation. Filled with beautiful reproductions, often made from the original art, the book showcases images from all of his illustrated classics such as *Alice in Wonderland*, *Green Fairy Tale*, *Peter Pan*, *A Midsummer Night's Dream*, and more. Fascinating.



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THE FLEETING PICTURE LIBRARY INDEX VOLUME 2: THE THRILLER LIBRARIES

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This eagerly awaited book is the second in a series of 1 volumes chronicling the full credits of all Fleeting Picture Libraries and contains a complete index of artists and writers for Thriller Picture Library, Cowboy Picture Library and Super

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MAD'S GREATEST ARTISTS— SERGIO ARAGONES: FIVE DECADES OF HIS FINEST WORKS

INTRODUCTION BY PETER SCHUBERT
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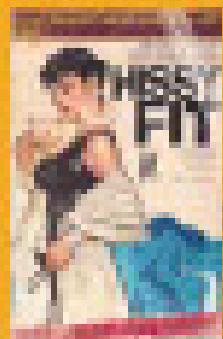
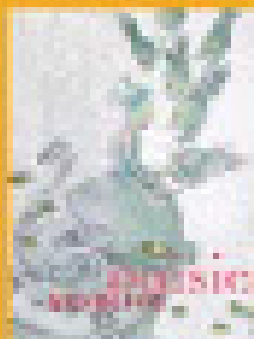
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For more information, visit www.nbm.org

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Lehringer Public Library, Lehigh, PA

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All masterpieces of original art by these and other artists—chosen from the vast Random House archive—will be featured in the exhibition, including examples from such picture-book classics as *The Poby-Loby Pogy*, *The St. Bernard for a Henry*, *The Kitten Who Thought Her Name Was Brown*, *The Color Kitten*, *I Can Fly*, and more.

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

Ice Age to the Digital Age: The 3D Animation Art of Mike Slay Studios

June 11 through October 10, 2011

The Norman Rockwell Museum of Stockbridge, MA

The exhibit will take visitors through all the nuances of creating an animated feature from initial concepts, storyboards, character design and background art to 3-D and digital rendering. In addition to final movie clips, the exhibition also will feature early story original concept drawings, character illustrations, sculptural models (or maquettes), props, digital stills and more.

For more information, visit www.nrm.org

Dancing by the Light of the Moon: The Art of Fred Macceline

June 9 through October 15, 2011

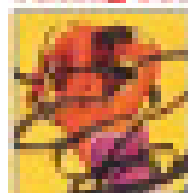
National Center for Children's Museum, Lincoln, D

Fred Macceline achieved early success as an illustrator and designer of record album covers. He began making his mark on the publishing world in the mid-1930s, and was soon regarded as the preeminent designer and illustrator of elegant, eye-catching book jackets. His recognized as idiosyncratic identity such prominent authors as Tom Wolfe, Margaret Atwood and Isaac Tyler. In the mid-1950s at the height of his success, Macceline turned his attention to children's book illustrations. His first full-color picture book, *Flora de Books*, was awarded a prestigious Caldecott Honor in 1959, and many award-winning designs followed. *A. Cavallini*, his first major title, won a critical and popular success. This exhibition showcases highlights from the artist's varied career. ■

