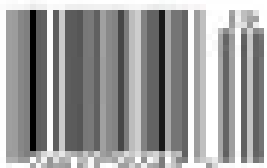


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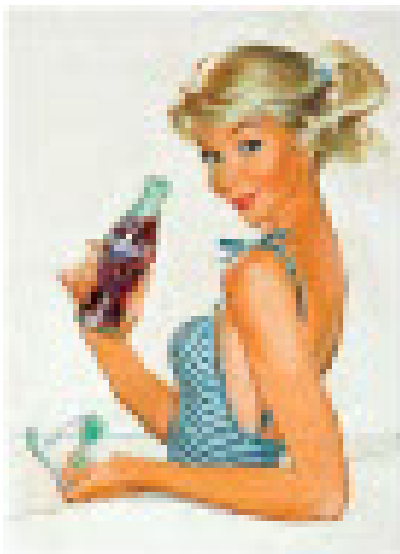
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COVER ILLUSTRATION BY
PETE HAWLEY
 (1914-2008)

Advertising Illustration for Coca-Cola
 from *Coca-Cola Storage Station*, 1951

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Illustration

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From the Editor...

Welcome to another fantastic issue of *Illustration*! In this number you'll get a great mix of classic and more recent work by a diverse collection of artists.

First up, contributor Lawrence Merrison presents the work of Pete Hawley, in an article produced with the assistance of the late Arthur McArthur. Arthur spent many years tirelessly researching Hawley's work, with Jantzen, but unfortunately did not live to see this article come to fruition. I hope he would have been pleased with the final presentation.

Our second feature examines the work of master draftsman and illustrator Heinrich Mey. His work is well known, but for most readers his personal life remains mysterious. Art historian Alexander Kunkel and publisher Joseph V. Procopio work to lift the veil. Procopio is publishing two new books on Mey's work very soon, and he has allowed us to run an excerpt of material from his books on three pages.

Our final feature concerns the work of Bill Teason, best known for his influential series of Aquila Christi paperback book covers. His daughter Susan Ferguson shares her story with us in this issue.

One last thing, I would once again like to encourage you to please spread the word about this magazine. Every five weeks or so I hear from someone who has subscribed to the magazine before, and wants to buy all of the back issues. I've been publishing *Illustration* for almost 11 years, and there are still lots of classic illustrations out there that don't know it exist! Please help me to reach them.

Finally, I'd like to take this space to encourage all of you out there to write in and let me know what you'd really like to see in future issues of *Illustration*. After all, you want to see represented in three pages? Am I on the right track, or am I missing something? Your input is appreciated!

Dan Zimmer

Executive Editor



Pete Hawley, 1936

PETE HAWLEY

and the Jantzen Years

by Lawrence Merriam and Arthur McArthur

Pete Hawley was probably best known for the illustration and advertising work he produced for the Jantzen Knitting Mills in Portland, Oregon. Though most of his work was unsigned, Pete had a style for form and color which was so unique that he did not need a signature to establish credit. His work for Jantzen spanned over 11 years, created the face of swimwear, lingerie, resortwear, and sportswear. His bright colors and the whimsical postures of his models helped to bring Jantzen to the forefront of the magazine readership. The advertisements appeared in the best slick publications, titles such as *Life*, *Look*, *Mademoiselle*, *Seventeen*, *McCall's*, *Esquire*, *Home Journal*, and *Esquire*. He also illustrated for many other commercial accounts, and later in life he created wonderful greeting cards for the children's market.

Pete was born in Oakland, California, named Wilbur Kenneth Hawley, on July 13, 1916. The son of William A. and Mary Jane Johnson Hawley, he was raised in Oakland and attended University High School. His early mental work at age 13, a piece on feet by four feet titled the "Spirit of Achievement" executed in the style of Diego Rivera, won him a scholarship to San Francisco School of Fine Arts in San Francisco. ICF Gooderson, Librarian for CSFA, recorded that in 1936 Wilbur Hawley excelled in Life Drawing, Color Composition, Dark Light Design, Sketch Drawing, and Landscapes. In the Fall of 1934, he took Ray Bertrand's classes

Lithography, Life Drawing, Anatomy Lessons, and Art History. Illustration class (the only childhood interest in art and painting had developed into the beginning of a wonderful career) and it was obvious to his instructors that he was destined for success. He practiced his art in San Francisco for several years in the mid-1930s, primarily doing fashion illustrations for department stores and various newspapers.

Twenty-year-old Hawley moved to Chicago in 1937 and first worked for the very successful advertising agency W.O. King and Associates. An ad illustration he did for the H.J. Heinz Company won the prestigious Art Directors Club of New York Gold Medal award in 1938. This distinctive item award was for the first design of any advertisement in a national magazine in 1938. He then opened his home in 1941 with another Heinz soap ad. The Heinz ads were customer in character and reflected the whimsical nature that Edward Fere throughout his career. He produced advertising for the Perfect Circle cigarette rings, using rare heliographing gulf or fishing from a boat. This kind of theme led to many other similar commissions in later years.

Pete joined the Garden Grove studio at Bill Madigan Artistic, overlooking the Chicago Lake Front, and at 25 he was called "The Boy Painter," according to fellow illustrator Bill Goodenough. He drove a Ford convertible and seemed to have all the money you could ever wish for.

everything you ever wanted!



NYLON...
and
what it takes!

What ever would it be...? Jantzen! Why? We
bring you the very best swim wear... all created by the
advanced fashion styling techniques which have, from
the beginning, figure-making values! This quality is in nylon and
nylon-lycra with spandex, lycra-nylon, stretch-nylon and is long
enough to plunge to 2000. Always the weight to go with about
three-quarter Jantzen... Jantzen... Jantzen... Jantzen... Jantzen...
when it's all... along with other beautiful features... at an unbeatable

swimsuits... Jantzen...
at an unbeatable price!



Jantzen
lastex-powered
figuremaker
swim suits



Advertisement in *Life*, June and October, 1939

He succeeded in the opening of his own studio in the First Coast building, with two of three rooms. It was large enough to have an apprentice, so cartoonist Franklin Nicholson was hired. Later Bob Greenhalgh moved space for his own drawing board at about \$15 or \$20 per month. Greenhalgh recalls that Pete occasionally enjoyed playing popular tunes on his "tic" while he worked, but usually he labored in silence, working left handed. They thought that it was unusual that he drew with his left hand while he always wrote with his right hand. His habits were modest, he smoked a little, enjoyed an evening cocktail, and did not use vulgar language.

Around 1940, Fox hired Mary Lubkin—the daughter of Fred Lubkin, the successful commercial illustrator and an director at the). Walter Thompson ad agency. In the Fall, Greenhalgh and his family left to visit the Lubkins in Larchmont, New York. They drove Pete's new Ford convertible on the newly completed Pennsylvania Turnpike, then a marvel of highway construction. Fred gave Pete and Bob some artistic advice from his drawing board, which he had set up in the living room overlooking the large lawn and garden. Nothing more inspired with daughter Henry.

In Chicago, Pete would go to night drawing classes with his friend Franklin Nicholson, held in the old three-story art supply store on South Wabash Avenue, and later at the Art Institute of Chicago. Sometimes Bob Greenhalgh went with them. Nicholson recalled the following: "Pete's work differed from the other artists in that it was more 'designy' and less



Advertisement in *Life*, June and October, October 1940

'realistic.' Other illustrators like Sussblom, Anderson, Ingh and others mentioned by Greenhalgh (in a letter) were over on the realistic side, associated with Stephens-Grove Studios, whereas Pete's work was more 'cartoony,' 'stylized' and imaginative. When Pete was in San Francisco he had won a contest drawing a coat for 'The New Yorker,' and he produced a nice letter from Rex Ives, the founding art director of the magazine." According to Hawley's daughter Susan, Pete had the name Wilbur as he had it changed to Peter, a name that he preferred. In an April 1939 issue clipping from an Oakland, California newspaper he is listed as Wilbur "Tom" Hawley. The change in name was gaudy, and finally his military records from 1943 to 1946 all show Peter R. Hawley (the R is for Kenneth as his official name).

