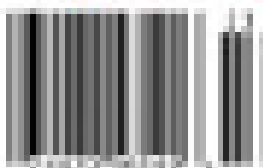


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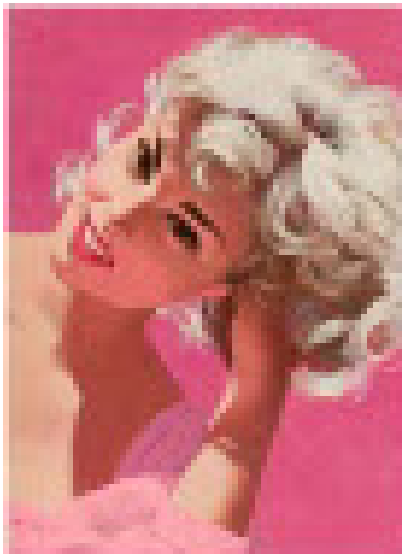
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COVER ILLUSTRATION BY  
**JOH WHITCOMB**  
(1890 - 2008)

Digital cover illustration for  
*Illustration*, March 2012

**DANIEL ZIMMER**  
EDITOR, PLUS PAPER DESIGNER  
ILLUSTRATIONS, JON

**MATT ZIMMER**  
ASSISTANT EDITOR

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Illustration logo designed by  
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# Illustration

VOLUME TEN, ISSUE NUMBER THIRTY-EIGHT — SUMMER 2012

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## From the Editor...

With each new issue, I have to look back to consider at how far we've come on this little publishing journey I'm often asked, "But aren't you running out of material to write about?" Ha! Not a chance. We're now 28 issues into the run, and there are hundreds of great artists I've never had the opportunity to feature in these pages. It's an almost limitless field, and there's really no end to the historic talents who will be featured here in years to come. As every fan, we haven't even scratched the surface, folks!

That being said, I want to thank some of the fan friends who have contributed to this issue. My friend on line Whitcomb could not have existed without the support of Fred Turko, who loaned me Whitcomb's personal fan club archive. Flipping through hundreds if not thousands of his published illustrations was a revelation. Every mind-bogglingly prolific. The article here is but a tiny glimpse into his world.

Our feature on Wesley Snyder is the result of contributions made by Tony Lawrence, who inherited a collection of Snyder's work from Wesley's last surviving nephew, James Wesley Brooks. In years past, it's probable that such a collection might have simply ended up in the trash. We know better today, and most people realize that this kind of material has value and should be saved. Maybe you don't value... In Snyder's case, a number of his paintings were stolen last year from an antique mall where they were on display. If any of you run across any Wesley Snyder paintings for sale anywhere, please let me know—they might be stolen property!

Finally, I want to thank Lei Feng for his interview with the inspiring Shelah Beckett, now 88 years young. As you probably know, Lei is the man behind the fabulous Turko's Inspiration/Mag. If you aren't already signed up for his daily dose of illustration goodness, visit him today at <http://turkosinspiration.blogspot.com/>

Dan Zimmer, Editor





Jon Whitcomb in his studio, 1949

# The Glamorous World of JON WHITCOMB

by Daniel Zimmer

## INTRODUCTION

During his career, Jon Whitcomb's work was synonymous with beauty and glamour: movie stars and Hollywood. He was one of the most accomplished and successful illustrators of his generation, and as a public figure he was the embodiment of the dashing and sophisticated commercial artist. As Henry Fox, the noted illustration historian, wrote of Whitcomb in the September 1949 issue of *American Artist*, "He looks the part and lives the part. He is 41 and looks ten years younger. He is handsome, boyish, alert and athletic-looking, and he wears his clothes with casual ease. No wonder he is often mistaken for a Hollywood star."

Despite his glamorous image, Whitcomb was serious about his craft. He was relentlessly prolific and produced thousands of pictures during a long and varied career. (So to mention hundreds of magazine columns, articles, children's books, and more.) His output in all of these areas seemed almost effortless, but it was built upon a solid foundation of hard work. He prided himself on following style and fashion trends, and he was always one step ahead of the curve. As Fox noted in his profile, "His technique is exact and assured, his color brilliant and sparkling, and his illustrations always have that 'new look.'"

The 'new' approach Whitcomb embodied kept him at the top of the illustration market for over 30 years. His produced

work for some of the most important advertisers and editorially all of the influential American general interest magazines of the day. In addition to this, Whitcomb was a leader in his profession—it can be said that the entire direction of the illustration industry since the early 1940s was molded into great extent by two institutions he helped to create: the Charles E. Cooper Studio, and the Famous Artists School.

Looking back on his life in the 1970s, Whitcomb was precise. "I don't think of myself as an artist. I'm a manufacturer supplying something others want to buy somewhere. I discovered what those people want, and through a fortunate chain of circumstances I find myself able to produce it. We've got to be something new each year. As long as I can, I'll keep a consistent quality. I don't want to be dated. The fashions come and pass over the hill but not because they allowed themselves to be dated with an era."

## THE EARLY DAYS

Jon Whitcomb was born John Hall Whitcomb on June 3, 1896 in Weatherford City, Oklahoma. His father, Lewis Stewart Whitcomb, was born 1877 in Michigan. His mother, Melissa Hall, was born 1878 in Michigan. His parents married in Michigan in 1916, and they moved to Weatherford City in 1915 when his father was hired to teach at the local Normal School. They lived in a private home on Newberry Avenue



"A. DRAWING FOR 'PROGRESS'." BY JOHN W. WHITCOMB, AGE 14.  
(MUSEUM, BOSTON)

Reprint published by St. Nicholas, December 1910

with their first children, all of whom were born in Oklahoma. John was the firstborn. His younger sisters were Gladys E. (b.1904), Carolyn J. (b. 1905), and Florence J. Whitcomb (b.1914).

Of his childhood days, Whitcomb recalled, "There never was much doubt as to which of the four Whitcomb children would turn out to be an artist. It had to be me. As the oldest, and only boy, I dyed the paint-water bright red, and my three younger sisters drank it. This was in Oklahoma, where mescaline wasn't very poisonous. In a setting of dusty plains, Indians and cyliners, our playthings leaned heavily to paints and pencils, rather than baseballs and bicycles. This may have been an entirely natural result of finding plenty of drawing paper around the house. My mother before her marriage had been an art teacher in Michigan county psychodome." [she quipped that she "... made only one picture, but she made it again and again. ... [she] painted it over and over, framed it on walls, held it over plants, and even burnt it into leather cushions."

He continued, "My father was an instructor in drafting, with a carpenter's taste in triangles and T-squares. As early as kindergarten, in Weatherford, Oklahoma, I was exhibiting. In those days I leaned toward the caricature school, a tendency that never dropped up again afterward."

In 1908 the family moved to Oklahoma City, Wisconsin, where John's father was hired as the director of a vocational school called the Oklahoma School of Industrial Education. The family lived at 306 Wisconsin Avenue in Oklahoma City.

While in school young John Whitcomb recalled as a writer and was an easy contact, having his work published in the local newspaper. He was hired as a "toposter" and wrote a regular column about school events. He was also a talented painter and performer. On top of these accomplishments, his natural talent as a tubaphone organ led to some recognition. In 1911 and



"AUGUST AND COUNTRY." BY JOHN W. WHITCOMB, AGE 16.  
(MUSEUM, BOSTON). AFTER MADE FOR COUNTRY, 1909

Reprint published by St. Nicholas, August 1910

1920 he had started to speak in St. Nicholas magazine. In 1921, while a junior in high school, one of his illustrations was reproduced on the front page of The Milwaukee Herald News.

He graduated from Manitowish High School on June 11, 1923 at the top of his class academically, finding his name on the Honor Roll.

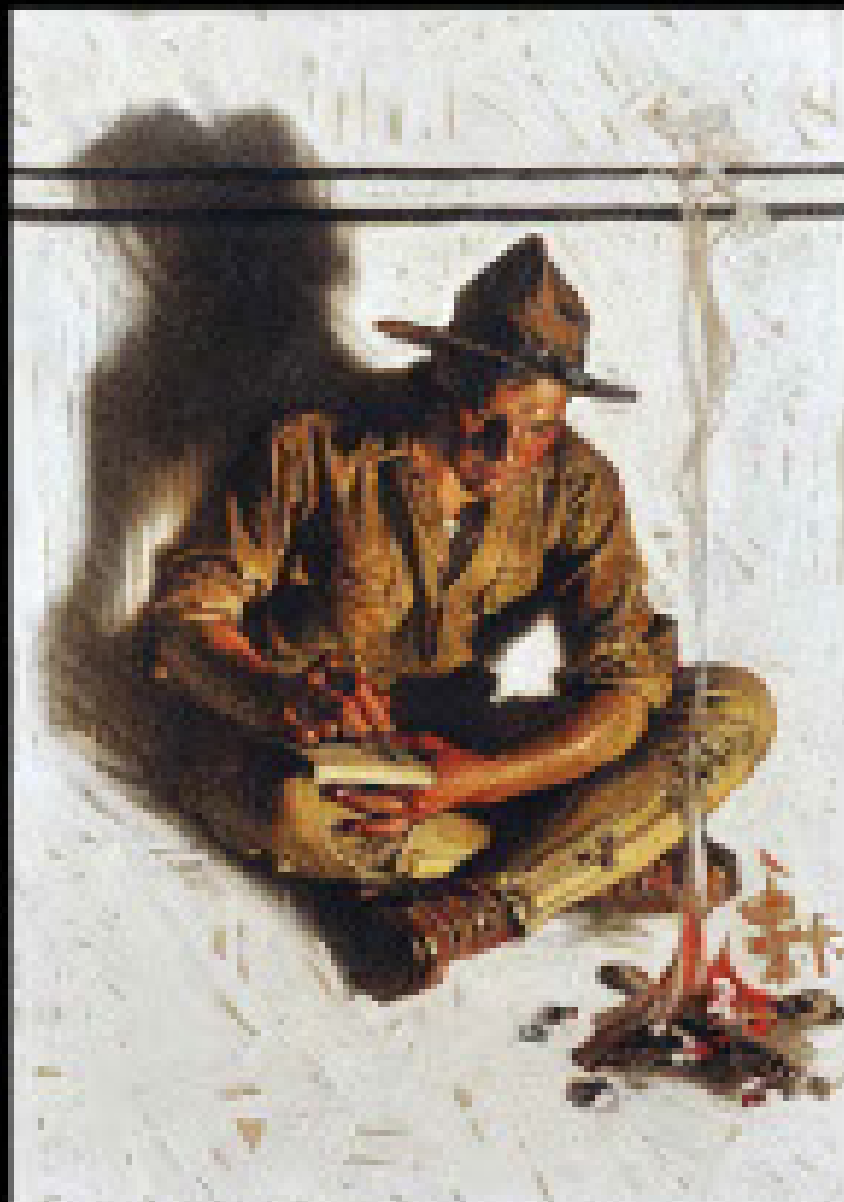
In the fall of 1924 he enrolled at Ohio Wesleyan University, studying English composition. Though lousy by the writing bag, he continued to produce artwork and was awarded a number of cash prizes for his work that year. A news item in the December 28, 1925 Manitowish Herald News reported that he had won the first place prize of \$250 in the Grand music magazine cover contest, for his depiction of "Children Playing a Concert." The art was published on the cover of the March 1926 issue, and it represented the second cash prize won by Whitcomb for art that year.

Between his freshman and sophomore years at Ohio Wesleyan, Whitcomb found employment painting movie posters for the lobby of the Palace Theatre in Cleveland. John recalled, "I had a lucky break which may explain the powerful quality of a great deal of my later work. Through a friend of a friend of a friend, I landed a summer job painting posters. They were one-days, a standard size 40 x 60 inches, which fitted into the frames in the lobby. I cannot say that I seized this opportunity with both hands, since I was more fascinated by the big pipe organ in the auditorium than by anything that went on in the sign-painting room high up behind the top balcony. Back at Weatherford I had been working, Saturday nights playing a little Warburton for silent movies. And on Sunday mornings I had a substantial job of church organist. I sometimes got mixed up on just which number I was playing for—a horn of absurdity—obscure which eventually led me quite late on Sundays. (It was a number for the occasion that did it.)

# THE ILLUSTRATED GALLERY

---

**J.C. Leyendecker (1874 - 1951)**



*Campfire for the Saturday Evening Post, October 6, 1907. Oil on canvas, 28" x 21"*

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**Elbert McGran Jackson (1896 - 1962)**



*Interior Illustration for Collier's, 1930 CM on canvas, 27" x 47"*

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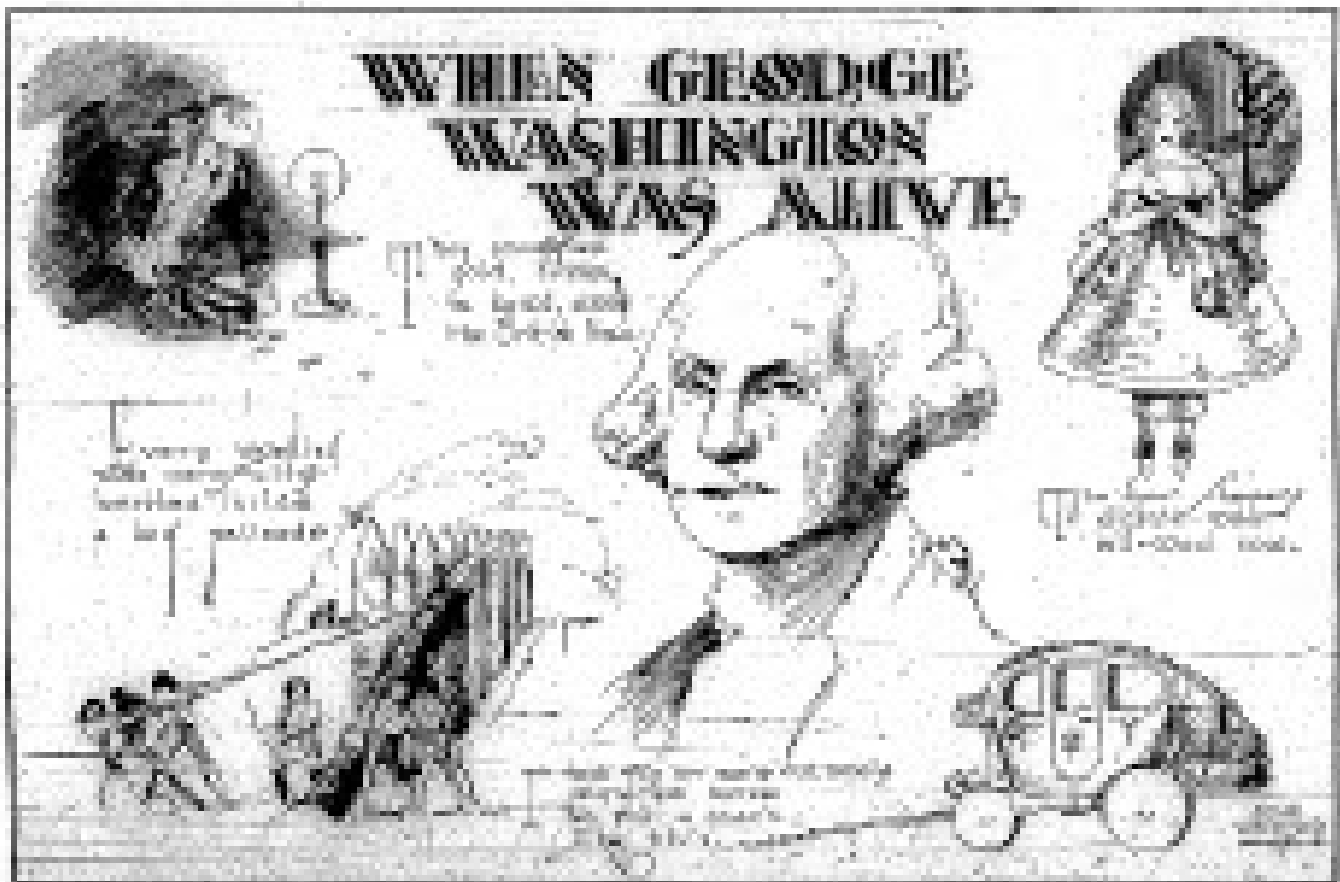


Magpies over Illustration, Oil on canvas, 27" x 29"

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Reprinted in the *Business Week News*, March 1, 1937

"All that summer I covered big sheets of board with quart of poster color. For months, the film companies supplied hundreds of still pictures and I would select the most hand to make into posters for the lobby. The theater also booked vaudeville, so there were posters on dog sets, stage stars, and jugglers. The theater was a large one, and there were several sign painters to help me learn business letters. We worked on poster board, and some of the most gleaming posters were perpetuated on flesh, a fiber which is sprayed on board and gives a noticeable relief. You used lots of that, lots of sanding or what that sparkled under the lobby lights. I got backstage early in a while, catching a dose of the fascination that never leaves anyone once exposed to the business side of an adman's career."