For more information, visit www.ncm.org

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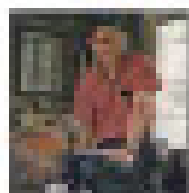
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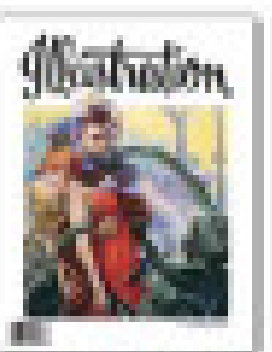
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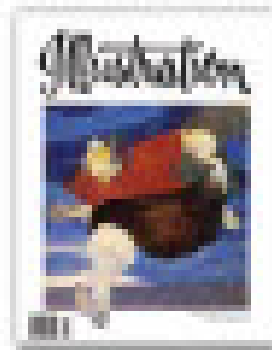
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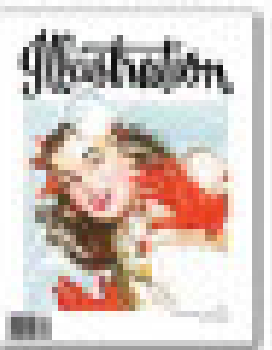
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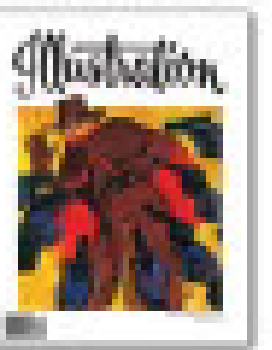
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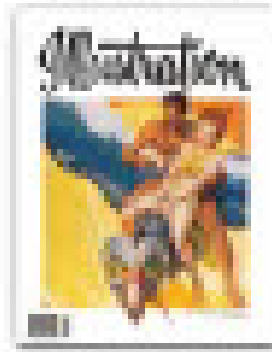
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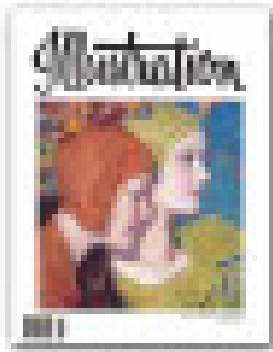
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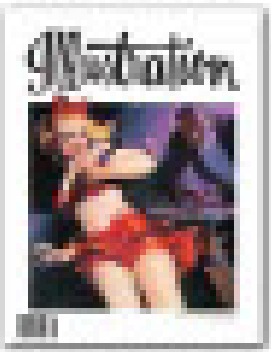