In the 1940 calendar year Hawley served a variety of clients, doing three illustrations for Maxon, the agency representing Heinz Soups. Then the Young and Rubicam agency directed work to him for Herb Park Book Stores, Ruth Packing, and Binell. The agency Neidham, Lewis & Brady commissioned Hawley illustrations for Johnson Wax, and for a 34-sheet billboard poster for Kraft Foods. In addition, the agency of Roche, Williams & Cunningham called on Hawley for illustrations for their Breadbaker account. Last but not least, in 1942 Boston, Constantine & Quatner, who represented Justice Ketting Mills, contracted to have Pete do black and white illustrations for their foundation (aka grade) ads. That relationship had started in 1941 and continued through 1942 and

THE ILLUSTRATED GALLERY

Jessie Willcox Smith (1863 - 1935)



Cover for Gallery's December 1917. Watercolor, charcoal, and gouache on board, 21" x 28"

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THE ILLUSTRATED GALLERY

Jessie Willcox Smith (1863 - 1935)



Circle the Gallery, August 21, 1964. Oil on board, 14 7/8" x 14 7/8"

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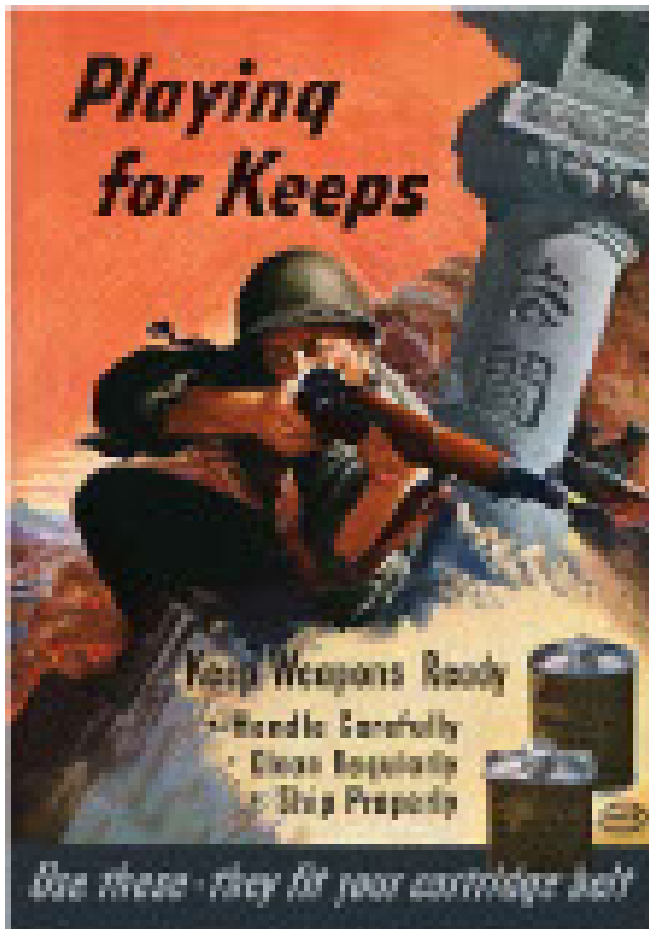


Cover for Good Housekeeping, October, 1909. Mixed media, 12" x 18"

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"Playing for Keeps," a war poster by Peter Hawley

into early 1943. By late 1943, Hawley's work had so impressed James, that he had had him produce the 24-sheet poster featured in the company's national billboard advertising campaign. It remained there unaltered, servicemen looking up at a beautiful blond girl in a red laces room suit, with the title "Girl of His Dreams." That billboard was posted in many locations around the country. The billboard and two other full-color magazine advertisements were killed in 1942 at the magnificent rate of \$1000 each.

In January 1945, Pete was called up by the U.S. Army and sent to basic training at Fort Meade Maryland. He was then assigned to the Aberdeen Proving Grounds in Maryland,



Pete Hawley (second from left) with his army buddies

|| Illustration



Pete Hawley in the studio, circa 1946.

where he put his skills to an exact producing illustrations for various training and other military publications. Ev' Wright, a fellow artist, reported that their group designed posters, books and training aids to keep up the morale of the soldiers. Hawley was red-green color blind, so naturally he was put in charge of the art department. He received commendations for creative imagination and skilled technique from the War Department for three of his conservation poster posters titled "Keep Weapons Ready," "Playing for Keeps," and "Clean Weapons Means Death." These posters were scheduled for the widest possible distribution, both within the continental United States and overseas. He met men in that army art group who remained friends and associates for life, men such as William Lauritzen, Victor Kabin, Richard Koolman, and John Monda. After the war ended Pete was separated from the army as a Master Sergeant in February 1946, and he returned to New York City to resume work for his previous employer, James Knitting Mills. He had been able to maintain his art contacts with letters during slow times as the war came to an end. Pete moved into a studio with his old Chicago friend Bob Greenhalgh, located on the corner of 49th Street and 3rd Avenue. Because Pete was left handed, he faced Greenhalgh and Arpe Ermoska from the end of the space, large enough for two drawing boards under the big North light in the penthouse. They were joined by Annabelle

THE ILLUSTRATED GALLERY

Jessie Willcox Smith (1865 - 1935)



Cover for *Pleasant Home Companion*, December 1917. Inked media on paper, 27" x 31"

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Advertisement for Jantzen, 1946

Frank Fitzgerald, who did a marvelous series of drawings for *Newsweek* magazines. She was a quiet woman, and they all worked to succeed, even without a radio.

Greenough explained how you could feel the tension in Pete when he was at the point of taking his comps over to see his client Mr. Kipety, the East coast representative for Borden, Cavanaugh and Gardner who represented Eastern Mills. "He'd be dressed in a suit and tie—the always worn a tie when he worked, and would turn up his cuffs, anxious. He'd go over the door wearing his strap briefs, but with his portfolio in hand. He was good looking and trim. He looked like the man's fiction figure that was created in this very perfume bottle in the 1930s by the famous fashion designer Robert Goodson. When Pete returned from seeing Mr. Kipety, he'd be grinning as he took off his coat. He'd say 'She liked it, then he would show us the comps.'

Pete had met Mary Jane Elmsange in Chicago in the late '30s, when she was driving a red convertible. She often managed to steal his parking space, which led to their on-board romance. They were married in February 1944 in New York City while he was still in the army. She was known as "Mickey" and attended



Pete and Mickey, 1940s



Advertisement for Jantzen Swimwear, Feb. 22, 1944

Reynolds. One of her finishing school classmates from Fourty in Evanston, Illinois, and from a NYC. friend, was Nancy Evans, later married to Ronald Reagan. Mickey had introduced her to Greenough, but he felt that she wanted to be him.


Pete and Mickey lived in an apartment in Manhattan, but wanted to enjoy more open space for a future family. After the war they moved to 29-Coral Avenue in Riverside, Connecticut where they lived until moving to Sedona, Arizona in 1964. Their family grew with the birth of Susan in 1946, Michael in 1947, and Emily-Jane in 1953. Pete worked from his home studio, and also in a dry-fit garage, studio in New York City, with a view of the top of the RCA Building and St. Patrick's Cathedral.

Mickey was a busy dresser, tall and handsome, wearing Brooks Brothers three-piece suits, always seen in a tie. He commuted daily from Riverside to NYC on the New York/New Haven rail road. His routine was very disciplined, working in the city studio from 9 to 5. His wife Mickey and three children were the most important part of his life and he would not miss any family events. He used the children and some of their friends as models and inspiration when it was convenient.