He continued to dominate the yearbook decorations for the Classes of '26 and '27, but instead of enjoying his senior year at Ohio Wesleyan's idyllic pastoral-campus, he instead transferred to the comparatively massive Ohio State University in Columbus. In his senior year at Ohio State, Whitcomb worked on the college humor magazine, *The Sun That*, and found himself associated with a group of young talents, among them Clayton Rawson, the mystery writer, and Milton Caniff, the legendary cartoonist. He contributed to *College Humor* mag-



John Hall Whitcomb, 1927

azine, and enrolled in the art classes. But he continued to major in English and at this point was just as eager to write as to paint. Whitcomb explained later that he didn't seek an art career, it just "happened" to him.

"I suppose I didn't like art too seriously because it was something I'd been used to. Both my parents taught art. All of us kids drew. It was just something we took for granted. I drew for my college magazine at Ohio State. Milton Caniff was there at the same time and we even exchanged a lot by *College Humor*. I majored in English and composition in college. I also wanted to be a musician and I did a number of arrangements. I still love music."

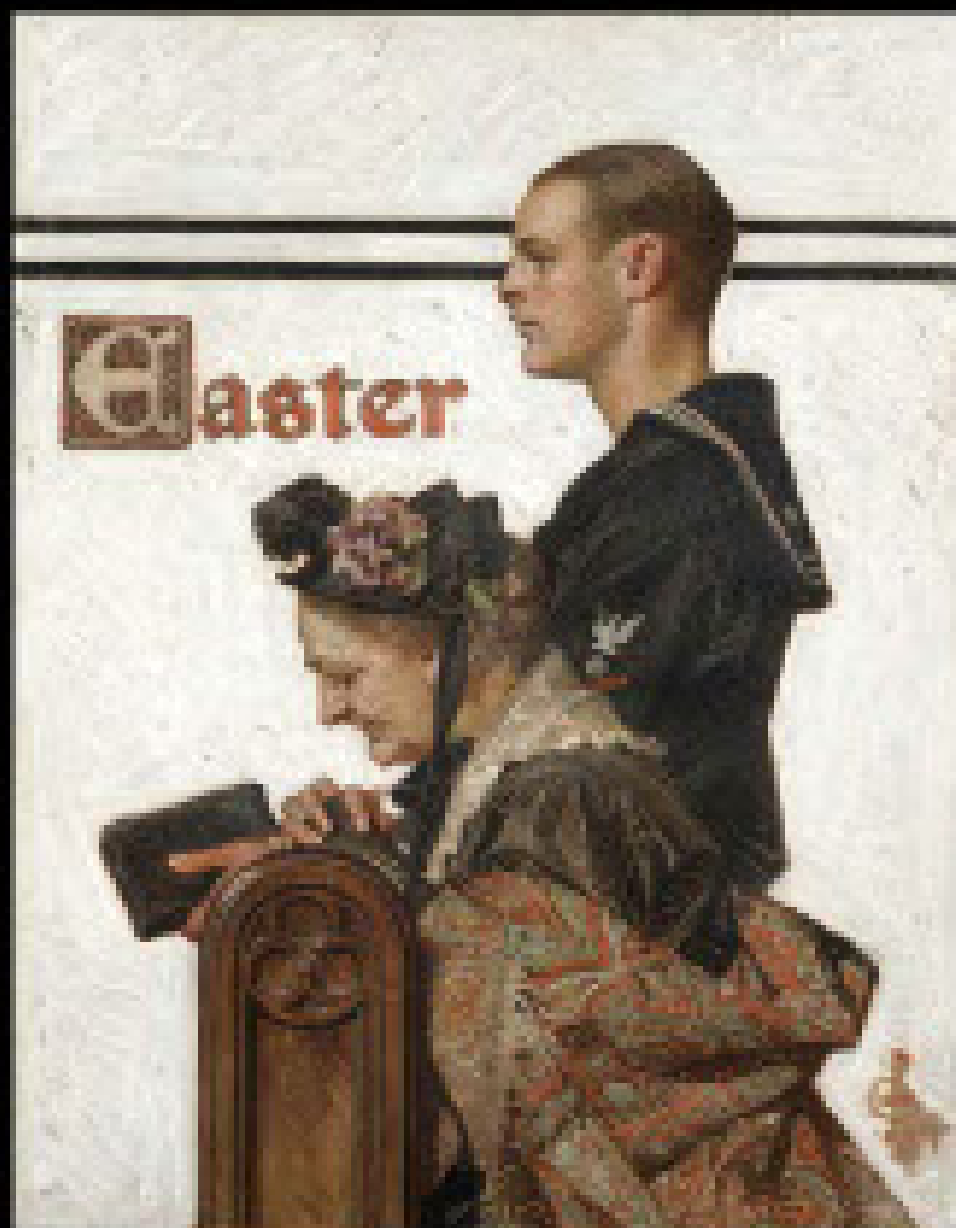
"When I got out of college the first job I was offered was one painting posters, so I took it. Then I went to work in a commercial art studio."

In late of 1928, John Hall Whitcomb graduated from Ohio State University and moved into a boarding house at 15411 Emerson Avenue in Lakewood City, just west of Cleveland. He soon landed a job at the Cleveland Union Trust Company, painting travel posters on a platform in the lobby while bank customers looked on. It was there that he was rediscovered by his boss from the Palace theater, who rescued him from this situation and hired him again to paint lobby poster art, this time at the State-Lake movie theater in Chicago. After only

# THE ILLUSTRATED GALLERY

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**J.C. LEYENDECKER** (1874 - 1951)



Cover for The Saturday Evening Post, March 21, 1908. Oil on canvas, 24.75" x 18.625"

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Illustrations that may illustrate the movie *Whitcomb* (see p. 108) are not real, as was the real illustration promotion.

eight months in that position, a corporate shakeup left Whitcomb unemployed, and he moved back to Cleveland where he got a job with the Four Art Studio under Richard Schneider and Norman Wagner. There Whitcomb was a versatile performer, and he produced all kinds of advertising art—from mail order booklets and folders, posters and billboards, up to bill-page ads for national magazines. During this period he had the opportunity of working in many media, including a long series of scratch-board drawings for the *Nation* books.

As busy as his schedule was, he still found time to make speculative drawings to submit to the big magazines. He put-  
 ed together a collage of designs of his of mood, cloth, and  
 string and sent it to *Collier's* where it was accepted. New York  
 now became the focus of his ambitions, and when the Four  
 Studio sent him to work in their New York branch in 1934, he  
 was ready. As Whitcomb pronounced, “New York had always  
 been my idea of the only place to live.”

**NEW YORK AND THE COOPER STUDIO**

Whitcomb said of this period, “The New York studio was  
 very much like the one in Cleveland, except that the clients  
 were much more diversified. We worked on cosmetics, indus-  
 trial machinery, movies, textiles, jewelry, cars, boats, aircraft,  
 travel, refrigerators, toothpaste, cigarettes, silverware, liquor,  
 food, and hundreds of other accounts.”

As it turned out, Four Art Studio was not ready to com-  
 pete in the New York market and floundered, as the studio  
 prepared to close up shop, Joe Whitcomb and several his em-  
 ployees decided to buy out the company. He recalled, “When  
 the Cleveland firm withdrew from New York, a couple of men  
 in the office and I formed a company to succeed it. We are still  
 doing business at the old stand, with the original staff of 14  
 multiplied about five times. All my commercial paintings are  
 handled through this office.”

One of those partners was Charles E. Cooper. The success-  
 ful studio they organized would bear Cooper’s name, and for  
 many years it would play an important role in the art world.

In a Cooper presentation from 1946, Whitcomb’s move from  
 Cleveland to New York was described: “In Cleveland, [he]  
 watched an advertising design age, which always tended not  
 to be the same woman in evening gown competing over G. I. re-  
 frigerator. Found this uninteresting, so in 1934 came to New  
 York and started illustrating magazine covers. By this time,  
 the picture design tended not to be women in evening gown  
 competing over pills.”

**STORY ILLUSTRATIONS**

Around the same time as the birth of the Cooper Studio,  
 Whitcomb began receiving assignments for story illustrations

# C

September 9, 1953

5¢ a copy

# Collier's

THE N



## E. Phillips Oppenheim

Begin his greatest  
mystery-romance

## The Man Without Nerves





Mag Illustration for Gallery, September 14, 1934

|| Illustration



ILLUSTRATION BY  
JOHN WOODWARD

Mag Illustration for Gallery, November 24, 1937



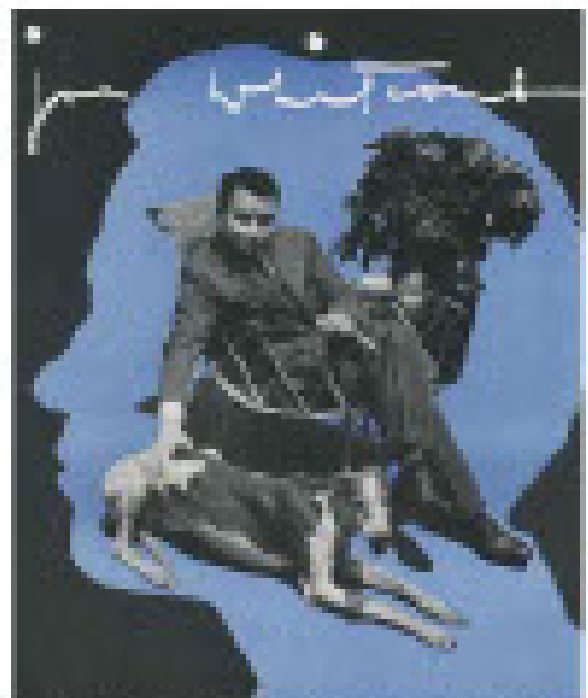
From *Illustration for Collier's, October 26, 1917*

from the major commercial magazines. It was a change of pace from his advertising work, and he enjoyed greater creative freedom than he was generally afforded by the commercial advertising art directors.

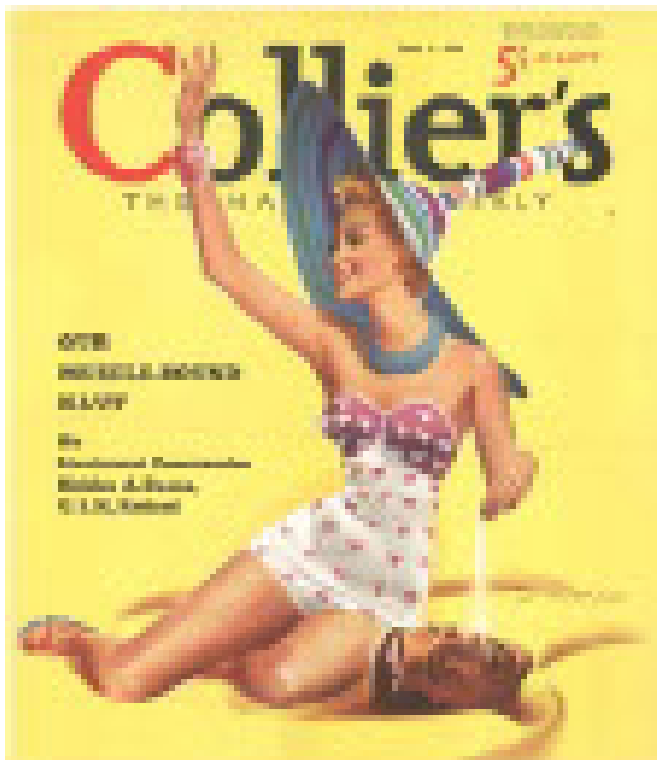
"The *1918 Collier's* gave me a crash in story illustration. It was a 'short story' so-called because the picture and all the text occupied only one page. My models were the office-building janitor and eleven-year typewriter. Almost at the same time, *Good Housekeeping* let me illustrate a story by Raymond de Landa called *Three Adverse Circumstances*, for which I did two double-page spreads in black and red. Looking at these now, I can only conclude that both magazines were out of their heads. Through some miracle I was invited to do more, which seems to prove that magazine editors are the most charitable and forgiving of men.

"In the next years I did a good deal of advertising drawing and a smaller proportion of editorial work. Nevertheless the taste is reversed. I do about four times as much story illustration as commercial work."

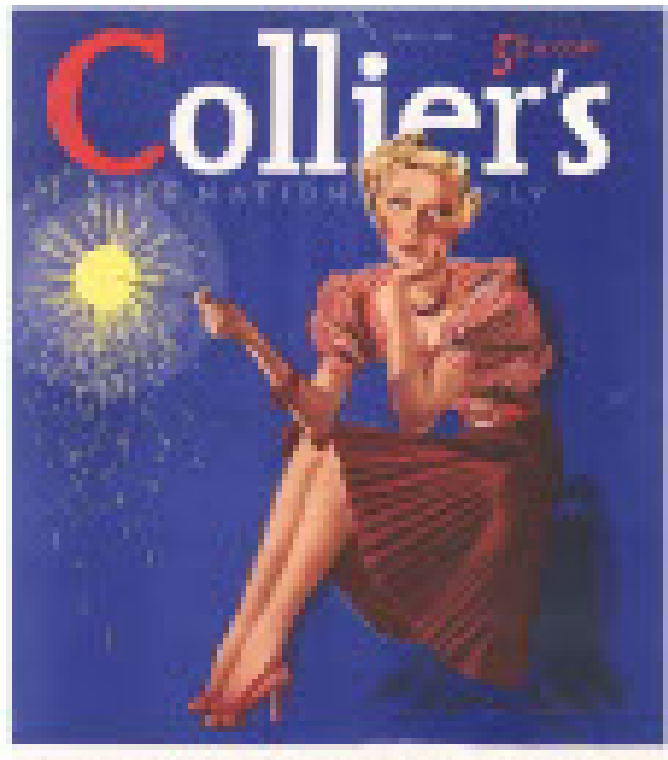
Within a few years his pictures were regularly appearing in magazines such as *Ladies' Home Journal*, *Good Housekeeping*, *Collier's*, and the *American Drawing Post*. While most of the country suffered through the Great Depression, de Witt's work was commanding thousands of dollars from *Red Book*, *Cosmopolitan*, *Air-Gifts*, and more. As his wealth increased, he began to travel, making pleasure cruises on glamorous ocean liners to Bermuda and France.