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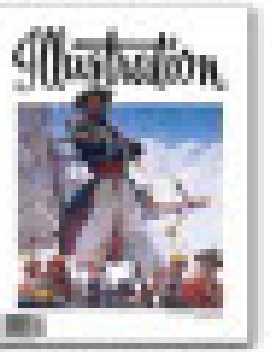
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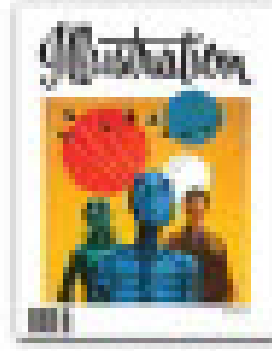
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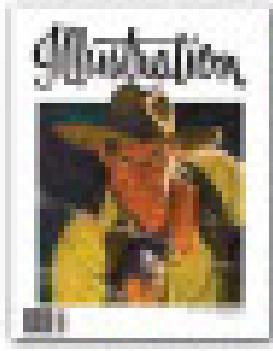
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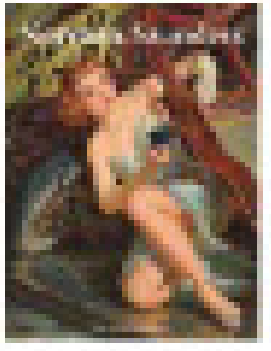
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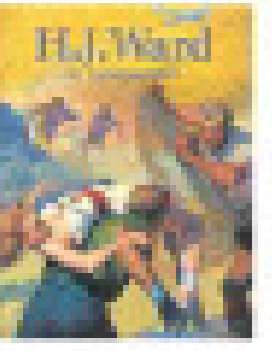
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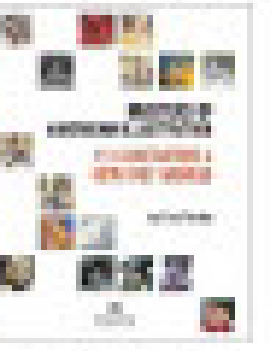
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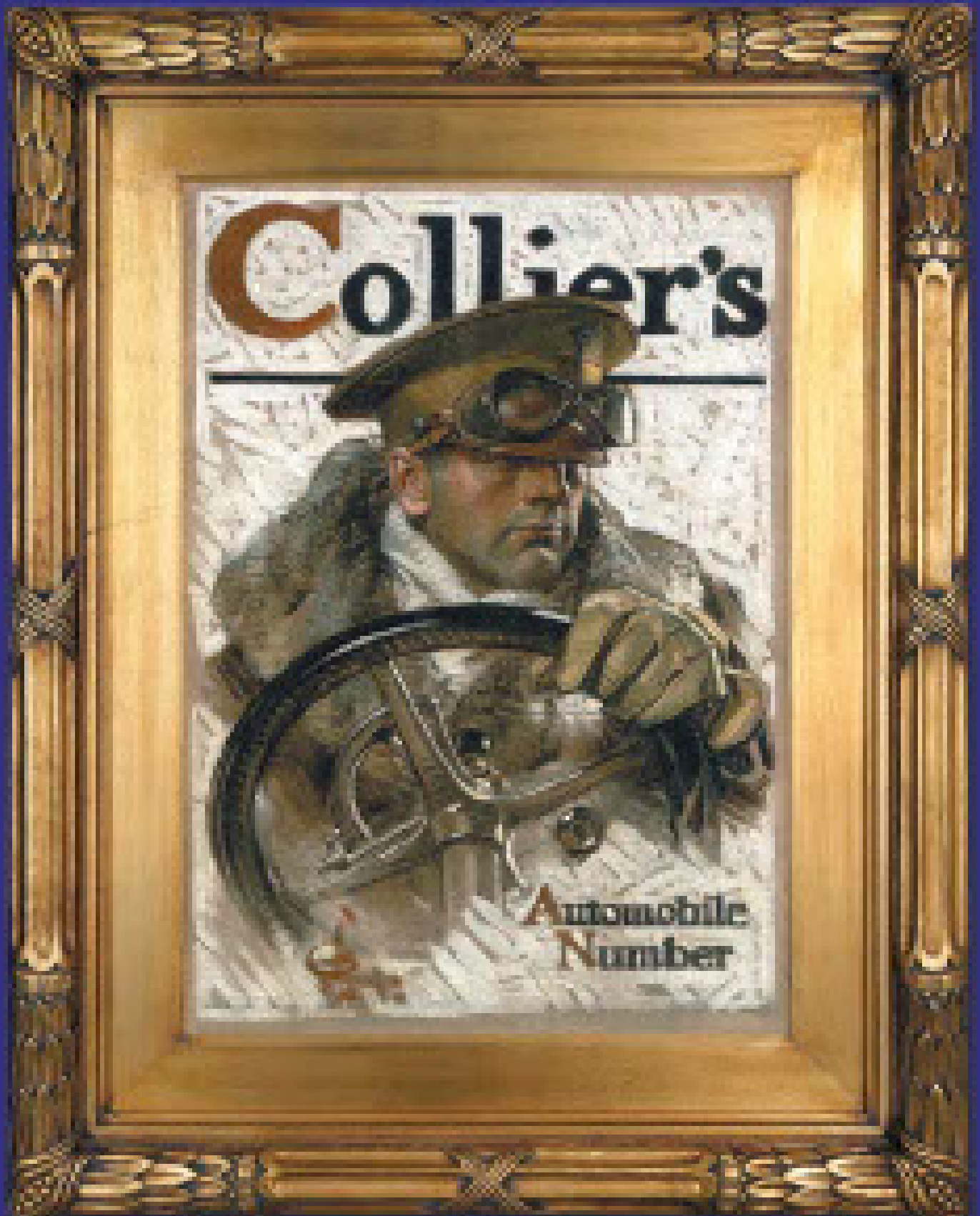
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