... and more ... swim to read ... also available ...
 Easy and gentle and the new wonderful ... and that new Jantzen
 one so wonderful writing book, that that glorious ...
 as Jantzen always do. The new fabric was perfect, the color brilliantly ...
 the time about you looking to be true. For the girls \$1.99 to \$2.99.
 For the men \$1.50 to \$1.99 ... at your store.

See it in the store


 See it in the store ... Jantzen makes
 accessories to match all styles



Jantzen
 the new technology

A vintage advertisement for Jantzen swimwear. The central illustration depicts a woman in a bright red, one-piece swimsuit riding a large, dark-colored dolphin. She has her arms raised and a joyful expression. Behind her, a man in blue swim trunks and a brown hat is also riding the dolphin, smiling. The scene is set in a body of water with stylized waves. In the bottom right corner, there is a small inset illustration of a person in a red swimsuit swimming.

Jantzen

makes the world swim

don't let yourself get so far ahead in the position
or something like it any day now. That's the way Jantzen
swimsuits are...they make the world swim to you...
fit you perfectly, make you look wonderful, make you feel
wonderful, make you want to rush right out and get into the
fun. The real job is limited toils with "tanzer" yarn, all-way
stretch 8.95...men's trunks, 100% virgin worsted wool 4.95.
Other Jantzen for girls, 2.95 to 3.95, for men, 1.95 to 2.95.

1948 with 1949...the
glorious experimental
new Jantzen suits will be the
swimsuits of the future!

The Jantzen Co.

Advertisement for Jantzen, April 20, 1948

1 | Illustration

Pete's studio in room 1812 at 807 Park Avenue in New York City was shared with his old army buddy from Aberdeen, Irving Berlin. Irv had been an artist while the army had paired up with Pete, and they did many adventures together. They were noted for their song and dance routines, which entertained many of their fellow soldiers. Pete served as best man for Irv's wedding to Cassie. The couple stayed in touch with Pete and Mickey, making occasional visits to Solana in their earlier years. Irv remembered how Pete would always send a long, thoughtful, affectionate message in his Christmas card, and that he was a unique and very special person.

In the middle '80s, Irv left the studio for other opportunities and Pete was joined by another long-time artist friend, Sherman Finley. Sherman found Pete to be wonderful company and they became good friends. They shared art interests, used the same models, and provided constructive criticism of each others' work for constant improvement. Finley was a fashion illustrator for "Men in Brooks Brothers Suits" and Pete was the perfect image of that man. He lived and worked in the townhouse that was popular at the time.

Arthur McArthur, the archivist for James Kiering Villa, had spent years researching the history and illustration career of Pete Hawley. His diligence for reviewing company records and photocopying advertisements and illustrations



Pete Hawley's business card, 1936.

was organized. He contacted family members, former art associates, agencies that brought work to Hawley, the U.S. Army and other people who wanted to see Pete Hawley remembered justice. Knowing Pete had always used top-rated illustrators for their advertising campaigns, including such luminaries as George Fric, Alberto Vargas, Earl Oliver Hunt, Jim Whitcomb, Al Parker,

Ben Cross, Willard Cox, Frank Clark, McDeLard Barthe, Ruth Eastman, Carol Phillips, and Halder Sandblom, Gross was the last illustrator doing full-color ads featured in 1999. James changed ad agencies in 1963, and from then on used photography. Hawley had the largest team of any of the illustrators and was used for all of the James products, which included cosmetics, luggage, watches, golfwear, and accessories. His final magazine ads for James were two-color landscape illustrations appearing in the October and November issues of *Glamour* in 1964. His last piece was a black and white ad appearing in a trade paper. The James era had come to an end for Pete Hawley.

The James advertising agency, Foxford, Constantine and Gardner, had their national head in Portland Oregon, while the advertising for the "Insulation division" was in New York, under the aegis of Elizabeth (Betty) Elydy (Dorothy Douds.) Pete Hawley's work had come to the attention of Elizabeth about 1944, and she gave him several commissions

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to illustrate fashion ads. She had some rapport with Mademoiselle and the black and white illustrators appeared monthly, except for July. The business contact with Betty Evers became a life-long friendship. She lived in Riverside Connecticut, and was most likely the influence that moved the Hawley family to move there, as opposed to the artist colony in Westport. She became "Just Betty" to the three Hawley children.

Justan Inc. grew out of the Portland Knitting Company founded in January 1918. It was a small retail store in downtown Portland, Oregon, manufacturing heavy sweaters and other knit goods. But stitched sweaters were, like the cuffs of a sweater, was developed for sewing in rainy winter weather at the Portland Rowing Club. At the request of customers for a knit garment, Justan developed the "classic rind" suit that became the cornerstone of their empire. Sales increased, and following World War I the firm was renamed Justan Knitting Mills, after one of the founders, in 1928. The knit swim wear was popular and Justan became the leader in production of its new product. In 1936, Billboards featuring the company's swimsuits appeared in San Francisco and Los Angeles. National advertising began in 1941 with ads illustrating Justan suits placed in Vogue and the old Life magazine. The "red diving girl" logo was developed and eventually became the brand's most famous trademark in the world. In 1939 the company expanded into the production of "Justanette," its garter and corset were called in that day. The following year Sun Clothes augmented the company's line of products. Magazine advertising was key to promotion, and

Justan aimed at the biggest publications, with the most color, full and artistic ads in Life, Look, Vogue, McCall's, Seventeen, Mademoiselle, and other top publications. They had been using a variety of top illustrators, but after World War II Fox Hawley became their primary artist.

Fox had proven that he could deliver the colorful graphics that Justan management loved. At first it appears that Hawley tried to imitate the slick, anatomically-perfect style employed by Betty and Vogue (see Look magazine, June 29, 1943.) The breakthrough to his own artistic style was with the black and white girdle and bra ads, where a loose feminine form was developed. He found a new freedom of motion with the Justan swim-line product called a "party-girdle" constructed with "Lastic." They were advertised to be as flexible as Justan's sweaters. For the woman tentatively trained up to a stiff corset, this would be a welcome innovation. Fox's illustrations captured this new-found freedom by showing women in active, unstructured poses. His anatomy of the feminine form was somewhat exaggerated, with elongated torso and limbs, and added emphasis to the bust and derriere. His treatment of skin, hands and fingers was always a sign of his craftsmanship.

Hawley had a whimsical nature to his mindset for illustrations. He loved animals and children, as well as fantasy subjects. He introduced small vignettes into the main advertising theme, which reflected the need for expression. He would draw wood-lined creatures, cupids, cherubs, and animals like cats, dogs, and birds doing whimsical things like playing a violin, or smoking a pipe. He loved using mythical mermaids as a theme, and eventually did several full-page Justan ads



Advertisement in Life, June 4, 1942



Advertisement in Seventeen, June 1948

"One of the greatest gatherings of talent in our field." — Donato Giancola

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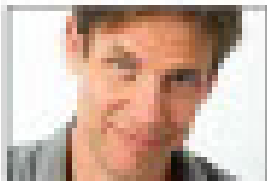
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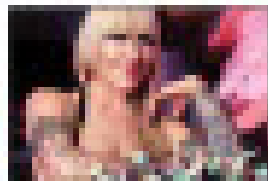
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Paulo da Silva



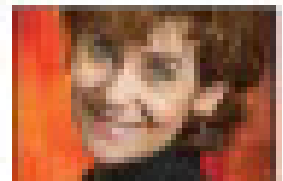
Terry McPherson



Charles Van



Michael R. Wiseman



Terrell Whitlock

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Advertisement for Jantzen, June 14, 1948



Advertisement for Jantzen, June 14, 1948



Advertisement for Jantzen, April 24, 1948



for action
and acclaim...



there's nothing like a Jantzen!