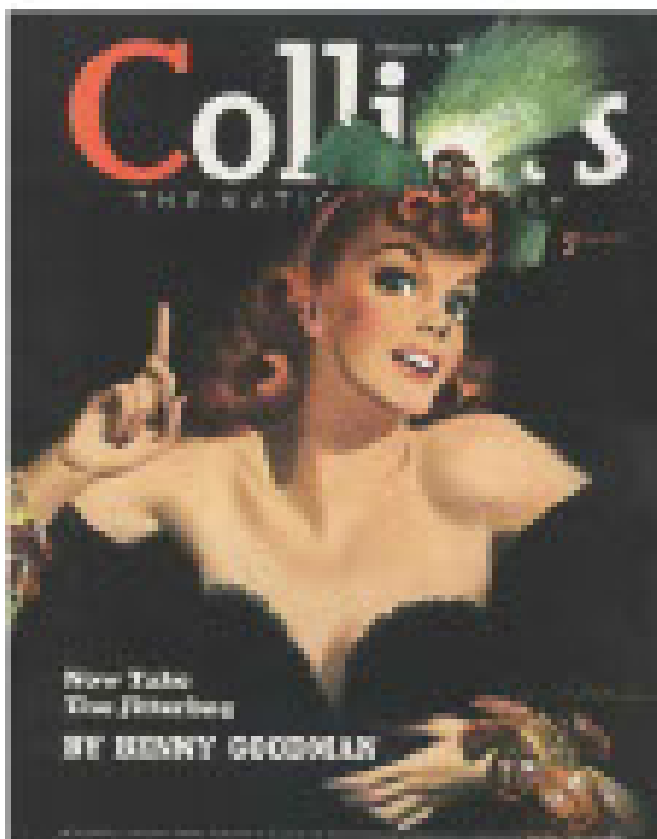
From a profile of de Witt in *Good Housekeeping, October 1929*



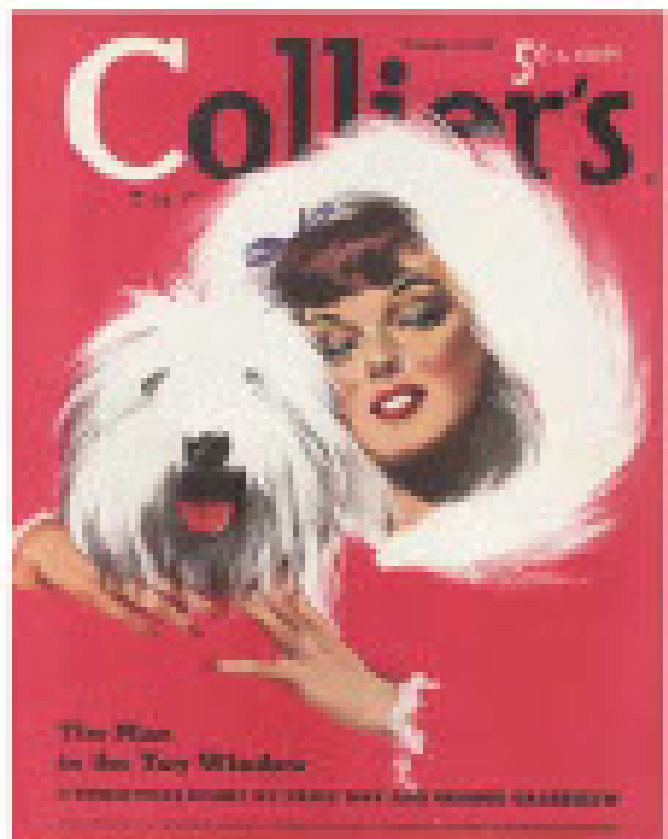
Collier's, June 11, 1949



Collier's, July 5, 1949



Collier's, February 26, 1950



Collier's, March 20, 1950



4780 COLVILLE ROAD, PUBLISHING SOCIETY, INC., JEROME, N.Y. 13787

# Collier's

May 15, 1947 5¢ A COPY

WEEKLY



**Room 515**

A Man  
Can Love  
Twice

JON WHITCOMB

BY  
ERNEST HAYDON



On May 4, 1942, Jon Whitcomb married silent film star Mary Brian at the First Baptist Church of Hollywood, California. The ceremony was a small one, attended mainly by Mrs. Brian's family and a few friends. Brian was attended by Mrs. Stuart Brown, the former piano teacher of the couple, and the best man was Harold Hicks of Palm Springs. The reception was held at the bride's home in San Fernando Valley. Unfortunately the union endured a mere six weeks, and on August 7, 1942 Brian received a divorce in Carson City, Nevada on the grounds of mental cruelty. The case was heard behind closed doors and the record was sealed. Mary Brian never spoke of her brief marriage again.

## MARY BRIAN GETS DIVORCE

### May Marriage to Jon Whitcomb Is Ended by Carson City Decree

Special to THE NEW YORK TIMES.

CARSON CITY, Nev., Aug. 7.—Mary Brian, screen actress, obtained a divorce today from John Whitcomb, a newspaper editor of



Mrs. Brian and Mr. Whitcomb were, May 4, 1942.

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Digital story illustration: Blood on the road, 18.20' x 25.20'. Image courtesy of Shelley Justice Wilson



Digital story illustration for *Dear Henry* by David Almond. Used with permission. IT's 107 design courtesy of Heritage Facilities, MA.com



**NURSEMAID TO HOLLYWOOD'S STARS** by *Illustration*

The Saturday Evening Post, August 1, 1943



**REVERENDING A NURSE** BY *Illustration* - Story by *Ben Baker*

Colliers, March 27, 1943



**JOIN THE NAVY NURSE CORPS**

APPLY AT YOUR RED CROSS RECRUITING STATION

Digital page illustration, 2021. Retrieved on August 27, 2021.  
<http://www.history.com>

**THE NICK**

On June 15, 1941, Ken Whitcomb was commissioned as a lieutenant junior grade, in the U.S. Navy. In his autobiographical notes, the illustrator wrote, "Nobody had a more miscellaneous war than I did!" He spent six weeks on minesweeper duty off the Atlantic Coast, then he was assigned to the Public Relations Department and spent almost a year in Washington in what he calls "a make-believe job," creating "exciting papers for the Navy that made the girls think that if they joined the Navy they would look like a Whitcomb piece." Finally he arranged an assignment to the Pacific and, as a combat artist, took part in the campaigns of Tinian, Saipan and Peleliu. By that time he had picked up some tropical infections and he came home for hospitalization and was discharged in 1941.

Though he had been out of the illustration business for almost three years, Whitcomb got right back to work at rebuilding his career. Cooper told him, "A dozen men are doing your sort of stuff now. I think you'd better change your approach." Whitcomb took the advice to heart and looked to himself. He began to travel more extensively, when going on location to research his illustration subjects. He also started to do more writing, including a highly popular monthly movie column, "The Location with Ken Whitcomb" for *Cosmopolitan*. His writing in particular propelled his career to an entirely different level, as his face became as well known as the many celebrities he discussed in his columns. At first he produced illustrations for these columns, but as the years rolled on and as illustration in general responded from the magazines, you would most often find Whitcomb himself appearing in photo spreads alongside the actors, posing candidly as movie stars with the stars. His profile and



Original cover illustration by Collins, March 8, 1943. Helicopter and ground crew from 428<sup>th</sup> ASW. Image courtesy of Heritage Aviation Museum



Guy Wenzel, 1954



Walt was such that on September 26, 1955, he appeared on Edward G. Robinson's *Forum* to discuss television programs—and the same episode with Duke and Duchess of Windsor.

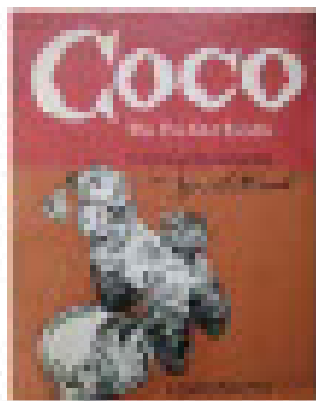
During this period you even wrote two books for children, *Tom-Tom's Christmas* and *Coco*, featuring the adventures of his people. Walt also began painting private portrait commissions.

### TALENT, HARD WORK, AND SUCCESS

"I don't think talent is something you come with at birth. It is something that evolves as you live and work. About the only thing you are born with is the capacity for lack of it for operating. Everybody has a certain confidence,

but successful artists have energy above and beyond what most people have and would be willing to invest in a job. The biggest success are the ones with absolutely unparaphable energy. They have motor inside that they've never even used. I should point out though that drive is separate from your energy level. Drive comes from a deep deprivation when you were young. Most adult people who have drive have been compensating for an early lack.

"You must have energy if you are going to be a hard worker. But you have to know where to apply that energy. You have to notice everything. I think most of my friends was the noticed and the non-noticed. If you are a noticed, your antennae are



*Coco, The Walt Disney Co. 1955*

up getting signals and letting you know how best to apply your energy.

"Working hard is more fun than not working hard. I guess you could say. Like everyone else, I find myself circumventing the difficulties of producing or making work, mostly because people like to think that it appears spontaneously. Several aspects like late hours, endless redrawing, repeated sketches, lack of sleep, wrong ideas, and difficult models are better left off the record."

When asked about the concept of selling himself, Whitcomb replied, "I think in a great many ways the accepted social behavior for children is the antithesis of being a business success. I was brought up to be a performer and not brag or boast. I had to learn to fight my own shyness. I have to force myself to go in to an art director and make those tedious claims of confidence. I'm convinced, though, that you should always bring your work in person, never send it that way. You are there at the spot to discuss any changes the client may want you to make.

"When you come in with a piece of work and say, 'This is the greatest,' it's easy for them to agree. Many people are never exposed to this idea of promoting yourself. If you don't have self-confidence, you're never going to make it. You've got to sell yourself to yourself though, before you can sell anybody else.



*Boy-Girls, 1950s*

**Collier's**  
OCTOBER 17, 1942  
25¢



A NEW  
MYSTERY NOVEL  
BY VERA CASPARY

**RING TWICE FOR LAURA**

Illustration by [unreadable]

© [unreadable]

"There is nothing you can ever, ever sell except your own personality. No art school I ever heard of ever gave anybody a personality. A personality, which is an individual's most private possession, his exclusive property, and his property alone, absolute and of his own private personal experiences, right back to the cradle. Roll all of this up into one man and you have a collection of habits, prejudices, likes, dislikes, attitudes, preferences, joys, weaknesses, strong points, charms, consciousness and a general all-over flavor that makes it a person completely different from anybody else in the world. By the time an man enrolls in an art school, this flavor is set as in concrete. He knows how to hold a brush and what kind of almost invisible to see, but the drawing that emerges on the white paper is kind of him in different forms that of the guy next to him. It has been filtered through the sieve of our made personality. It has his flavor. That is the ingredient which buyers buy and sellers sell."

When asked about the subject of originality in illustration, Whitcomb had this to say: "From the earliest days, from the beginning of my career, I have been indoctrinated with the point of view of the client. You give the guy what he wants to buy. But for the last few years clients haven't always known what they wanted to buy. They may write for color photography instead of illustrations, but color photography has limitations. I can't transcend reality for my art which breaks out."

"This period right now offers the absolute golden era for originality. If you can come up with some gonzo-like ideas are

writing for it."

Whitcomb's Whimsies seemed satisfied with his career. "Like most artists I can think of eighty million ways to do it better when I finish a picture. But you never get that chance, unless you are doing a series. All the artist can do is try to finish his series best."

"Apparently the reason my work has sold is that my view of the life around me has been something people have liked to look at."

## WORKING METHODS

Joe Whitcomb freely employed a multi-media approach in his work. He used everything from oils, watercolor, and gouache to collage, pencils, and crayons. Often in the same painting!

"I painted in oils when I was in school, but when I came to New York, everyone was working in transparent wash because that was fashionable. Later you had to do drawings in gouache or tempera."

"I was rather advanced in technique when I came to New York. I was working in collage and that's very fashionable now. I had sold a magazine cover which was a pasted-up collage and that brought me to New York. I got an assignment from the E. F. Goodrich Company and they wanted me to use the same technique. And then I got an assignment from a fashion magazine where I had to draw on actual cloth. At that point I decided that drawing was more important than these special

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techniques. I think you should use the medium that best suits what you, personally, want to say. For example, I have begun working in oil because I do so many portraits. Now I do everything in oil because I enjoy the medium."

Regardless of his media or techniques, Whitworth had very specific ideas on the notion of "style."

"You don't develop a style. A style descends upon you. After thousands of attempts to do something, a style evolves. It isn't something you develop. You don't have any control in the matter. To take another example, after you play the piano for a while you develop a style that both your friends and your enemies can recognize.

"If you do anything consistently you develop a kind of originality, but you aren't conscious of originality when you first start playing the piano or drawing pictures. People gradually acquire style, an individual way of working. Of course, being too original can be a disadvantage. Clients associate a certain style with you and are reluctant to let you try something else."

In his famous Artistic School course (Whitworth was a founding member of the faculty), the artist advocated making story manuscripts these times: the first time for entertainment; the second for making detailed notes on places and characters; and finally to double check any facts he mixed

the first two times. His father advised students to think of the story in cinematic terms, to imagine how it might appear on a movie screen. He always emphasized that the illustration's primary use was as a selling device for the story. He advised students to "never give the story away. A picture can explain or even elaborate on author's original material, but it must never spoil the surprise." An illustration could function in one of three ways: it could show a specific incident from the story; it could provide a logical extension of the text, or it could set the tone of the story without referring to specific scenes.

Whitworth seemed to prefer creating visual problems, conveying the story without being a slave to the finer details of plot and characterization. He liked "to find the characters down to a number I can handle," and he relied on facial expressions and poses to convey his message. While the stories he was assigned to illustrate were often disarmingly similar, his cool, lady-inventive mind allowed him to find unexpected creative solutions.

He worked up his advertising approach in a piece in *The Saturday Evening Post*, published in mid-1942, saying that whether the client was a tire manufacturer or a cosmetics firm, the product always had the "same phosphorescence, same alluring opaqueness, there is nothing else."

For the First Time—The Real Judith Caplan Story

REVEALS THE TRUTH ABOUT THE

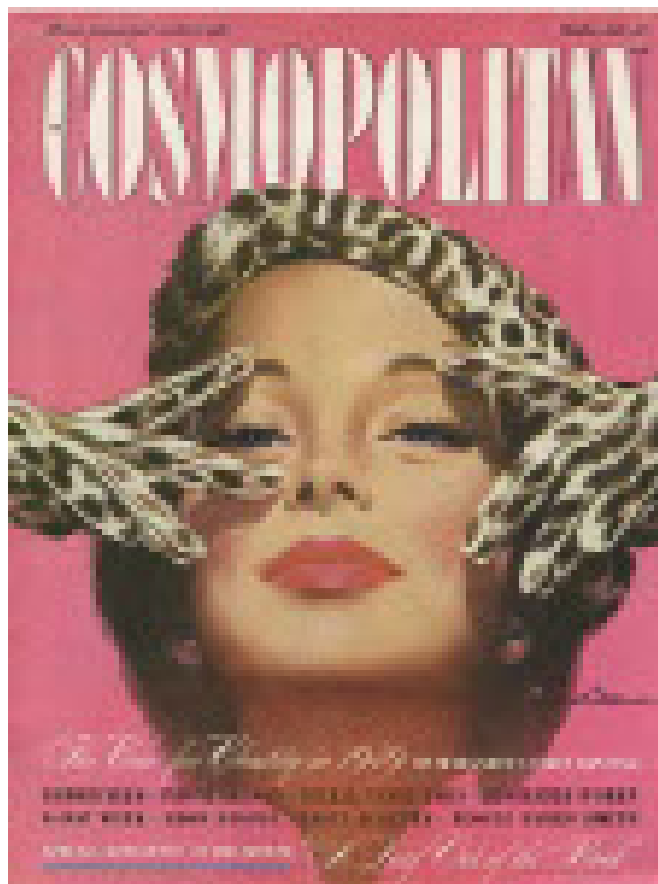
# COSMOPOLITAN

JULY, 1966 • 33¢

*The new*  
"Mr. Blandings"  
*Novel*

Illustration by 1966

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Cosmopolitan, October 1945

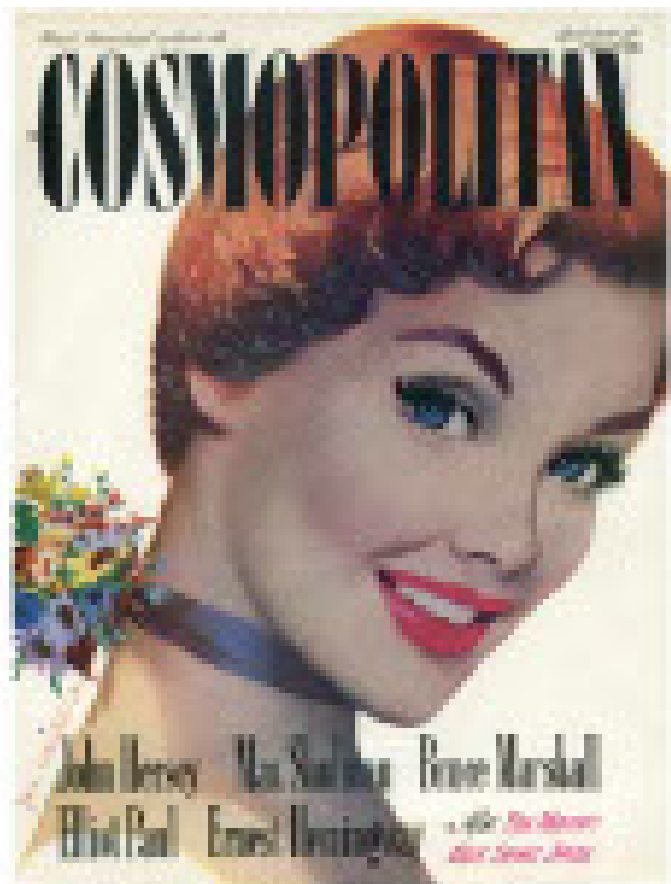
### THE CAMERA, MODELS, AND MOVIE STARS

In his Famous Artists School course book, Whitcomb wrote, "The camera is an indispensable tool in commercial art, but for those who misunderstand its use, it can also be abused. A single lens, focusing an image on a photographic medium, does not receive the same message as a human eye. In this respect, every photograph is a lie, and all cameras are liars." Whitcomb appreciated the advantages of photography, but he also knew when to call in the models.

Regarding his models, Whitcomb had this to say: "As far as models go, the most useful ones to use when you are illustrating fiction are the girls who have no private lives to get in the way of your own interpolations."

In the introduction to his book *All About Girls*, Whitcomb revealed that he concentrated the most on people's faces. "The noses are long, thin, dark, and the settings where they were written are as unobtrusional now as cigarette smoke, but the popular ideal that is evident in bright, anxious phrases. Like most people in my line, I don't really forget a face."

"Everyone has his own idea of how people look. I don't suppose anybody sees a face the way another person would. The pictures I do represent my personal view, not somebody else's. You want girls who aren't characters. Before the illustrator used photography in his research, every artist tended to do the same girl over and over. It was his dream girl. I suppose I like that if I were left to my own devices.



Cosmopolitan, April 1939

"A photographer would choose a model for quite another reason. A good photographer's model must have a certain identity. I think it's always fun to get a well-known model like Fay Parker to model."

"Portraits are supposed to 'look within,' but in my opinion very few people have an interior significantly different from the outside package. I have been proved wrong, of course. Occasionally I have run across girls who look like movie stars, but who were murder underneath. And there are also girls who are wholesome-looking but who are real scamps."

"How girls can continue to get better-looking every year is one of the Facts of Life I shall never understand. But they do, so any story illustrators will tell you."

Models had their drawbacks, though. A 1939 newspaper profile of Whitcomb questioned a saying, "I once heard that I'm a miniature product because... I have to be wardrobe mistress, arrange the compositions, pose the models, run out the sandwiches, call for them [his models] at the railroad station, and answer the telephone."

More of a disruption was the fact that many of his models went to Hollywood to live as a result of their exposure in Whitcomb's high-profile magazine illustrations. Some, including Susan Hayward, left at important times. Hayward had been posing for a serial Whitcomb was illustrating, and when he could find no adequate replacement he made a trip to California to finish some of his sketches. From that time



Boy Illustration, 1968



Boy Illustration, 1968



Boy Illustration, 1968



Boy Illustration, 1968





May, Illustration 1938

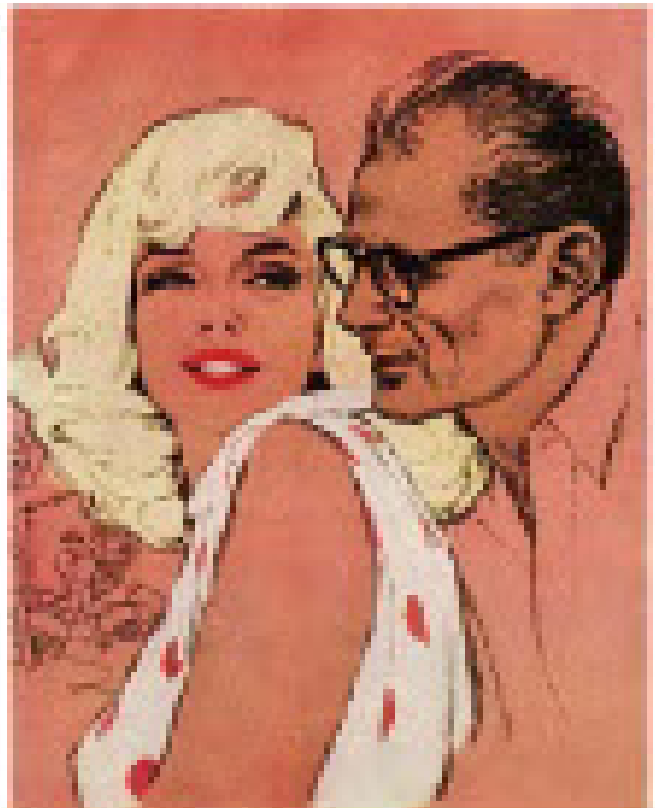
[1938]-revised. Whitcomb was a lion with Hollywood.

He spoke about illustrating movie stars. "Movie stars are another matter. They know precisely how they want to look to the public. When I did a series on Hollywood stars for *Cosmopolitan*, my purpose was to reinforce the image the public already had of these stars. I was attempting to put up their corporate movie-star images, so to speak.

"So, the hardest stars to draw are the ones with the least character in their faces. The easy ones are girls like Natalie Wood. She always looks like Natalie Wood. Elizabeth Taylor is easy to draw. I was always so disappointed [with Marilyn Monroe] by the time she arrived for the sitting that I wouldn't say it was easy. But she had strong ideas about what she looked like. She knew all she had to do was throw her head back and moister her lips and half-close her eyes. Then she would be in the right pose. Some stars are like that. They know exactly how they should look. Jean Crawford is the prime example. She can tell when the light is right and when the camera angle is wrong. Marlene Dietrich is another who has this sense of breadth and how she looks."

## FASHION

Among the many qualities of a fine Whitcomb illustration, the one that stands out the most is the artist's sense of fashion. He took great pride in his ability to stay on top of fashion and design trends, and he took great pains to stay as far ahead of the pack as possible. Published in the *Society of Illustrators Bulletin* at the time of his death in 1938, he was quoted saying, "About the time I put on long pants I developed an interest



May, Illustration 1938

for antiques. This particular prejudice extends to anything older than ten or six months. I admit new hats, new dresses, new outfits are, new plays, and new gadgets. Fate has played a dirty trick on me, because I was obviously intended to be Raymond Lewis, the industrial designer."

Whitcomb had this to say about fashion in illustration. "To one seriously concerned with modern illustration, an ignominious style, whether in clothes, furniture, architecture, landscape



From *Which-Which* (1938) book drawing



Illustration: *Illustration* by *Whitcomb*, 1951. *Illustration* by *Whitcomb*, 1951. *Illustration* by *Whitcomb*, 1951. *Illustration* by *Whitcomb*, 1951. *Illustration* by *Whitcomb*, 1951. *Illustration* by *Whitcomb*, 1951.

gathering, or picture framing. Every year one of these gets a thorough overhaul and illustrators have to start fresh. You have to keep up-to-date if your work is to have a contemporary look.

"You have to try to guess the trend that's coming up.

"Since magazines publish six to six months ahead of publication anything can happen a public taste between the time you turn in your illustration and the magazine hits the newsstands. Industry is spot future trends by looking at what is in the popular magazines. Of course I have my own preferences when I look at a picture. So does everybody. I don't always like the new trend. However, you can't do anything about that. For example, I never liked the beehive hairdo but it was very popular.

"I have worked out one formula which may help a beginner forecast trends. First you must know what the public is beginning to like. Then you analyze what you are beginning to like. Next you decide what you and the public both like. Imagine, finally, what you would like even more. You may be on the back of a trend.

"...Fashion personalities influence fashions and beauty trends. After Mrs. Kennedy became the First Lady, her style of dressing, her way of going without a hat, set a style trend. If you want to know the hairdos and dress designs that are going to be popular in a few months, you should be aware of what of the sitting public figures like.

"Take a lot of interest so that I will convey about as possible to projecting the right image. I'm as specific as I can be and not just about the American look. I once illustrated a story about a French exchange student and I wasn't sure what she would look like. I called the model agency and asked them if they had anybody who looked like a French exchange student. They had a French model who had just arrived to work for them.

She came to the studio and I watched her and we had a long talk about what they were wearing in Paris that spring and how the hair styles over there were changing. I had to go to Paris to see the collections. This way I was very much ahead of the fashion market in America. I know Jacques Lath well, and Jean Dessau."

### MAKING A PICTURE

After reading over the manuscript a number of times, Whitcomb would make dozens of preliminary sketches. Choosing the best ideas from these thousands, he would make more refined drawings.

Like many professional illustrators in the 1950s, Whitcomb drew these sketches directly from models. In the years rolled on and the number of assignments grew, he began to work with photography to speed the process. Because he worked around-the-clock, access to these tools, Whitcomb found it more and more efficient to draw and develop his own photographs. He maintained a fully equipped, professional-quality darkroom in his studio.

Using his preliminary sketches and model photographs as guides, Whitcomb would transfer his drawings to illustration board. He used a Rubylithon copier machine for this, and he generally worked at close to reproduction size. The copier allowed him to make quick changes to composition, cropping, and the scale of the figures.

With a pencil drawing established on the board, Whitcomb would set up to work. He went to the famous Artista School across town. "I paint using dyes, which stretch pretty long. Everything in my studio is set up so things can be whipped around easily into whatever arrangements make things most accessible."



Illustration 20: *Wendell and Wilma in Introspection*, March 1959



Illustration 21: The regular view of a male character's face presented in the *Parasite* film, March 1959





## How to Draw a Beautiful Face

How Whitcomb's skill enabled him to draw the faces of people that were dead.



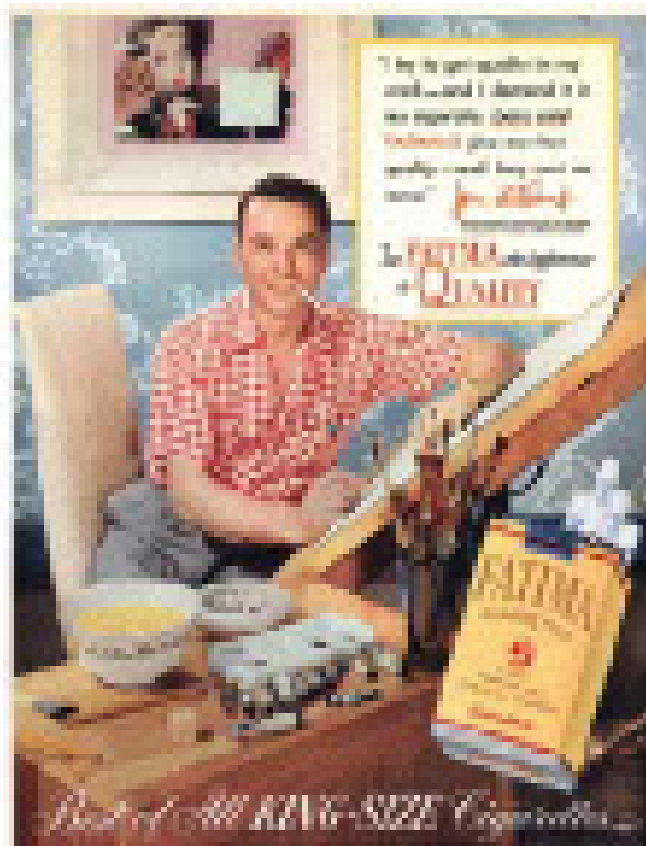
**F**aces are the most important part of a drawing, and the most difficult to draw. The artist must understand the anatomy of the face, and the way light and shadow fall on it. He must also have a good sense of proportion and perspective. The artist must be able to draw the face from any angle, and to draw it with a variety of expressions. The artist must also be able to draw the face of a person who is dead.

An article by the Whitcomb for *Congressman*, August 1934

The drawing board was flooded with light from the glass end-wall of his studio, through which he could view his well-tended garden. Tonight he kept his DeSoto artist's about, stocked with materials. For paints he used white-enameled "bakers' trays" procured from the hardware store. To maintain an amply supply of clean water he kept four glass laboratory beakers nested in a large round glass container.

He would begin each painting by applying washes of the primary tones using Winsor & Newton watercolor and gouache pigments. He was also worked with paints directly from the tube, with little mixing, to maintain brilliancy, since color its original and collective hues, greens and watercolor pigments can fade considerably over time. The artist wrote, "Since my work is reproduced by the engraver as soon as I can finish painting it and has little, if any, value afterwards, I pay no attention to the lasting quality of pigments."

Whitcomb liked to establish his darks first, and he worked all over the drawing at once, which helped him to balance the mid-tones. Despite his reluctance to mix colors, the subtle flesh tones could not come straight from a tube. To avoid running out of a color, Whitcomb was careful to mix more than he needed to cover the major areas of the figures—then, when the time came to add highlights and shadows, he had plenty to mix with white and with the darker color. Most of Whitcomb's illustrations were of people—specifically their faces—as head highlights were important. He mastered "Brown White," which was gouache-based, and "Dough White" which was water-based, for this purpose.



Whitcomb appears in an advertisement for PETA cigarettes, 1936



Whitcomb's tools and palette on work table, circa 1934

Known applications of color. Whitcomb sprayed his face, usually Gumbacher Pearl Fixative, which he applied with an airbrush. This prevented smearing, smudging, and bleeding, and it allowed corrections to be localized. Whitcomb's originals show a variety of textures, from the most transparent washes to thick, impasto passages. For the latter, he was



Cosmopolitan, November 1954.



Tom Whitcomb and Betty White read Cosmopolitan, 1954.

not seem to adding white matter to thicken the neurons. Regarding his brushes, Whitcomb wrote in the *European Artist* titled career book, "I am not very particular about brushes, although I like them when they are new and have their success as the point has been set."

In the last stages of an illustration, Whitcomb's final touches were carefully applied with pencil, crayon, or pastel. In order to ensure proper adherence, he often utilized a writing agent in the last watercolor areas, and before painting fine details, he used very fine steel wool to minimize the tooth of the surface.

As soon as a picture was finished, he would usually deliver it to the art director personally. He was notoriously practical, and rarely if ever missed a deadline. A *Good Illustrating* profile in 1949 explained, "The key to the achievement he felt in missing a deadline is more that the labor involved in meeting it."

### WHITCOMB'S STUDIOS

Henry Fox wrote that Whitcomb "... must illustrate three stories, write and picture a gossip column, and paint a magazine cover or several advertising illustrations every month." Because of his hectic schedule, both in his illustration business and in his pursuit of other interests, Whitcomb found it essential to have a carefully thought-out studio, and to be well-organized in every aspect of his professional life.



Tom Whitcomb's house in Danvers, Connecticut, 1954.

Whitcomb's home and studio at 4 Clark Road, in Danvers, Connecticut, was an extension of his personality. It was completely modern, supplied with sun-locks and perches, and equipped with every up-to-date household gadget of the day. If any aspect of his set-up needed adjustment, he'd call in a contractor to make it right.

Among the many advantages of his location were an easy rail commute to midtown New York, and an abundance of open space which he could handle his multi-faceted career. All that he did was up to the minute style and luxurious comfort.

The studio was the hub of the house. It was a large 20 by 40 feet, and from the photos published in an *American Artist* magazine profile we can see it had the appearance of a contemporary living room. His coat and DeWane silver stood at the



John Whitcomb in his home studio, 1930s

his wall, where a giant glassed wall featured a hillside with trees. The outside living wall was dominated by a large fireplace of granite slabs, raised on a long platform of the same material. There was a trough in the chimney filled with fresh flowers drawn from his garden, upon which pin-lights of varying colors were focused, depending upon his mood. On the wood-paneled opposite wall was an accordion screen behind which was the office of Whitcomb's secretary, a storeroom, and a fully equipped darkroom. He also had apparatuses for short breaks from his painting.

While his studio and home were quite beautiful, Whitcomb married women posing against his back wall. He maintained a hectic schedule, working 10 to 18 hours a day, often seven days a week. His life revolved around the careful management of deadlines. He had a photographically enlarged *Forbes* calendar posted prominently. Deadlines were scrupulously monitored by Whitcomb and his secretary, using a set of oil-included markers.

In addition to his home studio, he also maintained a fully equipped studio at the Cooper office in New York. According to fellow illustrator Joe Benckel, "...in the 1930s time, John Whitcomb had this incredible place. He put in dark mahogany cupboards and these beautiful deep dark oak tables. . . It was so beautiful, and he never used it. He would come in every couple of weeks or so, bring his jobs, put them in the ball pen, do a little correction or something, and take off again for Connecticut. Behind this real Hollywood house up in Danvers."

Another Cooper alumna, Fred Brackley, remembered, "John was the glamour boy of the studio, kind of about a little distant." Illustrator Bernard D'Amico added, "He led a very private life. He was a part owner of the studio, sort of a silent partner. He came in like a celebrity. . . he walked in, picked up his work, and held disappear before we knew it. He was a very nice guy when he wanted to be. . . if he didn't like you, he would turn you in, and you died."



John Whitcomb's home studio, 1930s

## WHITCOMB'S LEGACY

During his life John Whitcomb was tremendously successful financially, and was widely imitated by other illustrators, yet he was often seen less as an artist and more as a media personality. He wasn't seen as an "artist's artist" like a Robert Fawcett, or even a Norman Rockwell. His glamorous "movie star" image got in the way. Despite this perception, Whitcomb was actually instrumental in helping to create two legendary institutions that changed the illustration industry: between the Charles E. Cooper Studio, and the Famous Artists School. His leadership and influence at Cooper reached across all his low-artist-directly and the lessons and examples of his work shown in the Famous Artists School course books (the best-seller mail correspondence art school in the world) influenced untold thousands of art students.