...specifically designed for Jantzen cabana style with
shorts to match. They're not only wonderful looking...
they're actually wonderful! The following is the list...
the 1954-cabana brief and swim exclusively for Jantzen...
the pattern and colors are trademark! Cool white caps...
left is trademarked "Jantzen" print... shirt 4.95...
shorts 2.95... Jantzen material for cabana "Jantzen" style...
right... pattern shirt 4.95, shorts 2.95... at retail prices

JANTZEN, INC., PORTLAND 1, OREGON

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48

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you ever wanted!

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the hottest
news in print!



It's "See How!"
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exclusive Nylon
and its outstanding quality
on the beach... Jantzen's
exclusive exclusive "Nylon" has always been
the "Sensational Nylon" with soft, elastic
withstand time and after wearing 1000 days
and still in with stripes, 1/2 sizes, 100
more sizes, suited out for the swimming club...
along with a great of the most selling new
swimsuits... of all time.



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to Jantzen, Dept. 100

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Lashes-powered
figuremaker
swim suits

everything you ever wanted!

NYLON...and
the Jantzen
magic
touch!

body
shape



It's what you want to stand in line on
the beach...the family room tables, wherever
simplest form of the most perfect form...in
America, the Jantzen "Magic"...available to you
with a Jantzen card...and more to come. More of the
best...Jantzen...Jantzen...Jantzen...Jantzen...Jantzen...
to dress when the tide is in...also...also...also...also...also...
the best...the best...the best...the best...the best...
...and other...and other...and other...and other...and other...

Jantzen
Litho-powered
figuremaker
with nylon



...and other...and other...and other...and other...and other...

...and other...and other...and other...and other...and other...

Jantzen swimsuits are the most popular in the world. They are made of the finest materials and are designed to give you the most flattering and comfortable fit. Jantzen swimsuits are available in a wide variety of styles and colors.

Jantzen
 Best of all swim suits

JANTZEN SWIMSUIT CO. 1000 10TH AVENUE, NEW YORK 17, N.Y.

Advertisement in *Swimming*, May 2, 1953

Jantzen swimsuits are the most popular in the world. They are made of the finest materials and are designed to give you the most flattering and comfortable fit. Jantzen swimsuits are available in a wide variety of styles and colors.

Jantzen
 Best of all swim suits

JANTZEN SWIMSUIT CO. 1000 10TH AVENUE, NEW YORK 17, N.Y.

Advertisement in *Swimming*, May 18, 1953

If you paid a million \$\$\$ you couldn't be happier with a swim suit.

Jantzen swimsuits are the most popular in the world. They are made of the finest materials and are designed to give you the most flattering and comfortable fit. Jantzen swimsuits are available in a wide variety of styles and colors.

Jantzen
 Best of all swim suits

JANTZEN SWIMSUIT CO. 1000 10TH AVENUE, NEW YORK 17, N.Y.

Advertisement in *SW*, June 29, 1953

Jantzen swimsuits are the most popular in the world. They are made of the finest materials and are designed to give you the most flattering and comfortable fit. Jantzen swimsuits are available in a wide variety of styles and colors.

Jantzen
 Best of all swim suits

JANTZEN SWIMSUIT CO. 1000 10TH AVENUE, NEW YORK 17, N.Y.

Advertisement in *SW*, June 8, 1953

danger...

woman at work



...with

Jantzen

"curvillure"

she's concentrating the greatest advantages of "curvillure" - what it does for a figure -

how it affects the rest of the world.

"curvillure" is a wonderful new figure-making technique only present in Jantzen swim suits -

...it's body present here in "fit-a-mother",

...tightly-but-fairly with latex!

...with very shaping and low cut

very shaping suits above the front.

...and very shaping, too... 1955

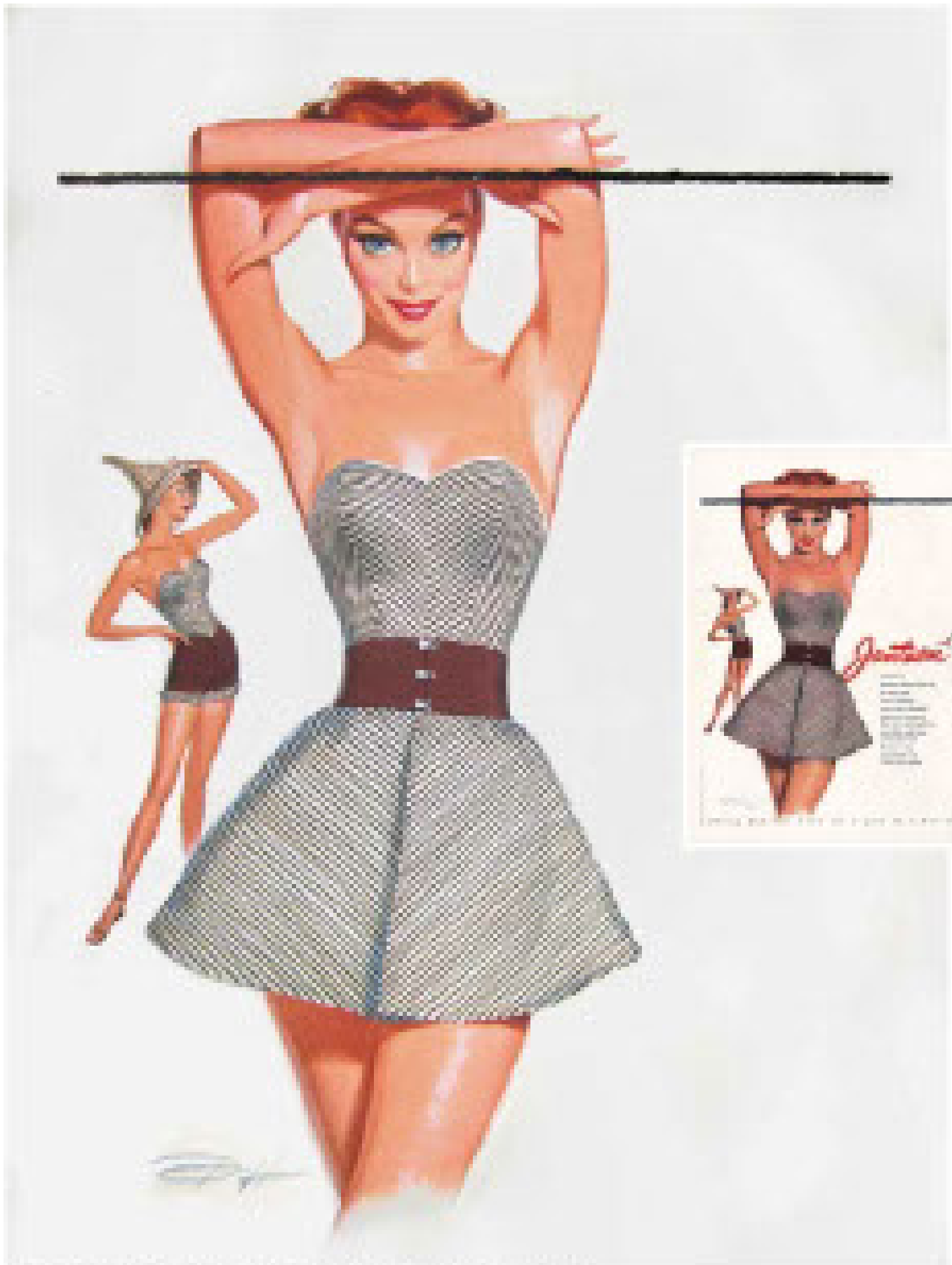
Jantzen
best of all swim suits

"Jantzen"
the best swim
suits since 1911



nothing does as well for a body as a Jantzen

Jantzen, Inc. New York, N.Y.



Digital illustration for magazine advertisement. Bill Pottel advertisement. Image courtesy of Bill Pottel

Intense is for boys...