In 1981, the Society of Illustrators presented an exhibition of 40 original illustrations from the Cooper studio, drawn from both private and museum collections. As part of the public-



Reprint copy/Reproduction Request, December 1958 Photograph courtesy of Blochstein-Rosen Inc.





Digital cover illustration by Whitehead, September 1988 issue (cover, 12.7" x 11.7", image courtesy of Heritage Auctions, 8/2/2017)

by surrounding the exhibit, Whitcomb issued these remarks: "There was probably never a shop like Cooper anywhere anytime. At its prime (the 1940s and '50s) about 70 temperamental (various sizes, slanted, pointed, pointed, glued, raised, and squared with collars). A good time was had by all, and the all included people who turned into the famous and high-priced Cole Whitcomb, Joe Bonley, Wally Richards, Steve DeLama, and dozens of other men-gorgeous-to-mention. It was competitive. It was a time for flowering. It was in design, now however intelligent or a copy of abstractism, or the last five minutes of a Cooper's model."

"Some of these models later turned into the famous and high-priced fashion world, Yve Johnson, Janine Ross, and Susan Hayward. Her boys were everything. Deadlines were everything. It was possible (we were all so young) to work long hours without sleep, even all night, even two nights in a row. Naturally as a result of this policy not all of us are alive today. The survivors salute you and hope that as these examples of the Cooper product celebrate our past, they will stimulate your brain and inspire even greater creations."

The late illustrator and art instructor Barbara Bonley once wrote to Neil Peay (of the *Artists' Inspiration* blog), "I believe his abilities and skills are undisputed today. He could draw! He made people look the way he wanted them to. He designed their gorgeous clothes. No one, even if they wanted to, could make eyes sparkle, lips as moist, and hair shine quite as much as did Whitcomb. His technique in watercolor and his brushwork were amazing fluid, controlled, and varied."

His portrayal of women date more than those of many other illustrators, probably because of their almost exaggerated glamour. When he painted a housewife, she wore white-bra, her apron, her hair was styled, and the flowers in her hair were fresh. But how he could paint!

In 1986 Jan Whitcomb moved to Redwood City, a cultural suburb just south of San Francisco. He died at the age of 41 in Monte Park, California on April 17, 1988. ♦

—by Daniel Szymanski, 2017

I want to take this opportunity to thank Dan Whitehead, who graciously provided me with access to his Whitcomb's personal box about the flipping through hundreds of his illustrations was a revelation, and I only wish I could have included more of them in this article. Thanks also to the San Diego Museum of American Art for access to their box about and to Heritage Auctions, and Illustration House, for providing photographs of Cooper artwork. Special thanks to David DeLama for research assistance.

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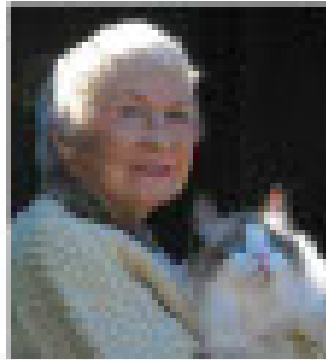
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Sheila Beckett, 78

# The Art of Sheilah Beckett

by Leif Peng

On a sunny day in early April, 2018, I spent a delightful hour on the phone with a remarkable lady named Sheilah Beckett. Sheilah is 90 years old. Born in Vancouver, British Columbia, Canada in 1928, Sheilah Beckett always loved to draw. She doesn't recall being inspired by the "Sunday Evening" or any specific illustrators from her childhood, but she does remember loving the artwork in her children's books and that those illustrations made a big impression on her.

As a child of the Great Depression, Sheilah never attended art school...she was strictly self-taught. She does credit one particular teacher who, Sheilah says, "Was a teacher, and gave students a wonderful grounding in art and good taste and applied it to bring" Sheilah's first job after high school was creating advertising artwork for a Portland area department store, The Dept. Store Co. From there she quickly moved on to Los Angeles and landed a contract to illustrate a series of Gilbert & Sullivan books.

"I went to England," Sheilah says, "to catch up with the Gilbert & Sullivan Plays...for real ones...and I followed them around during their summer seasons. I did those books...and then the war came." Because paper was needed for the war effort, what had originally been planned as a six book series became three books instead.

"The war was just looming when I left," explains Sheilah. "The young men I'd met were sent to army camps for further training."

She shudders at the memories, "I came back on a ship called *The American Dreamer*. There were 27 passengers on board and I didn't see a single soul until we arrived in Boston. We were hit by a hurricane that encompassed the whole Atlantic. It went on for days and days. So the only person I saw on the way across was the Captain, who," she says with a tone of reverence, "was a seaman. He was a hero and would later become a prisoner of the Japanese in the Pacific War."

Sheilah finally landed in New York where she managed to secure an artist representative. That rep found Sheilah some work illustrating children's books.

Most importantly, it was during those early days in New York that Sheilah met the man who would become her husband, another illustrator named J. Frederick Smith (profiled in *Illustration 41*). She also connected with a friend from Portland who told her about an art studio where she should try to secure a position...an art studio owned by one Charles E. Cooper.

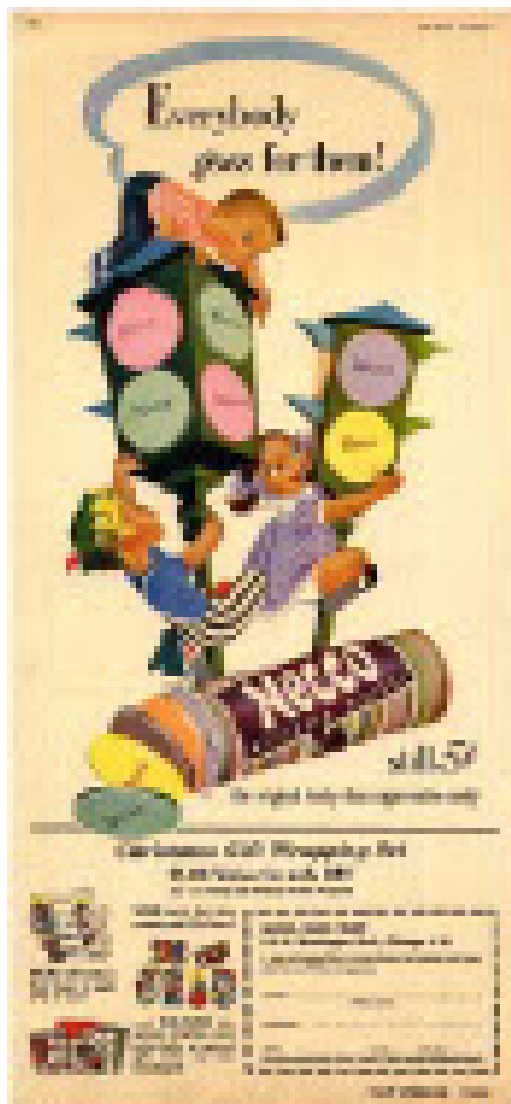


Beckett Beckettized her husband in *Franklin Dells*, 1950s.

## THE COOPER STUDIO DAYS

Sheilah Beckett recounts for me how she came to join the Charles E. Cooper





Advertisement for Cooper Studio, *Artists Magazine*, December 1942



Advertisement for Cooper Studio Ltd., *Artists Magazine*, December 1942

studio during the early days of her illustration career. "I had a friend from Portland, Oregon, who worked at the Cooper studio," she explains, "so I knew about it... and I went to see Chuck to ask what to do should I get a representative or what. I knew that until then Cooper's was a men's studio—they only had male artists. Chuck looked at my work and said, 'Come and work here.' That was not what I expected. I was so surprised I almost burst out crying. I was the first woman Chuck ever took on. Edith, Chuck's secretary said, 'Don't cry for goodness sake, he loves that!'"

Schell began working as an illustrator immediately. "I had my own work doing children's books, and I went on whatever else Chuck got me. The salaries were great."

Describing her work space at Cooper's, she says, "I had a very small, very nice studio right next to Chuck's office. Every person there had his own room. It was just the most ideal situation for an artist. Just hours to work for a kind, understanding man, to have all my work tools supplied, and to be in surroundings with congenial artists who made Cooper's an inspiring place to work."

#### Illustration

Schell seems to have had some steady accounts through Cooper's—for Whitman's Chocolates and Necco Wafers at the very least—but she says she didn't get a lot of advertising assignments. The advertising art paid comparatively well, but, "I loved doing Christmas cards and I loved doing children's books... and I was busy with that."

When I ask Schell about her Necco Wafers ads she says with great emphasis, "Oh, they're awful! The drawing is so... so... I don't know..." she chuckles. "It isn't very great." I assure her that they were wonderful and much admired by those of us who enjoy seeing her work.

Checking through some of my old New York Art Directors Annuals for Cooper Studio ads, I made a couple of interesting discoveries.

In the ad from 1942, Schell is not yet listed as a Cooper artist—but her husband, I. Frederick Smith is. When we spoke on the phone Schell's remembered them both being expected elsewhere for a short time before they moved up to Cooper's. This ad seems to indicate that Smith moved there first before being drafted into the Army in 1943.



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- POOR LITTLE
- BOB BARRER
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### ENTERTAINMENT

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The next volume I own is from 1946. This time, both Shields and Frederick are listed in the Cooper studio ad books. But because of the gap in my collection, I can't say for sure what year Shields started the studio. Also curious is that even in the '42 ad book women are listed. Edith Lawthers, Sally Quinn, Roberts Stephenson and Mary Tucker are names I've never come across before. Shields explained to me that these ladies were all office workers.

By the 1950s, illustrated advertisements were becoming a rarity in the magazine due to the rise of color photography and television. One of Shields' ads appeared in a 1958 issue of the Saturday Evening Post.

She commented, "When television came in, that really made things difficult... there wasn't as much illustration work. Even in advertising there wasn't as much, or business at Cooper's picked out. I worked with Chuck Cooper until he died... after that Cooper's was no more. But it was such a wonderful place with such wonderful people... very creative people!"

#### CONTACT MAGAZINE

Shields' husband, J. Frederick Smith, was also an illustrator during the '40s and '50s.

Smith had a good client in Esquire magazine publisher David Smart. Shields explains that this relationship resulted



Joe, Shields, and Sam. High Island, 1944

her getting the opportunity to do a cover for Esquire. "David Smart and Cooper were connected—they were from the same publisher and the art director at Cooper was my work and began giving me assignments."

Based on the date of the cover (1945) this was during a time when Shields and Fred were both at Cooper's.

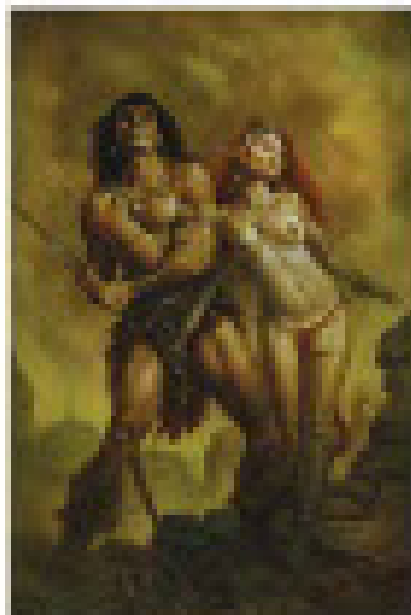
"We were bringing the cover of *Maskette* and I would put the baby and the artwork in the baggy and walk it over to the studio," she recalls with a chuckle. But around 1950-'51 the couple decided to move out of town to the countryside. They didn't move to the artist's haven of Yonkers, but Westchester, where "Tillie Cooper studio artists" Joe

Bowler was real, Joe DeMatos was real, and Coley Williams and his family were here for years and we saw them constantly."

If Shields' work up until this point in her career isn't already lovely enough, it's clear that during the early-to-mid '50s she really began to establish her style. You can begin to see it fermenting in examples from the December 1953 issue of *Esquire*.

Shields says she always loved drawing children's books and baby tales and it's evident that she was meant to do work of that type. Her clean, appealing style and sense of whimsy is perfectly suited for that sort of subject matter.

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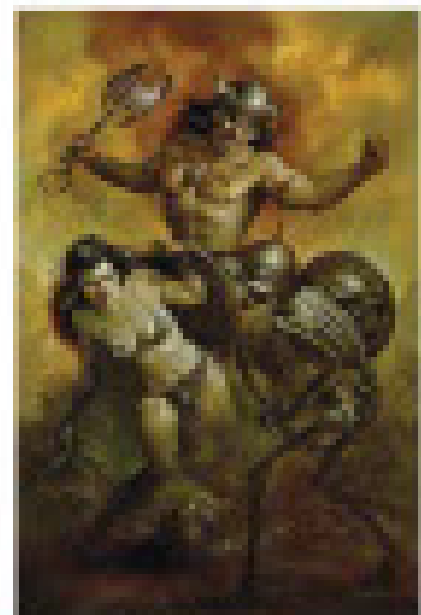
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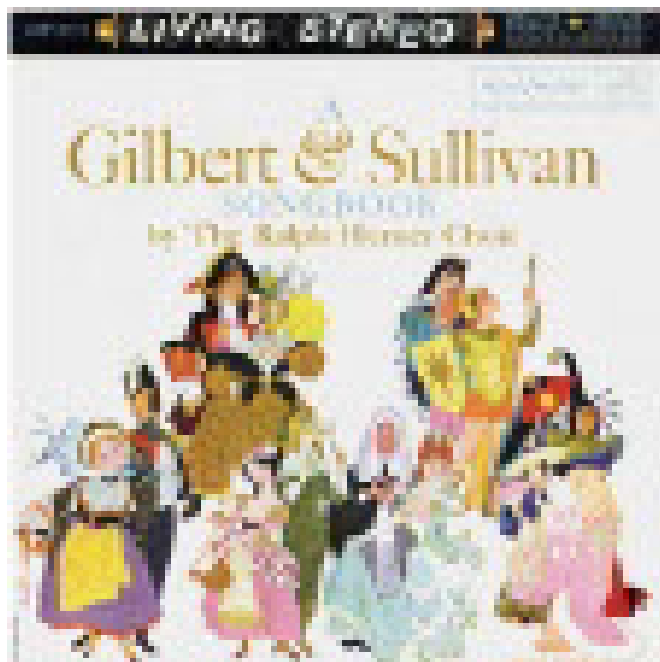
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THE WEDDING DRESS  
Illustration by Shields



Book cover (pencil illustration, 2006)



Book cover (pencil illustration, 2006)

I asked if she was looking at the work of any other children's book illustrators of the time for inspiration, like the popular Golden Books artists of the '50s—Art Sinden, the Frazers, etc.—but Sheila replied, "I admired them for their individual styles, but I work so very differently." I think it shows in her work. Sheila only recalls doing a couple of assignments for Golden Books, most of her projects came from other publishers. "It wasn't dependable," she emphasizes, "but you know, I kept busy all the time!"

#### GREETING CARDS, PAPERBACKS, AND "EMERGING MARKETS"

Sheila Beckett recalled, "When television came along, that really made things difficult, you know. There wasn't as much illustration, even in advertising."

Like many other illustrators, Sheila had to find clients outside the traditional magazine and advertising industries. Sheila began producing some paperback and record album covers. While these projects weren't exactly a raving lot for the artist, they also weren't a major component of her various career income.

By contrast, one of Sheila's long-running clients was American Artist Group-producing cards.

"The change in magazines didn't affect the market for children's books and it didn't affect greeting cards," Sheila explains. "Everything was booming, but American Artists went on for years and years until the price of stamps went up so much. That destroyed their business."

When I told Sheila I had been completely unaware of that



Book cover, Golden Books, 1958

aspect of her career, she replied, "The dear maids that I've done five hospital maids, one community center, and a church. What I do is, my son sets up a four by eight foot panel, and then I paint the panels and then they put them together. One really huge one at a hospital I worked on for two years! (Only going once a week though.) But that was on the wall—that was flat!" she remembered fondly. "The little patients often watched as I worked, some in their parents' arms. It helped them pass the time."


When I expressed my amazement at her accomplishment and say, "Wow! So you were like *Madame Tallyho*?" Sheila had a good laugh and corrected me, "On the wall—not on the ceiling!" she added. "I also created a series of life-sized paper mache figures I called *The Art of the History Inn* churches in Tarrytown, New York."