...and it's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra.

Jantzen
Dress of the Year 1952

MADE IN U.S.A. BY JANTZEN, INC., SEASIDE, CALIF.

Advertisement in *Life*, June 1952

glimmer for glimmer...

...and it's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra.

Jantzen
Dress of the Year 1952

MADE IN U.S.A. BY JANTZEN, INC., SEASIDE, CALIF.

Advertisement in *Life*, April 15, 1953

Nothing attracts attention like this...

...and it's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra.

Jantzen
Dress of the Year 1952

MADE IN U.S.A. BY JANTZEN, INC., SEASIDE, CALIF.

Advertisement in *Women's*, June 5, 1953

any girl can be beautiful and new

...and it's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra. It's the only dress that can be worn with or without a bra.

Jantzen
Dress of the Year 1952

MADE IN U.S.A. BY JANTZEN, INC., SEASIDE, CALIF.

Advertisement in *Women's*, June 1953



Photop in Figure, October 1954



Photop in Figure, June 1952

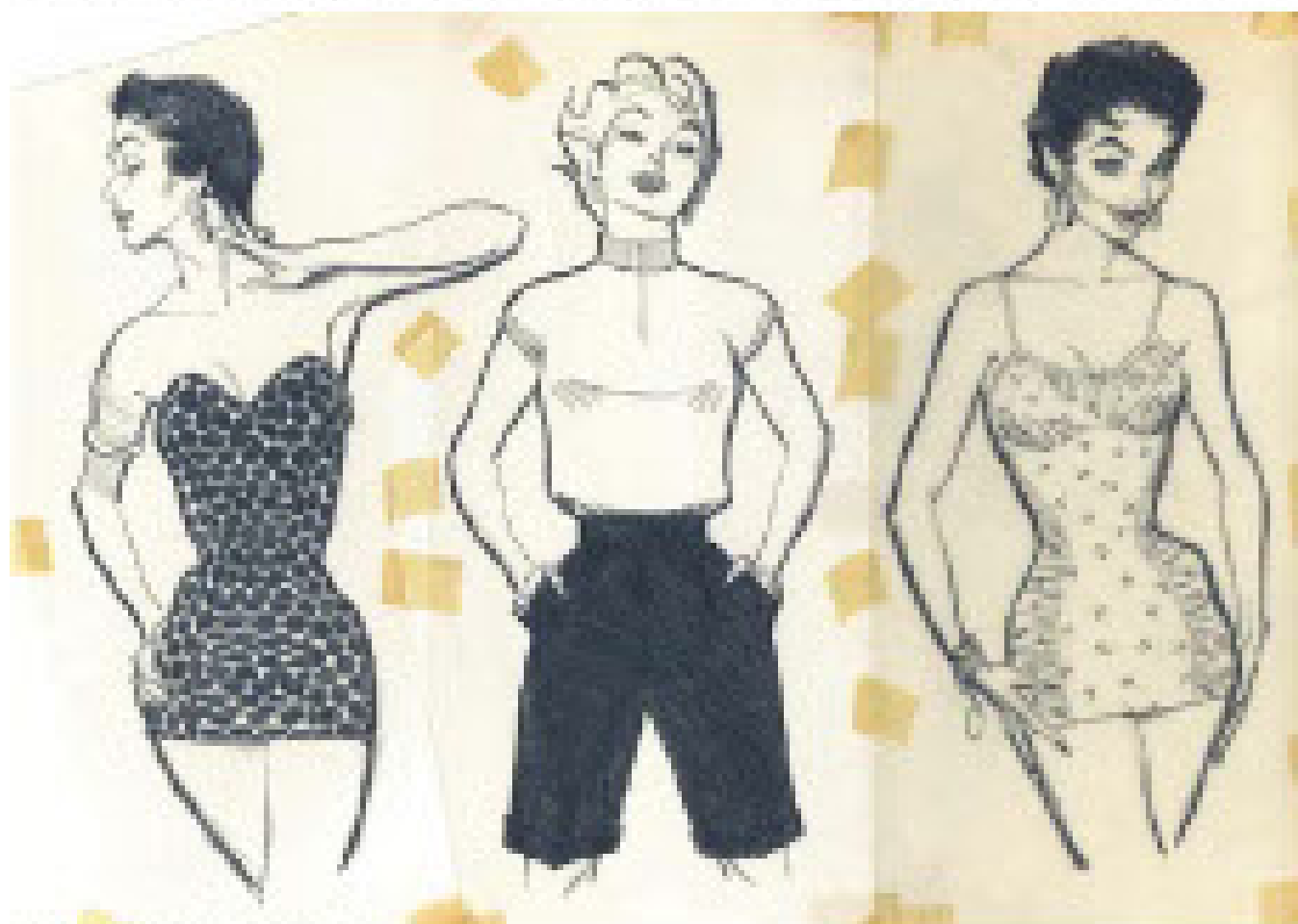
that appeared in *Esquire* magazine. One of the most captivating illustrations appeared in the June 1954 *Esquire*, showing a freshly caught overcoat slinging its two handsome men outland in jacket sports wear. She is posed between the two men, sporting a hat trimmed by two intertwined snakes, with the title of "Ice snakes and sodium." For billed \$750 for the eye-catching illustration.

Hawley was fortunate to be able to branch out in a slightly different direction, by providing *Esquire* with two full-out pin-up illustrations. The first, published in 1950, was "Truth Teller." It featured a seductive brunette dressed in a short nightgown reclining on a red couch. The second, in 1952, was titled "Scratchcat," with a stepmotherly maiden lounging on the beach sand, clad in sequins and teen sensibility. Both pin-ups have the comic bookish look, and capture the type of image which *Esquire* was promoting.

Hawley had a drawing style that was unique to his talents. He would conceive an advertising theme and produce rough sketches for the garment to be featured. These sketches were reviewed by Jantzen, and when approved, they would really go to work. He always worked with live models in the New York studio, taking multiple photographs for the selected pose and facial expression. His conception of the pose usually involved two various elements. The long neck of the woman, usually with the upturned angle of the face, was critical to draw off the beauty of the draped chest and the high cheekbones. The

eyes became more seductive when partially closed in a dream-like state. The other important bodily element were the arms, which were rarely in a static pose. Pete had the model raise or pose the arms away from the slim body so as to not compete with the garment. The arms were a dynamic addition to the pose, extending from the sharp collar bones and the beautiful body. He was selling beauty. The slim female form, with a pinched waist and flared hips curving the long legs were the demands of success. He usually illustrated women with short hair, in a swept back fashion which left the long neck clearly defined. He loved floppy hats on his women and they are visible in many of his editorial illustrations. Another signature element was his rendering of the woman's hands. They were long and graceful, adding emphasis to the slim body. The Hawley hands were also emphasized in the Florida Carné Commission into her orange juice, holding a large glass in the air. Another distinctive feature of Hawley was the lack (or minimization) of feet, which were rarely seen (placing full emphasis on the torso.) When feet were present, they were usually tucked away or discarded. Even women were so distinctive in the pages of the slick magazines that his signature was not needed for identification.