#### A FAIRY TALE CHORUS

Recently there was a show at the Busch (Fruit Library in Baltimore, Maryland called *Golden Legacy 60 Years of Golden Books*. Some of Sheila Beckett's originals were included in the exhibition. A title card provided a glimpse into the life and motivation of the artist. It read in part:

Ms. Beckett...vividly remembered a story tale book from [her childhood] with a beautiful illustration of a prince and princess. She wrote, "It would be lovely if some child remembered an illustration of mine so vividly and with as much love. I always think of small persons studying



A vintage illustration in a classic American style. A man in a white short-sleeved shirt and brown trousers is seated, holding a large, fluffy white dog. A woman in a blue dress and a white knit hat is seated next to him, also holding the dog. The background is a simple, light-colored wall with a wooden pillar on the left.

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Wanda illustration by Christopher (not John) Knowlton, 1899



By 1900, Bennett, sculpture



A Wanda illustration from Pinard text



A Whimsical Night's Dream. Everett Art.



Original Illustration for Hans White, New York, London News, 1918



Digital Illustration for *Sleeping Beauty* Feature Film, 1959



Digital Illustration for *Snow White and the Seven Dwarfs*, 1937



Digital Illustration for *The Little Mermaid* Feature Film, 1989



Original illustration by Gene White. Reno, 1998.



Original Illustration for *Centennial*, 1876



Original Illustration for *Centennial*, 1876

Si Illustration



Original illustration for Catechism, 1874



Reproduction illustration for the paperback First Book of Catechism, 1884



Original illustration for Catechism, 1874



Original Illustration for *Wishes, Wishes and Aids*, 1999



Original Illustration for *The Little Princess*, 1999



Original Illustration for *Beauty and the Beast*, 1999





Digital Illustration by Lilli Kuehlingmeier, 1999



Digital Illustration by Lilli Kuehlingmeier, 1999



Digital Illustration by Lilli Kuehlingmeier, 1999



Digital illustration by My Photos (Michele) from Dreamstime.com, 2017

St. Illustration

...each detail of a picture as I work, so I try to put plenty in to be discovered!

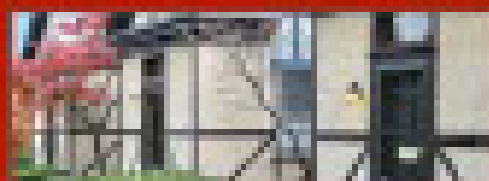
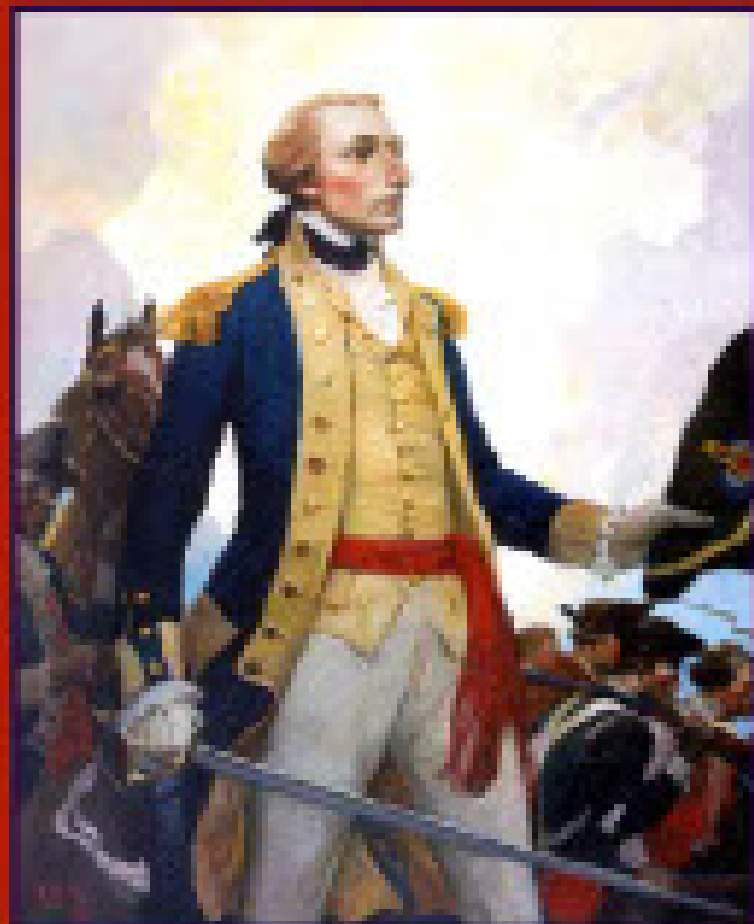
I had really only been aware of Sheila Roberts as one of the many talented advertising illustrators who worked at the Charles E. Cooper studio during the 40s and 50s... but advertising, paperbacks, social affairs and all the rest had only been a sideline for the artist. The true constant of Sheila Roberts' varied career was her tremendous love for creating happy tale pictures and children's stories.

Early on in our conversation Sheila had talked about how when she first considered approaching Charles Cooper about a job, she knew "Cooper's was a man's studio." I asked her if being a woman had caused any negative connotations for her professionally at the time, either for clients or among her peers. She smiled as it did not. "I didn't have that feeling," she said.

Speaking specifically about her storybook work she said, "Publishers didn't care if [the artist] was a man or a woman," but she qualified her thought and added, "I don't think the prices for storybook work would keep a man very well though. I had to do an awful lot of books to make a living."



© copyrighted illustration, 1980s



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## LAFAYETTE

Frank E. Schoonover  
(1877 - 1972)

Oil on canvas, 36" x 29", 1925

Cover: Lafayette

by Lucy Foster Madison

Perse Publishing, 1925

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23

Digital Illustration for The Brothers of Manu (© 2011, Digital)



25

Digital Illustration for The Brothers of Manu (© 2011, Digital)



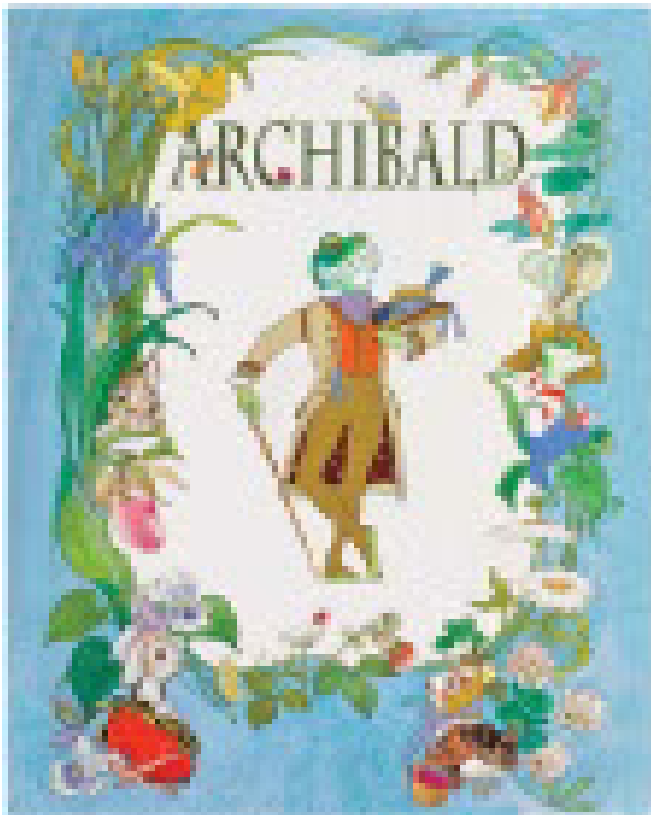
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Digital Illustration for The Brothers of Manu (© 2011, Digital)



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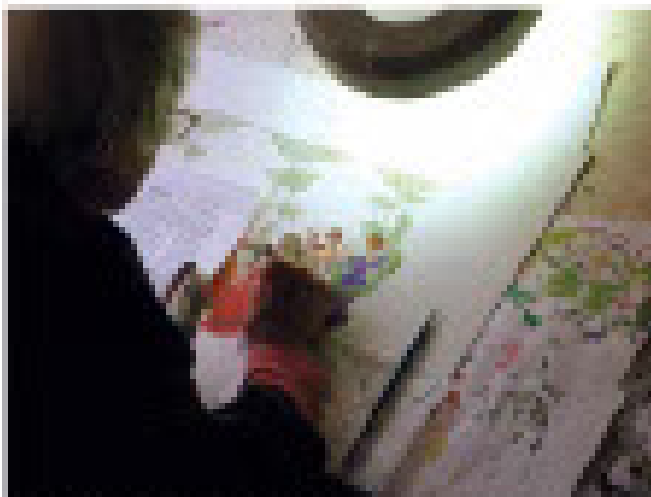
Digital Illustration for The Brothers of Manu (© 2011, Digital)



Digital Illustration for Archibald, a new beginning



Digital Illustration for Archibald, a new beginning



Book cover or endpaper piece from *My Honey Potatoes*

Sheikh explained, "When you do children's books, they'll give you a very small amount...but then they always say, 'but you'll get royalties.' But the thing is, a lot of these books will be displayed on a spinner rack...and they always need space on that rack for new books. Usually your books would get taken off the rack every two years—or the royalties never really get going."

If there was an up-side to this dilemma, it is that we have had the benefit of enjoying Sheikh Rickett's remarkable output over the many years of her career. And she shows no signs of stopping any time soon! With the help of her son, Sam

Smith, Sheikh has ventured into the field of print-on-demand self-publishing. Her book, *The Six Wives of Henry the 1st* is available at [Kibris.com](http://Kibris.com). Another book, *An Introduction to A Midwestern High School*, is available through [Blurb.com](http://Blurb.com).

Sheikh showed me some pencil sketches and finished art from *Archibald*, a children's book in search of a publisher that she has written and illustrated. Her son Sam told me, "*Archibald* has been around for awhile, she started it around 18 years ago. It went to some publishers and one of the comments was the story was too rural. I'm trying to get the right people to see this work as I think it would be a very good story for our times."

"The work was done traditionally, before my mother got into the computer."

Yes, believe it or not, for the last four or five years Sheikh Rickett has been illustrating in Photoshop with a Wacom tablet!

As we discuss illustrating with the aid of 21st century graphics technology, I have to pause and ask again, "Sheikh, how old are you... 80?" ...and she quickly corrects me with emphasis, "Ninety-seven!" I tell her, "Wow! I am just so incredibly impressed and inspired by you!"

"Well," says the remarkable Sheikh Rickett, matter-of-factly, "it's my life and I love it. It's exciting all the time!"

—by Leif Song, 2012

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—**Iain McCaig**

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Original Illustration for Good Housekeeping (May 1938) Quilting in Bed

© Illustration





Wesley Snyder about 1950s

# Discovering the Work of Wesley Snyder

by Daniel Zimmer

If you're like me, you've probably spent a lot of time flipping through many old copies of the *Saturday Evening Post*, *Collier's*, and countless other magazines—cutting out all of the great illustrations and squandering them away into binders and filing cabinets. Whenever I do this, I inevitably end up with a stack of ten sheets signed by illustrators I've never heard of. They're great pictures, usually, but the names are unfamiliar. They don't pop out like an Edwin Geopie, or Al Parker, or a Robert Fawcett. Yet here they are, remnants of an illustrator's career spent making pictures. Wesley Snyder is one such artist. He never made the cut into *Walt Disney's The Illustrator in America*, but I recalled seeing him in another old book, *Illustrating for the Saturday Evening Post* by Ashley Hibber, Jr. (my edition is from 1981.) So, what was Wesley Snyder?

James Wesley Snyder was born in Elders Ridge, Pennsylvania in 1911, the son of Samuel Howard Snyder and Annina Maude Snyder. He described it as, "a very small village 68 miles northwest of Pittsburgh, where Father had a typical 'coucher barn' country store, one corner of which was the post office." Though the family left Elders Ridge when he turned 13, he always said his most ardent fan letters came from his old neighbors.

The Snyders had two sons, J. Wesley and Fred, and one daughter, Isabel. The family eventually moved to Pittsburgh and lived on Wyland Avenue, in Allison Park, Pennsylvania.

Following high school, Snyder studied at the Carnegie Institute of Technology, and also attended The Art Institute of Pittsburgh. For the next nine years he worked at various advertising agencies in the area.

On July 16, 1941, Snyder was inducted into the Army. He did the unusual by going overseas immediately after he received his honorable discharge on December 13, 1941. He sailed to Europe on the White Star liner RMS George (RMS - 1934) and traveled through France and Germany for six months with the USGI, sketching wounded GI's in the hospitals.



Color sketch for a *Good Housekeeping* story illustration, May 1941. Source: as above

as part of a recreational program. According to a contemporary newspaper account, 11 top-flight artists from all parts of the country participated in the sketching exercise. Under the program, the artists would spend a week at a time in military hospitals, drawing packages of men in the wards. The men even brought the finished portrait and two photographic copies free of charge. Snyder produced over 500 such portraits within four

Along the way he produced a number of sketches in a little blue cloth-covered sketchbook he carried on his journey. Many of the drawings depict the interiors of his hotel, rooms, common strangers, and street scenes from France and Germany. On one page I was surprised to discover an autograph signed by Gene Kelly!

In another lesson, he described some of his adventures:

Frankfurt, Germany

July 1, 1943

Today is a gorgeous day after my first four days here being cold and dreary. If today is a sample of Germany's summers, they're swell.

My work-assignment in Paris was very interesting, so I'll try to tell you what I did and saw. I finally caught on to the railway system (called the Métro) and got about very nicely.

Our headquarters (Chateau) is a residential section about 20 minutes out of Paris. The army runs a shuttle bus for USO people every hour to and from Paris.

The two girl sketch artists and I roamed all over the "left bank" or artists' section of Paris. It is the very old part of the city and a what Greenwich Village once was. I bought some prints of the masters and some small trinket antiques. Everything is enormously expensive and even more so as we get our pay-deducted 50%. However, cigars and chocolates are much better for barter. I'll try to get you a couple of old cups and saucers for your collection.

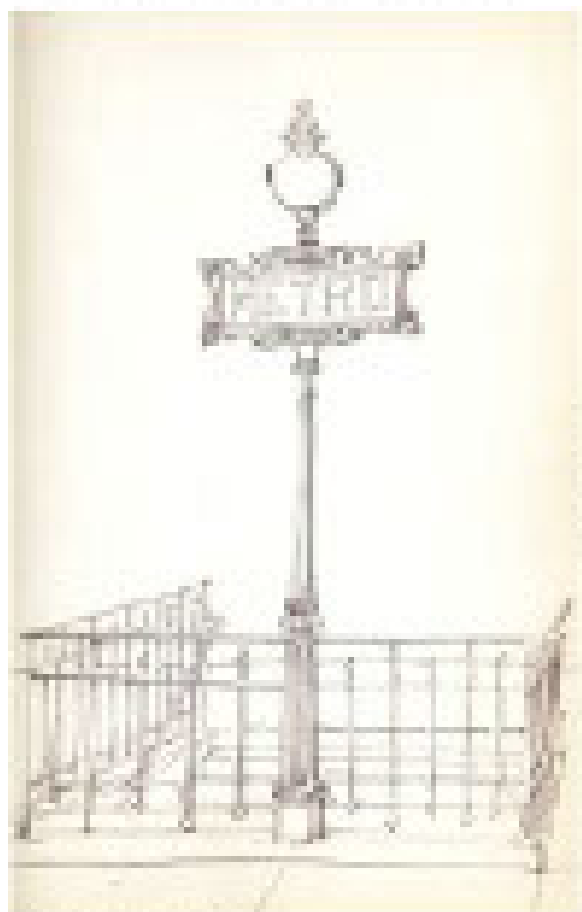
Jack Benny and Ingeborg came through while I was there in Paris and I got his autograph on my "short master" bill. He really is a splendid, broad-shouldered piece of humanity. His humor is evidently all an act. I've also got the Don Chinasky leader's signature, Lunt and Fontaine, Aron & Achy, and Ingrid Bergman.

There are many good shows for kids in Paris. I saw Mickey Rooney's old soldier show (he's a cop) with Bobby Brown. Part of this I saw from back stage. Mickey has really terrific ball-pit. I didn't get his sig.

Also saw Laurence Olivier and Ralph Richardson in U.S. Shaw's "Arms and the Man." The cast was direct from London's Old Victoria Theatre.

Next night I saw Alfred Lunt and Lynn Fontaine in an English play. I've forgotten exactly but think it was "Love in Milan." They are wonderful.