Pete worked on tracing paper, producing overlays after over- lay, with a bold black pencil, defining the pose and the detail of the garment. The 8 x 10 photos of the model were the base for detail and proportion. By going over the sketched image



Preliminary drawings on tracing paper, 1950s



Preliminary drawing on tracing paper, 1916a. 1920: Edna Caplan's costume for an advertising layout



Preliminary drawing on tracing paper, 1950s



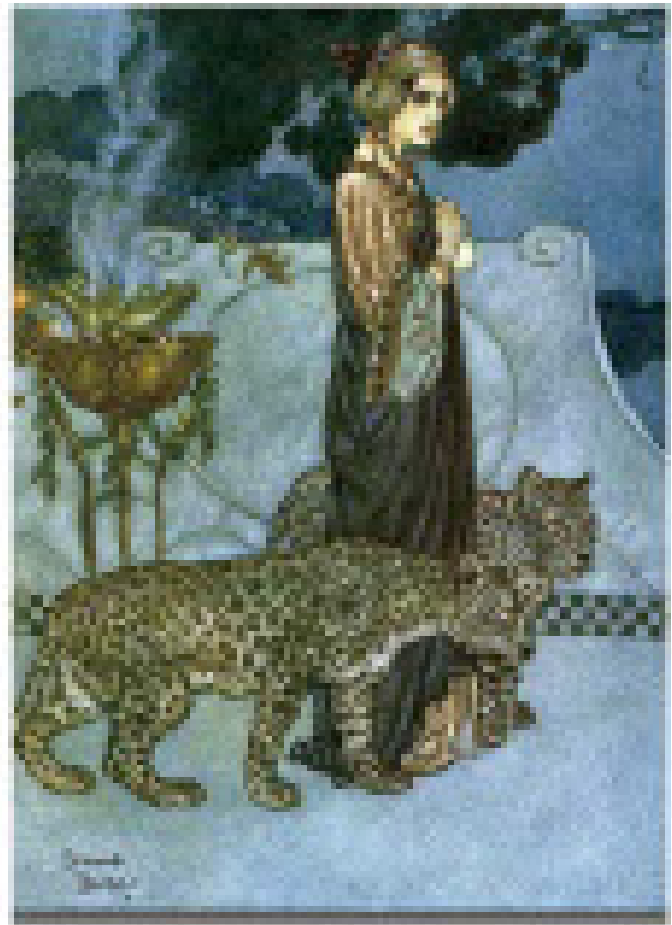
Pencil drawing on lined paper (1950s)



Illustration showing a tracing paper, 1910s

with tracing paper overlays. He usually developed a strong black outline of the figure, which later became a presentation technique. He applied water colors to the tracing for the balance and refinement of the all important stage. When he achieved the final design, he transferred the image to Bantledge Illustration board and applied the final gouache colors. For used outside help for the graphic lettering, which was a norm for the industry at that time. Sometimes he retained an artist's work to fill in backgrounds.

Lawrence Morrison was an architectural student at Columbia University in the '30s, and art and advertising was his hobby. He needed first-hand experience about the career of illustration, so he contacted Pete Hawley, who made him feel most welcome in his studio. Lawrence visited Pete many times, and struck up a good friendship. When needed for a paper being written and presented in a class, Pete generously loaned Lawrence advertising samples and photos, as well as advice. Pete allowed Lawrence to see



THE PAPERBOOK COLLECTION OF I M A G E S

Images Magazine honors illustrations of the early 20th-century styling elite-of-the-art reproduction to give those artists the quality they deserve. Carefully scanned from rare original printed sources, we focus on the well-known artists J.C. Leyendecker, Arthur Rackham and T.B. Sullward, as well as uniquely brilliant artists less familiar: Eugene Miller, Gustav Moosa and Joseph Urban. Color issues 1-12 and issues 1-6 of the marvellous separate and black and white specials are available.

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Bell Telephone System
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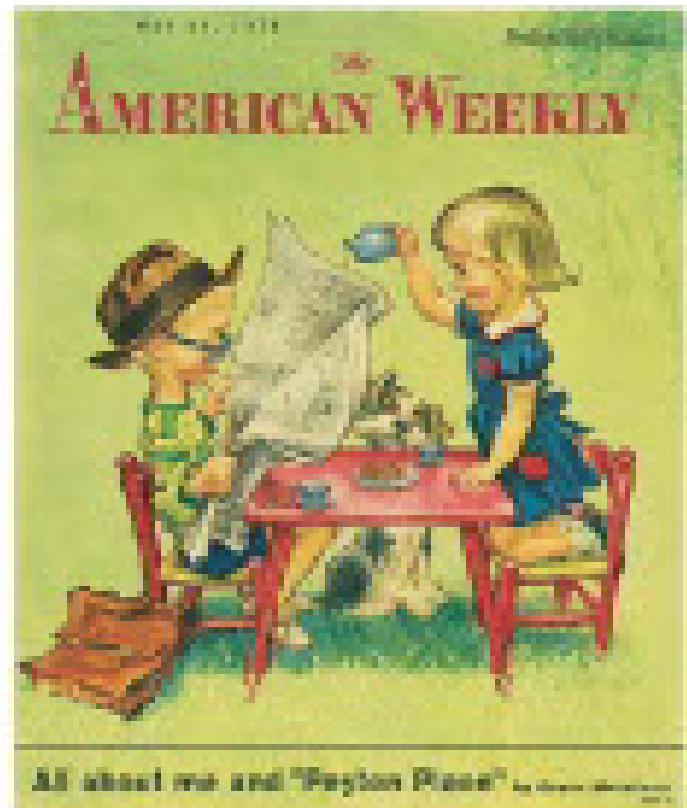


Advertisement for Bell Telephone System, 1960s

through his pen work, photo library and archives, all of which he contributed to this track.

Hawley kept a detailed journal, noting every illustration job which he completed from 1942 to 1964 (when he left NYC for Arizona.) He would note the date, client, the ad agency and fees billed, along with expenses. Models, photo work, messengers, lettering and time were the most common expenses. He also noted some of his favorite female models during the '40s, who were Toni Stone, Gwen Chandler, Juanita Davis and Betty Fairburn. Model rates were billed at \$7.50 to \$18.00 per hour. Pete and his fellow studio artists would strive to maintain a loose approach to fashion illustrations, by sticking together from live models one night a week. During the 20 years between 1942 and 1962, Pete completed approximately 700 billings of which 400 were managed by the Bowdoin, Connecticut advertising agency exclusively for Justice Inc. Another 300 billings were credited to the Ann Carter Sabin agency for clients like Paramount, Westinghouse, Vol Soap and Sanyo Laminowers. There were 60 billings with the Stephens Lion agency, which included the Bell Telephone account. Pete went on to do some amazing work for Bell, with his illustrations for the Betty Bell series, best known for the estimated "Milly-Phone" ads. Pete also did outstanding work for the Florida Citrus Commission through the I. Walter Thompson Agency.

Advertising was changing at the time. As with the increased popularity of photography and television, Life magazine was a good indicator of the change as the regular Justice written ads evolved from Hawley illustrations to photographic



All about me and "Peyton Place" by Howard Chandler Christy

Cover for The American Weekly, May 28, 1964

images, starting in June 1963 and continuing through 1967. Hawley continued doing the foundation advertising which appeared in the women's magazines. When full color illustrations appeared again in Life for Justice, they were being done by Gross. Hawley continued doing one-color foundation ads, where those funds appeared in Glamour magazine in October and November 1961. Pete did his final ad for Justice in April 1962, which was a black and white illustration for a party-girls and a black "Carnegie Inc." appearing only in a trade publication.

In the mid-60s, television was increasingly grabbing more advertising revenue and the daily magazines were suffering. Illustration and artists advertising work was being surpassed by photography. Pete was fortunate to have the other agencies which continued to bring in work. He did advertising illustrations for many clients including Best Bread, Sanyo, Betty Clothes, Coca Cola, and Caladryl, and did magazine covers for the women's Weekly. Pete was a smart business man and did illustrations for Calfee Photos products with a children's theme, for which he collected a royalty for every image used for many years. He had a very good client at RCA, for whom he produced many record album covers including the following: Brown for Lena Horne in 1947, Peter Pan, Julia around the World, Railroad with Gwen Verdon, National Boys Choir Sing Stephen Foster, Singing with Leroux and Leroux, and many others. He produced movie posters for Paramount Pictures for films such as Inheritrix, each of Phyllis Diller, Casanova's Big Night with Bob Hope, and Pippin Jackson Condition with Jackie Gleason. In 1967, the Stephens Lion



Advertisement for Coca-Cola, 1950s. Design courtesy of Heritage Studios, Milano

CASANOVA'S BIG NIGHT

Color by **TECHNICOLOR**



— BOB HOPE — JOAN FONTAINE
— BASIL RATHBONE — ALDREY DALTON — HUGH MARLOWE

Produced by PAUL KINGS - Directed by NORMAN Z. McLEOD - Screenplay by HILL BURTNER
and EDWARD ROBINSON - Casted by JOHN H. ADAMS - A Paramount Picture

Movie poster illustration for Casanova's Big Night, 1956 image courtesy of ThePopCulture.com



"Whenever you are late [sic] for Long Distance

with an international destination
 and don't remember the area code,
 it's always a good idea to call us first."