Last Sunday morning we left a Paris airport for Germany. USA has a lot all its own. There were only 6,000



Sketchbook study, 1943



Sketchbook study, 1943



Revised design, 1942

people on besides the crew and two special service officers. One of the USO people, incidentally, was Ingrid Bergman, who we dropped off in Munich. She is really a grand person. She and I were sick all the way and kidded about it. She doesn't wear a speck of make up but still is wholesomely beautiful. She talks and laughs with everyone and is not at all "highlighted" I sat with her at lunch and she was continually prepared for autographs and was always very gracious. She was joining Jack Benny's show in Munich.

I come in to Frankfurt, which is now SHAD (Supreme HQ) called Kap. Parris. (Karlshausen will be here when he gets back, I'll be here for 4 weeks, returning in Paris September 1944.)

They've taken me out of hospital, for which I'm very thankful. It was a terrible job and the change is very welcome.

They have no smoking in Red Cross clubs now and it is very pleasant otherwise only.

The city of Frankfurt is bombed to H---. A huge section in the less damaged area is all built over all and paraded and restricted to all but military personnel.



Revised design, 1942

At present I have a whole apartment to myself with hot water and everything. There are other rooms in the place, of course, but at present it isn't needed and I'm alone. There are middle class apartments, but very modern and clean. German girls keep them clean. The houses across the street are huge four story mansions for the most part undamaged by bombs but the interiors are completely wrecked by American soldiers. When they moved into a town they really tore it apart for loot. Now everything is guarded and broken up through night, but then everything went, evidently. I received a look in a couple of them and things are thrown all around and smashed all to pieces.

I've been riding around with the Don Cosulich Choir as I work in the afternoon and then in the evening I go with them as there is nothing better to do. Everyone thinks I'm one of them and are surprised that I speak no Russian. They are all American citizens now and a fine bunch of musicians. They are giving a concert in the Olympic (HSA) Stadium and I'm going with them.

Hope you have a good summer and lots of fun at Laurel Ridge.

Love, W



Digital Art Illustration, 2016

Art Illustration



Black and white photographs of a fight, illustrating a story by Alex Ross for the Saturday Evening Post, March 23, 1944

Upon his return from overseas, Snyder restarted his commercial art career. He soon began producing artwork for various lesser-known magazines.

Snyder's first appearance in the Saturday Evening Post, strangely enough, was not as an illustrator at all but as a model for a picture by his pal, fellow illustrator Alex Ross. At the time, both artists were sharing studio space in Greenwich, Connecticut, and Ross was trying to make through an illustration for a story called "The Noty Poetic" by James Charles Lynch, which appeared in the March 25, 1944 issue. The story was an action scene and Snyder, fresh out of the Army, was a brassy type who fit the role perfectly.

Later in the year, Associate Art Editor Frank Killee was searching a store of magazine illustrations in New York City when he noticed the work of a promising newcomer he'd never heard of. He turned to Alex Ross, who happened to be standing nearby.



Digital color illustration for the *Atlantic Evening Post*, August 1, 1947



Magazine color illustration for *Collier's*, January 13, 1949

"Say, do you know this guy Wesley Snyder?" he asked.  
 "Sure," came the pat answer. "There he is, standing right by me."

Snyder's first assignment came from the *Post* within a few weeks. It was to illustrate Frank O'Rourke's story "The Utterly Sabotaged" for the February 1, 1947 issue. That assignment led to another, which happened to be printed first and appeared in the October 19, 1946 issue.

Helping to Frank Miller's letters to Snyder, he was very pleased with the results:

February 19, 1948

Dear Sirs,

Your pictures for the story "Keep It Quiet, Chum," arrived safely and were one of the best sets of illustrations you have done for us. They were really very hot and I like them immensely. Thanks for putting out...

While artists generally start in New York City and move to Connecticut as they become more successful, Wesley moved from his studio in Greenwich, Connecticut, to a new studio apartment on West 88th St. Why? "I like it as town," he explained. As his career blossomed, his client list grew to include magazines such as *Cricket*, *Compassion*, *Good Photography*, *Collier's*, *Elle*, *Woman's Home Companion*, *Esquire*, and *American*.

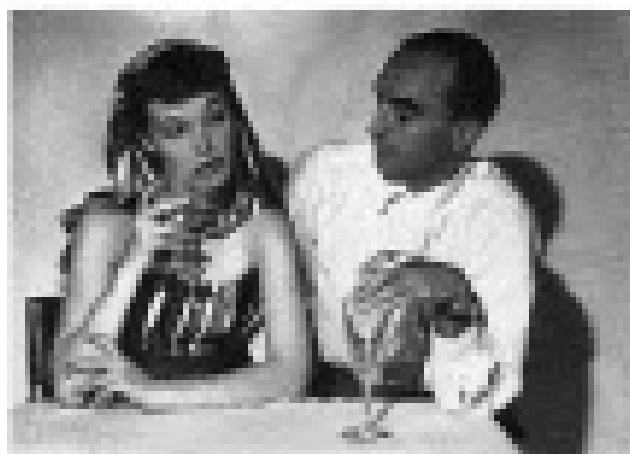
His education would have made it much easier to work with professional models and photo studios, not to mention visiting his clients personally to drop off work or discuss new assignments.

Regarding his models, Snyder stated that he preferred a good clean American type. He didn't like exotic models. He didn't like flat heels, slippers, or hats. As one article put it, "he likes French opera beds, and the shoes with little thin straps."

He rarely put a self-portrait into his pictures, but occasionally the need would arise. He recounted one such scenario.



Tony Stryker for the Saturday Evening Post, October 2, 1948



Model/Myrtle Kirk poses with Tony Stryker

when he was hired to illustrate a dining, dark haired male for Gertrude Schreiner's story "The Low-Brow and the Lady" in the Saturday Evening Post, October 1948. "Unfortunately (fortunately for me, I mean), the male model didn't show up. So I stepped in, since here was my chance to get into the picture." He sat in with Camera model Popko Kirk, posing in a cafe scene. "I made myself very handsome," he said. "I painted in lots of hair" (Stryker was balding.)

Upon publication, the artist received a surprising letter from a woman in Alberta, Canada. She wrote, "Would you be so good as to inform me if your model for the character 'Tary Malins' in the Post of October 2, 1948, was a Brooklynite known as Charles Brennan. I know him to be in New York, but am anxious to have an address to which I can have divorce papers served successfully and cheaply. The resemblance is very strong."

On his other illustrations such as Lon Withcomb (profiled in this issue), Max Stryker was not a student of fashion, and was not a natural when it came to designing clothes. Yet this was a task he faced when hired to illustrate the second installment of "Come to My Love" by Robert Carson, serialized in the August 9, 1947 issue of the Saturday Evening Post. From Carson's description:

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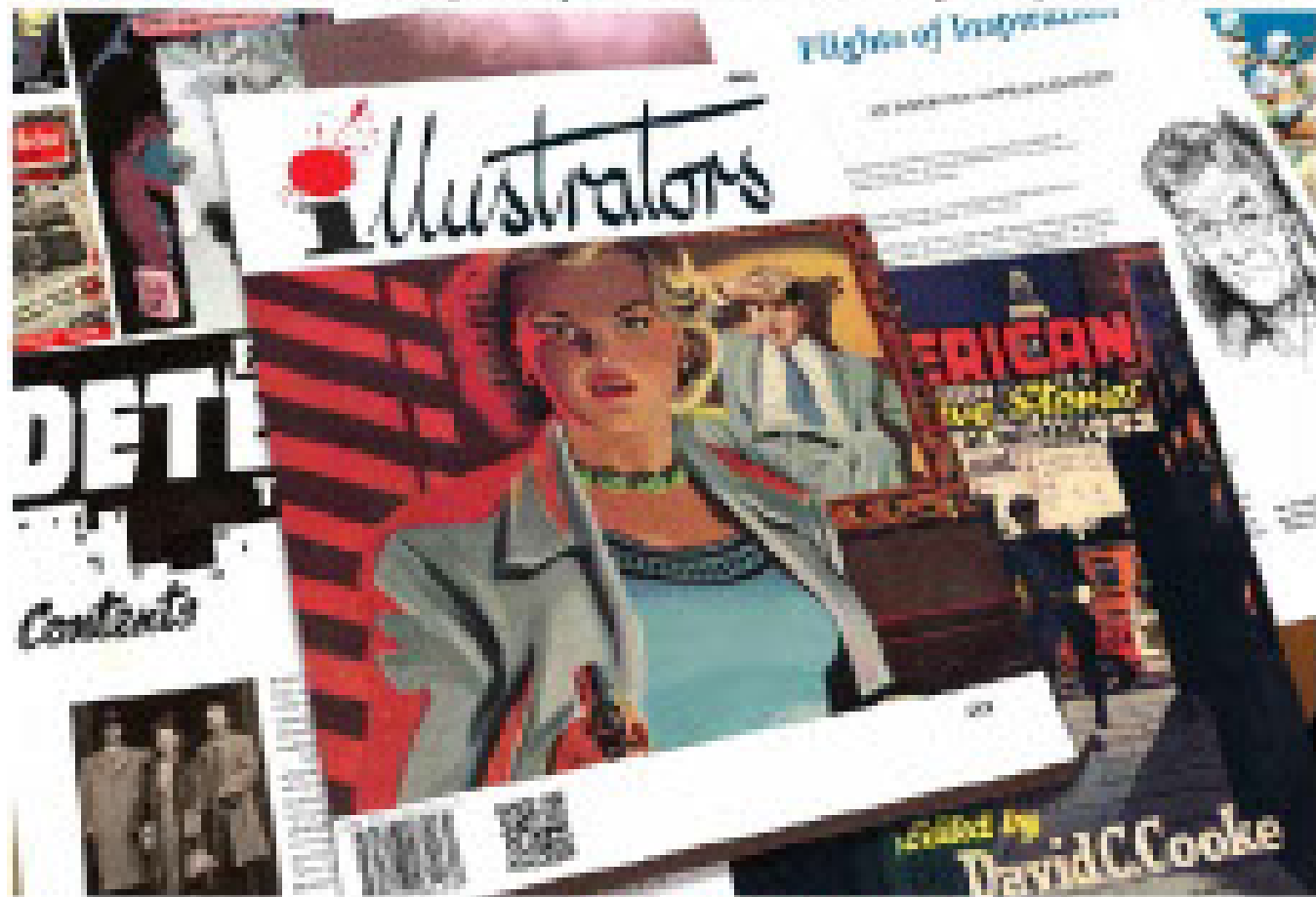


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Early illustration for the Saturday Evening Post, October 24, 1938



Color sketch for a story illustration in the Saturday Evening Post, October 24, 1938



Digital story illustration, 1930s

Her white pajamas were old-Chinese broadcloth calls, ornamented here and all with great dragons and impossibly fine and expensive, yet they were unquestionably designed for an Oriental night at home... Furthermore, the costume did not hang like a Mother Hubbard, and she was a girl who would have nothing to do with a bathing suit.

Joplar declared, "It was my first attempt at designing women's clothes, and I hope it's my last."

First he looked for a girl to fill the pajamas—the costume, he thought, would be relatively simple to find. He hired Dolores Parker, a model from New York's Society of Models.

Joplar continued, "After much research for something even remotely resembling the Carson ideal, and which would display the feminine figure as Mr. Carson dreamed it, I found I'd have to design something myself. My model finally came to the rescue by recommending a set of her old pajamas which were said to have by a soldier stationed in China. We borrowed them and, as you can see from the photograph, they weren't far from what the story called for.

"It was necessary, of course, to do a bit of redesigning. The changes weren't too drastic, but I was surprised to find how difficult even a few modifications were.

"I suppose you could call the final product authentic Chinese with a Hollywood touch. However, with Miss Parker in the pajamas my job was half done."

Frequently an author would appreciate an illustration so much he would arrange to acquire it from the editors at the magazine. Award-winning novelist Richard Martin Stern, who wrote the stories that would later become the basis for the film *The lowering of the American flag*, was one such fan.





Original story Illustration: 1916



Original story: *Illustration*, circa 1930s



Original story illustration for American magazine, September 1952



Original story illustration for the Saturday Evening Post, December 14, 1962



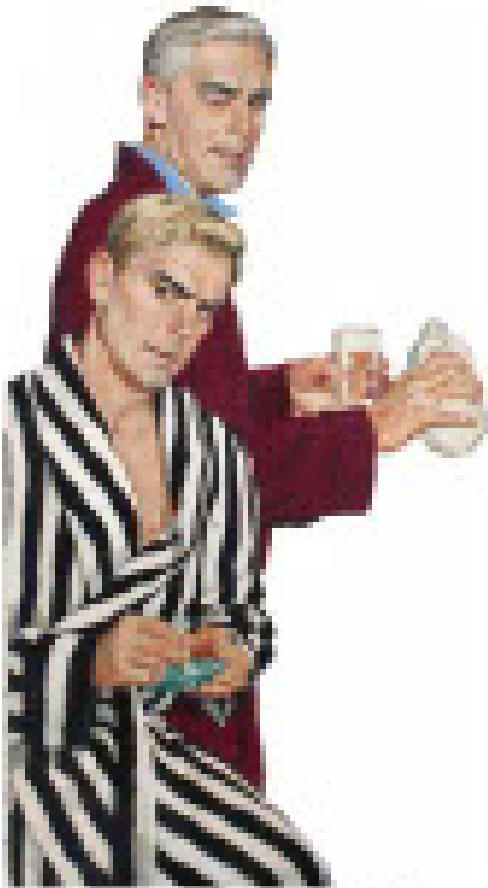
Original story illustration circa 1950s



Color illustration for a story illustration, circa 1900s



Story illustration, circa 1900s



Original story illustration for a story, circa 1900s



Original story illustration, circa 1900s

Dear Mr. Topler:

As I suppose you know, I now have the original of your illustration for my story, "Cute, but Sleazey." By what manner it was obtained, I can't say; some sort of agent-editor double play, I imagine. At any rate, I have it, which satisfies me completely.

The reproduction in the magazine was good; the painting itself is superior. Had I known that the heroine was as good looking as you made her, I'm sure that I would have done the story in first person as a sort of writer's daydream.

I've located a man here in New York who frames pictures for the Metropolitan and for the Chicago Art Museum. We contacted it to him the other night after probing his character and his ideas quite carefully. I hope that the results live up to the expectations.

Cordially,  
Richard Martin Stern

J. Minsky Topler died in 1982 in Allison Park, Pennsylvania. At the time he was married and was living with his sister Isabel and her nephew J. Minsky Books. He had no children of his own. His brother Dick Topler, who was an artist in New York City, also had no children. ♥

—by David Zinner, JNC

#### REFERENCES:

Minsky, J., *Artley Illustrating for the Saturday Evening Post*. New York: Spring Publishing Co., Inc., 1953.

## Cute, but Sleazey?

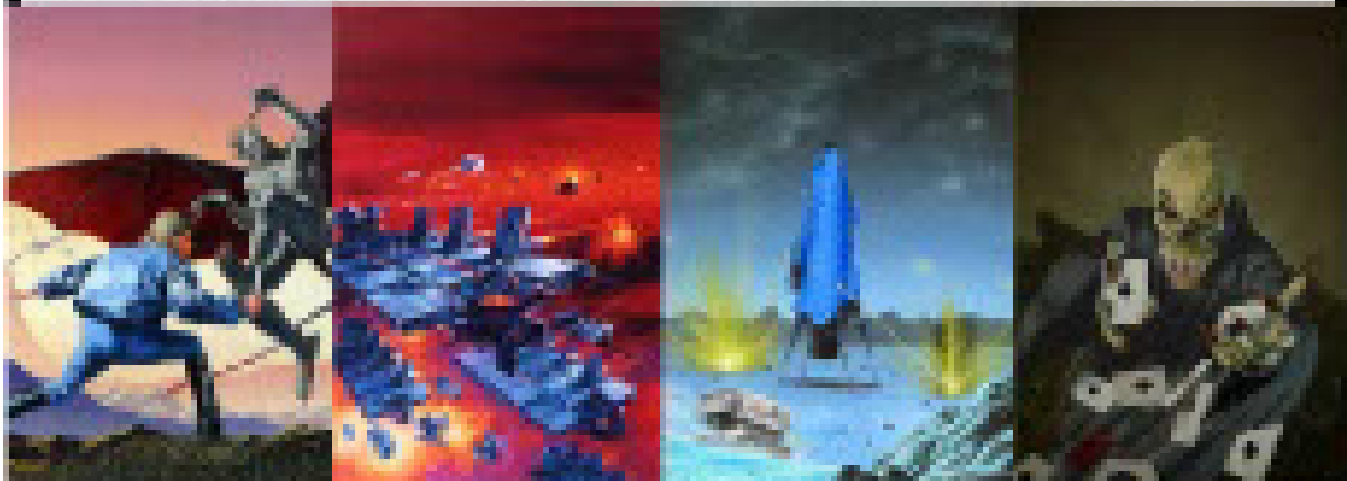
By RICHARD MARTIN STERN

THEY SAY THAT THE ORIGINAL OF THE ILLUSTRATION FOR MY STORY, "CUTE, BUT SLEAZEY," WAS OBTAINED BY ME THROUGH A SORT OF AGENT-EDITOR DOUBLE PLAY, I IMAGINE. AT ANY RATE, I HAVE IT, WHICH SATISFIES ME COMPLETELY. THE REPRODUCTION IN THE MAGAZINE WAS GOOD; THE PAINTING ITSELF IS SUPERIOR. HAD I KNOWN THAT THE HEROINE WAS AS GOOD LOOKING AS YOU MADE HER, I'M SURE THAT I WOULD HAVE DONE THE STORY IN FIRST PERSON AS A SORT OF WRITER'S DAYDREAM. I'VE LOCATED A MAN HERE IN NEW YORK WHO FRAMES PICTURES FOR THE METROPOLITAN AND FOR THE CHICAGO ART MUSEUM. WE CONTACTED IT TO HIM THE OTHER NIGHT AFTER PROBING HIS CHARACTER AND HIS IDEAS QUITE CAREFULLY. I HOPE THAT THE RESULTS LIVE UP TO THE EXPECTATIONS.