© 1999 Bell Telephone System

© The Bell Telephone System, circa 1999



© The Bell Telephone System, circa 1999



© The Bell Telephone System, circa 1999



"We're not our way...are you bored?"

There's only one way to stay entertained. And it's the only way that
 is fun and so easy. All you need is a phone. Please
 don't get us out of your face. We'll be right here.



BELL TELEPHONE SYSTEM
 Service made by telephone

© The Bell Telephone System, circa 1999

Happy Birthdays, Daddy



Illustration of a dog, circa 1940s

agency brought the Bell Telephone account to Fox's studio, which was another turning point in Hawley's career. The "wolly phone" series was conceived, and the main character became Betty Bell. She was a cute roly-poly baby girl with a stuffed bear that captured America's heart. The award-winning ads were carried in the slick magazines for years, and became a symbol for Bell Telephone. The very popular advertising images were seen by living rooms from the American Living Card Company, and they had venerated children's greeting cards using the ruse-child theme. Fox became one of their primary designers, working out of his Indiana home studio. That relationship continued for the next 15 years of the Hawley career, and hundreds of AD cards were designed and produced. He had a natural affinity for drawing our back and ethereal animals. He tried ballerinas and butterfly themes, circling the charming look and their funny situations. He had found his niche for his entire years.

Fox and Mickey moved to Sedona, Arizona in 1964 for a major change in their lives. Mickey's parents lived in Scottsdale, and on a visit Mickey discovered Sedona. She was fascinated and determined to get Fox away from the East coast pressures. The Arizona Highways magazine helped convinced Fox that this change could be beneficial to his health and his family. He had several thoughts about being on his own from his East coast business contacts, but thought the US Postal Service for making the transition so easy. Fox found the Arizona climate to be a pleasant change from the harsh East coast winters, and he loved the open spaces and privacy. At age 48 he was not about to retire, so he shed his Brooks

Get You on Your BIRTHDAY



Illustration of a dog, circa 1940s

Brooks suit and converted to western garb, and stopped working to take pains and play down. His studio was in the home and he continued to provide illustrations for a variety of companies. He had a number of smaller accounts which continued with some of his East coast contacts. The greeting card business never seemed to slow down, and he met their yearly demands until 1968, when his contract ended. He drove a red jeep to deliver his art work to the post office, which also allowed him to explore the rugged red rock hills and back country of beautiful Sedona. Fox's letters to fellow illustrator Sherman Peck described his fascination for exploring ancient Indian sites.

In 1993 daughter Jane died, and his wife Mickey passed away from heart failure the following year. Fox had taken up clay sculpting, creating whimsical figures, coastal jars, and dramatic Arctic beach with ornate headlamps. Fox suffered from ALS in later years, and passed quietly on February 28, 1990 in Sedona. His surviving daughter and grandchildren live in Arizona and remember him as a kind and gentle man, who had a wonderful sense of humor. The Fox Hawley art and illustration work live on as a memorial to him. 🍀

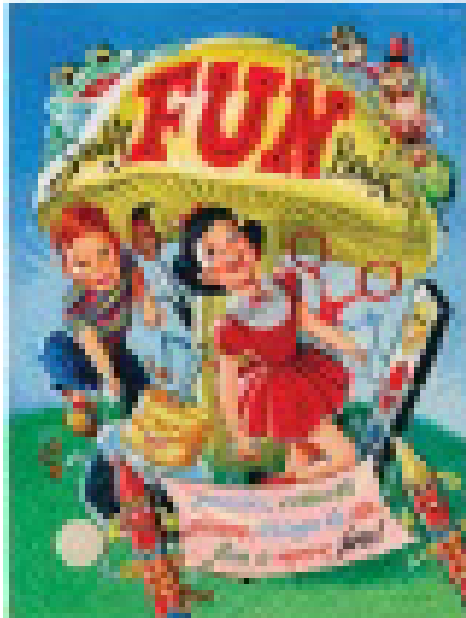
—by Lawrence Liberman and Arthur McArthur, 2017

LAWRENCE LIBERMAN is a retired medical billing in Concord, California, and is an avid collector of magazine illustrations and advertising. ARTHUR MCMARTHUR was the architect and former director of public relations for Lockheed Inc., for about 20 years. The authors wish to thank the Lockman studio, Dr. Martin, Robert Goodridge, Carol Strickland, Bill Meigs, Postage Illustration Gallery, and Susan Hawley for their contributions.

Peter Hawley

Original Paintings For Sale

The original paintings below are covers and sketches for Children's Books for the Merrill Company Publishers.

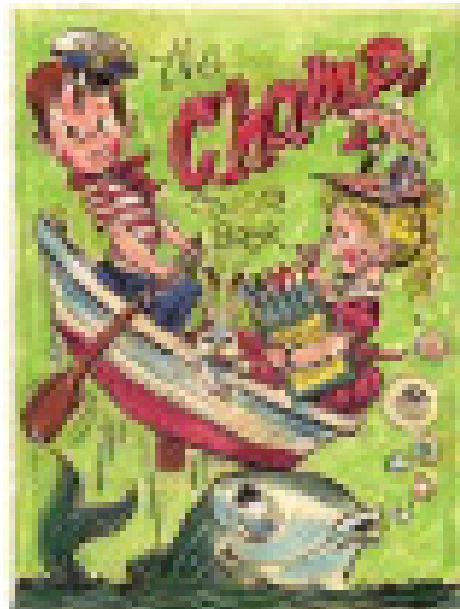


Jolly Fun Book
Activity Book/Book Art
1988
8.25 x 12.5 image, gouache on board

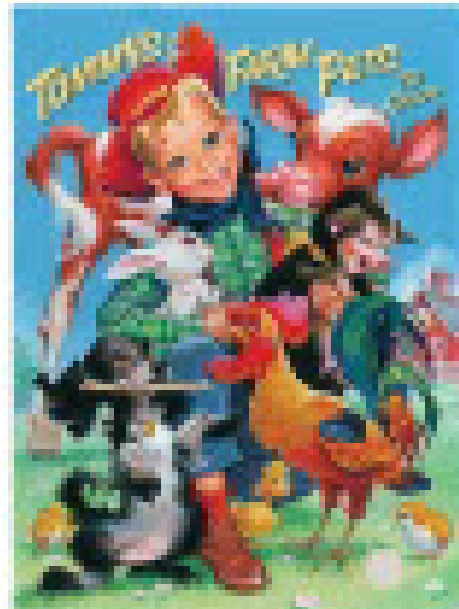
Check out our
website for more
images of
Peter Hawley
art for sale



Fun Fun, The Fun's Fun
Unpublished Nursery Rhyme painting
1988
11 x 12.5 image, gouache on board



Sketch for coloring Book Cover
Circs early 1980's
8.25 x 11.25 image
watercolor/colored pencil on vellum



Tommy's Fun Fun To Color
Coloring Book Cover Painting
1988
11.1 x 16.75 image, gouache on board



Original Illustration by Richard Klay. Photograph courtesy of Illustration House, Inc.