Story illustrated for the Saturday Evening Post, February 18, 1953

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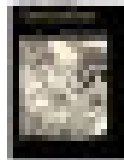
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## WILL EISNER: CONVERSATIONS

EDITED BY M. THOMAS HUGH  
224 PAGES, BLACK AND WHITE  
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LANDMARK PAPER BY UNIVERSITY OF CALIFORNIA PRESS

Will Eisner's innovations in the comics, especially the comic book and the graphic novel, as well as his devotion to serious analysis, make him one of America's first true authors and the catalyst for an revered and influential (but, alas, too often forgotten) highest honor is named after him. His newspaper feature *The Spirit* (1940-1952) introduced the now-ubiquitous splash page to the comic book, as well as dramatic angles and lighting effects that were influenced by, and influenced in turn, the avant-garde of film noir. Even in his tales of crime fighting, Eisner's writing focused on everyday details of city life and on contemporary social issues. In 1976, he produced *A Contract with God*, and *Other American Stories*, a collection of realist cartoon stories that paved the way for the modern "graphic novel." His 1985 book, *Comics and Sequential Art*, was among the first to analyze and overview of the comic form, articulating theories of the art's grammar and structure. Eisner's reader relearned such comic legends as John Dillinger, Wally Wood, Lee Fung, and Jack Cole.

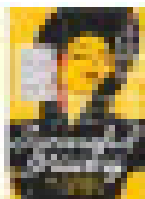
*Will Eisner: Conversations*, edited by comics scholar M. Thomas Hugh, collects the best interviews with Eisner (1977-2007) from 1969 to 2004. Taken together, the interviews offer us the breadth of Eisner's career with in-depth information about his creation of *The Spirit* and other well-known comic book characters, his devotion to the educational use of the comic medium, and his contributions to the development of the graphic novel.



## WILL EISNER'S THE SPIRIT ARTIST'S EDITION

BY WILL EISNER  
224 PAGES, FULL COLOR  
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UNIVERSITY OF CALIFORNIA PRESS

UPA has been producing a series of "Artist's Edition" books, reproducing black and white comic art in full color reproductions, so you can see every blue line, pencil mark, coffee stain and smudge present on the original art. It's a brilliant idea, and every book in the series has been a quick sell-out. This latest volume collects a number of Will Eisner's *Spirit* stories, all from the artist's well-regarded post-World War II period. You can see every margin note, every pencil sketch, and every detail just like having the original artwork right in your hands. This master book measures an astounding 15 x 22 inches—and comes in its own custom-made box to ensure safe delivery.



## SUCCESSFUL DRAWING

BY ANDREW LOOMIS  
120 PAGES, BLACK AND WHITE  
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The illustrator Andrew Loomis (1892-1970) produced some of the finest and most dearly loved books on drawing and general art instruction ever published. The originals have remained out of print for decades, but recently Titan Books have begun reprinting the books in fantastic new facsimile editions, and the resulting volumes are carefully reproduced and printed on high quality uncoated paper. In some ways, these new versions may even be superior to the originals.

*Successful Drawing* is the first reprint in the series, and covers all of the techniques needed to master three-dimensional drawing. From the fundamentals of proportion, placement, perspective, planes and patterns, through a detailed examination of scale and the effects and capture of light, to the mastery of conception, construction, contour, structure and consistency, *Successful Drawing* is filled with step-by-step instructions, professional tips and beautiful illustrations.



## ALL TODD: MY ART AND LIFE AMONG ATHLETES, PLAYBOYS, BUNNIES, AND MOVIE STARS

BY LEROY NEIMAN  
128 PAGES, BLACK AND WHITE, BOUND  
12.50x9.00x0.60 INCHES  
UNIVERSITY OF CALIFORNIA PRESS

LeRoy Neiman broke the barrier between fine art and popular art in the 1950s with his brilliantly colored depictions of sports, celebrities, America at play, his own urban, and famous locations. Born in Saint Paul, Minnesota, he left high school in 1942 to join the U.S. Army, returning four years later to obtain his high school degree. He then studied at the School of the Art Institute of Chicago (where, for a time, he taught), the University of Chicago, and the University of Illinois. Early in the 1950s he became a fashion illustrator for the department store of Carson, Pirie, Scott & Co., where he met Playboy founder Hugh Hefner in 1953. With his life's work, and now in his new memoir *All Todd*, LeRoy Neiman has captured sports heroes, movie stars, presidents, distributors, jet-setters, jockeys, society, restaurants and nightlife—a panoramic record of society like no other.

Today his press continues to bring in \$10 million a year in sales. But it is the life he's lived and the people he's known that make the memoir of this unflinching bon vivant with the famous muscle ache such a marvelous historical canvas. His is the story of a scrappy Depression-era kid who had talent, ten-



table variety and a knack for weaving himself into places he didn't belong. As a result, he hybridized with everyone whose actions and created malleable images that helped define his times.

Neuman sat alongside some of the most extraordinary figures of the 20th century. Instructor and confidant to Muhammad Ali throughout his tumultuous career, Neuman also traveled with Strain, covered with Dali and Michel, watched aberrant escapades with Dirty Harry, played in Sly Stallone's Rocky movies, exchanged cigars with Nixon, smoked cigars with Giano, and experienced the September 5, 1971, terrorist attack at the Munich Olympics alongside Peter Jennings, Howard Cosell, and Jim McKay. And then there's his contribution to the culture-shaking influence of Playboy. Neuman recalls his half-century relationship with Hugh Hefner—as principle artistic contributor to Playboy since its founding in 1954, setting up studios in London and Paris to cover his Playboy best, "Viva at His Leisure," and creator of the Penthouse, the iconic Playboy sex doll. He lives in New York City, overlooking Central Park, where he keeps his studio, offices, archives and penthouse on separate floors.



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REALADAMS.COM, 2011

Filled with beautiful drawings by the incomparable Neal Adams, this sketch book is only available on the NealAdams.com website. It is not available in stores or at conventions, and is limited to only 300 signed and numbered copies.



**NICK CARDO: THE ARTIST AT WAR**

BY NICK CARDO AND PHILIP WITTEBRODT  
24 PAGES, FULL COLOR  
8.00 (US) \$16.00 (CAN)  
LITTLE BROWN, 2011

Renowned commercial illustrator, designer and comic-book artist on Tomahawk, Apaches and Iron Horse Nick Cardo rose in his 90s, has been drawing all his life. And thank goodness for that, as these recently unearthed sketches contribute not to our pop culture history—as do his other works...but to our history.

When he was serving in WWII, without benefit of a camera, Nick proceeded to do what he did best—carrying a sketchbook and documenting his time in the conflict from beginning to end. His sketches—in pencil, pen and watercolor—are extraordinarily vivid, and capture not only the chaos and camaraderie, but also the humor of war.

Each sketch and painting is accompanied by Nick Cardo's own commentary, plus the comic with a 30 minute DVD which features Nick talking about his experiences. 📖



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# EXHIBITIONS & EVENTS

## 20th Annual New York City Collectible Paperbacks and Pulp Fiction Expo

Sunday, October 14, 2012

Holiday Inn, 410 West 57th St., NY

Gary Lewis's annual event brings together dealers in vintage paperbacks and pulp magazines from all over the country. This year's get-together will feature noted authors and artists such as Charles Deke, Lawrence Block, Ed Lehman, Victor Barin, Len Burrows, Marvin Ross, Carl Buggs, Rex Goddard, C.L. Henderson, Mirvis Hordman, Marvin Kaye, Maurice Minkov, Annette and Martin Myers, John Norman, S.J. Rosen, Jerry Scott, Sam Trybala, P. Paul Wilson, Ken Wilton, and many more!

For more information, visit [www.gpbkbooks.com](http://www.gpbkbooks.com)

## Howard Pyle: American Master Rediscovered

June 1 through October 28, 2012

The Norman Rockwell Museum, NY

Howard Pyle, *American Master Rediscovered*, organized by the Delaware Art Museum, is the first comprehensive, critical assessment of the influential artist who is often referred to as the grandfather of American illustration.

The exhibition features an extraordinary selection of the artist's best known and rarely seen paintings, drawings, prints, and archival materials that shed light on the artist's career as a painter and a renowned storyteller in a changing world at the turn of the 19th century.

For more information, visit [www.dam.org](http://www.dam.org)

## 100 Works for 100 Years

June 13 through September 16, 2012

The Delaware Art Museum, DE

As part of its year-long Centennial Celebration, the Delaware Art Museum will present *100 Works for 100 Years*, a Museum-wide installation that will feature one hundred works of art for each year of the Museum's existence. The exhibition will focus on the history of the development and growth of the Museum's permanent holdings and core collections. In addition to highlighting the generosity of those who have donated works of art, the installation will be spread throughout the entire museum and the Copeland Sculpture Garden.

In addition to highlighting the Museum's permanent collection, *100 Works for 100 Years* will share the stories behind the Museum's most treasured works of art. These never-before-told narratives—which will be featured in separate exhibition labels next to each work of art—will

explain the unique circumstances behind the Museum's gifts and acquisitions. These stories intertwine to create a complete picture of the Museum's core collections: American Illustration, the Samuel and Mary B. Rowland Collection of Pre-Paperback Art, the American Collection, and the Contemporary Collection.

Of particular interest are the Museum's American Illustration holdings, which comprise the Museum's four-decade collection. In 1912, upon the death of nationally renowned Wilmington illustrator Howard Pyle, a group of forward-thinking citizens formed the Wilmington Society of the Fine Arts and gathered donations to purchase approximately 100 of the works of art remaining in Pyle's Wilmington studio. Over the past century, the Illustration Collection has grown through gifts of Pyle's students, bequests of local citizens, and the occasional Museum purchase. This collection demonstrates a profound appreciation of the importance of American illustrative art.

For more information, visit [www.dam.org](http://www.dam.org)

## Kadir Nelson: Heart & Soul

September 4 through October 28, 2012

The Society of Illustrators, NY

This exhibit features work from the children's book *Aban and Ash: The Story of America's African American roots*, created by Kadir Nelson, one of this generation's most accomplished, award-winning artists. With his large-scale, brightly colored oil paintings, author-illustrator Nelson has created an epic yet intimate introduction to the history of America and African Americans, from colonial days through the civil rights movement. **♦**

For more information, visit [www.societyillustrators.org](http://www.societyillustrators.org)

How do you appoint exhibitions or events related to the world of classic illustration? Email [henry@gmail.com](mailto:henry@gmail.com)

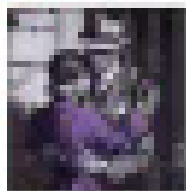
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JOHN BROWN

The list of 101 at McCaughey Street (Doris Lee Bunker, Ronald O'Rourke, John Canara, George Petty, Earl Soper, Henry Goodart, Howard Chappell, William Stearns...)

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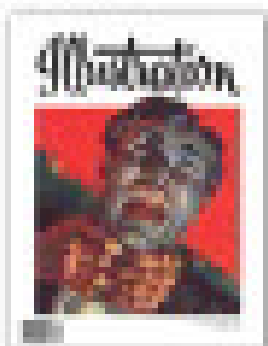
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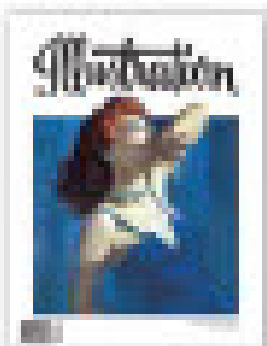
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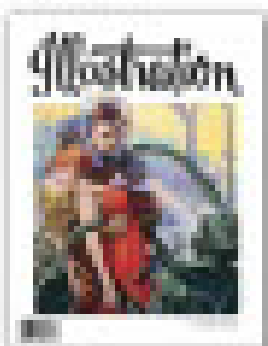
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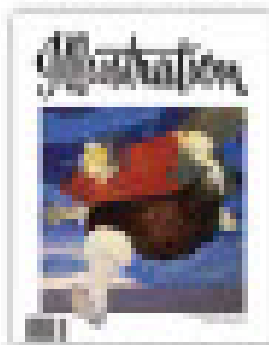
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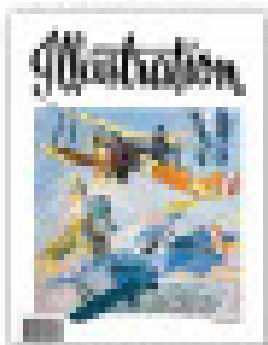
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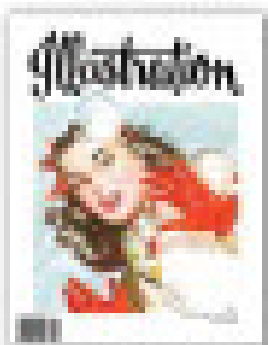
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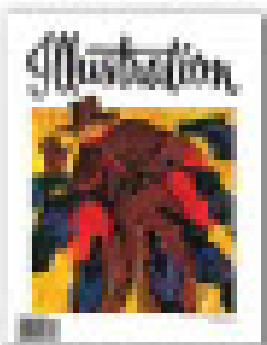
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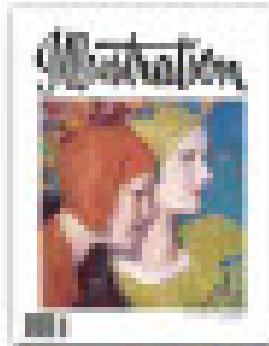
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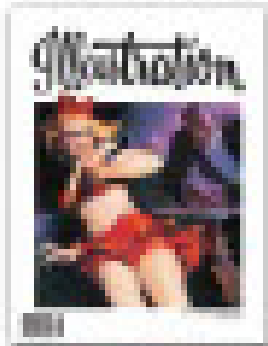
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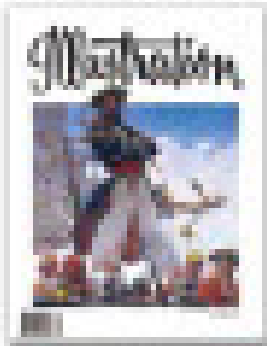
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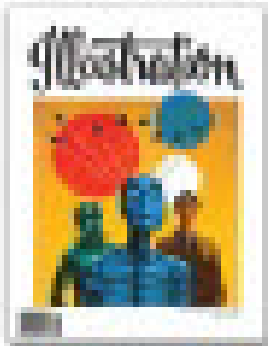
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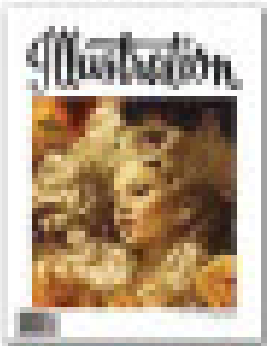
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Wm. Russell Flint (1879-1969), *The Magician's Life*, 1915. Oil on canvas, 30 1/2 x 23 1/2 in. The Courtauld Inst., 1915. "The Magician's Life"