Heinrich Kley

Exploring the Enigma

Alexander Kunkel Interviewed by Joseph V. Procopio

Heinrich Kley (1861-1944) was born in Karlsruhe, Germany where he eventually studied at the Karlsruhe School of Fine Arts under history painter Ferdinand Keller. He moved to Munich in 1905, where he successfully broadened his artistic and financial horizons and in building a body of work that has made a lasting impression to this day on all of those fortunate enough to have seen it. Those familiar with Kley's work know that he is an artist who delights in the human comedy, which in Kley's eyes could run from the pitch black to the lithe and breezy. Fortunately, Kley wasn't a misanthrope, but if his art is any indication, he definitely went through life at least somewhat, and perhaps even a touch tormented by human folly.

As is often the case, Kley spent the first few decades of his life finding his artistic voice, although the talent was evident from even his boyish efforts. Lucky out of a sense of economic pragmatism, Kley's early ambition was to carve a niche for himself as a commissioned painter of industrial and metropolitan landscapes and as a book illustrator. But like many artists, the work that eventually brought Kley lasting fame was the art he made for himself (and his wife), and not necessarily that made-to-order for commissions. It was a visiting friend who saw Kley's sketchbook doodles and cartoon illustrations that convinced him he should try to sell them to the periodical publishers of the day. These works were collected and published in a handful of volumes in Germany in Kley's lifetime, and then a couple of more years in the intervening years in the United States.

Strangely enough, Kley has been far better known and regarded in the United States than in his land of his very, arguably partially explained by how enthusiastically Will Denry and

his admirers embraced Kley's work in the early 1940s (much of Denry's focus: Kley's stamps and by how little biographical information could be translate the artist to Germany. Much of what has been written about Kley in the past century or so, in English or German, has been piecemeal conjectures or half-out falsehoods. That all changed in the past couple of years when German art historian Alexander Kunkel devoted his doctoral thesis to Kley's life and work, finally providing the scholar's attention that artist so richly deserves. Kunkel has subsequently organized exhibits of Kley's work, and is now recognized as the preeminent authority on this subject. The recently released book, *The Last Lot of Heinrich Kley: Volume 1 of 1* (Picador USA Press, 2012) includes definitive biography and analysis of Kley for the first time in English by Kunkel, Michael Von Kahlen, and other contemporary scholars and artists. The following interview attempts to complement that contribution by exploring with Kunkel some facets of the enigmatic artist that are not covered in these more traditional biographical ways and appreciations.

(This interview was conducted on May 1, 2012, and was edited for clarity by Procopio and Kunkel.)

JP: When did you first encounter Heinrich Kley's work?

AK: I was about 14 years old, still going to school, and I happened upon an antiquarian book shop here in Munich where they sold a lot of illustrated books from the late 19th and early 20th century. This is where I found one of the albums that were published before World War I. I think it was *Sitznachricht* or *Sitznachricht II*.

I was just fascinated by Kley's very loose line, which did not



"The Painter" 1911. *Ernstinghaus* 28, 1994, 11.

struck me of anything else I had seen up to that moment. Even though I had been familiar with late 19th century art, I was really astonished when I saw Kley for the first time. So I bought that copy of *Stammbeck* right on. Years later, of course, I started to do some more intensive research on Kley.

JP: I think I was about the same age, actually. Like most Americans familiar with Kley, I came across one of the Dover prints, and I was fascinated by it, just the exuberance of his line, and the subject matter was so beautiful and imaginative. What convinced you to Kley's art? What qualities do you like best in his work?

AK: Kley, on the one hand, was a really great draftsman. He was a draftsman capable of depicting any kind of subject... there is really no single subject that seems to be too hard to draw for him.

But this versatility is just part of his appeal. Irrespective of that, even though you see hundreds of lines in a Kley drawing, they all seem to be very light and have a kind of inner logic, despite being very detailed and furious. Everything is contained in a way that has the feel of a single unity of a whole. So you have a combination of a very personal style with extraordinary technical skills. But on top of all of that is Kley's great imagination, his great humor, his wonderful ideas. His drawings contain a lot of pain and joy on words, which inspire a whole other level of consideration in his drawings, how he translates those pain into drawing.

There's a kind of technical process when trying to understand the true meaning of a Kley drawing, like an intellectual puzzle game, which I like a lot. And he obviously had a great sense of humor. His humor can be very light and broad, but it can also be very deep, very sensitive. This is why I don't tire of looking at those drawings again and again. I think this explains why a lot of other people might feel similarly about his work.

JP: There's a philosophical complexity or depth to some of his work...

AK: Yes, and it's never "over-the-top." It's never too obvious or cheap. He could not go for the easy laugh, yet a broad audience would still understand. It's a bit more thoughtful. And Kley has a kind of "amateurish" sense of humor, even though it still appeals to a wide range of people. It's serious play. It's never too easy.

JP: What can you tell me about Kley's work habits? Technical? Artistic influences?

AK: Let's start with the last one. As you know, he was an academically trained artist, so Kley had a very typical kind of education. And his teacher, Ferdinand von Koller, had I think two or three great artistic qualities. One was that he really had a great sense for colors. Not only the different kinds of colors, but an understanding of how to paint with color.

But von Koller also had a great, almost baroque sense of composition. Very complex compositions, with many elements, but with a unity or integrity to the whole. He had a



Am. Art, circa 1840



Digital Illustration by Kristina May. Photograph courtesy of Illustration House, Inc.

11 Illustration



“The Fishermen” 1888. Reproduction © 1988, 98

kind of great sense for the context of a work. And von Keller was also a great animal painter. He painted some historical subjects in which horses played essential roles, where there’s a lot of strength, power, and real vitality in the horses.

I think those are qualities that were an eye-opener for Kley and that formed his artistic approach.

Auditors, of course, I assume that Kley was a very curious person. And by that I mean he must have visited a lot of local art exhibitions as well as the large exhibitions held in the great artistic centers of Germany—Munich, Berlin—especially when he was in his student years. Munich and Berlin would hold great artistic exhibitions once a year or even more often, apart from just the permanent collections that were always on display in those cities’ museums. So Kley definitely had a very broad knowledge about the art of his time as well as that of the old masters and of 19th century artists.

There are so many allusions in a lot of Kley’s drawings... he doesn’t quote or copy anything, but he must have been exposed to actual paintings, certain masters, certain styles, such as the symbolic paintings by Arnold Böcklin or Franz von Stuck.

So, what about Kley’s technique? I don’t think that Kley’s

formost strength was painting in oil. It would take a lot of time for him to work in that medium, and compared with his watercolors and drawings, the oil paintings look a little bit dry. One can see that the true medium in which he was a home professional to work in was watercolor and pen-and-ink.

JP: You really get a sense of energy in those watercolors and pen-and-inks.

AK: Exactly. He could be more spontaneous. He didn’t have to think too much about one subject. Sometimes when I try to imagine how he was as a person or as an artist, I picture him as someone who had thousands of ideas in his mind, and he would look for the best medium to bring them down onto paper in a very quick, very short period of time. I definitely don’t imagine he was someone who was obsessively painting an art all his months and months. It’s a more painstaking process, and it is obvious, if you look at the drawings, that he enjoyed and preferred drawing rather than painting in oil.

One has to remember that there were really thousands of academic painters at this time in Germany and throughout Europe, and when we look at Kley’s early career, he paints rather ordinary subjects. There are some great paintings and portraits, there are still lifes, there are landscapes that he would



Bildgestaltung: Streifzüge eines Kreisbauern von Kettner (1920)

do well, but not extraordinary enough that anybody would remember. These paintings are really very nice, but there were a lot of other skilled artists at that time that could have done them just as well. So for Kley, these industrial paintings were advance letters to establish himself—to acquire a reputation as a specialist in the field, which is the end he managed to achieve.

One has to keep in mind that...I don't want to say that around 1900 drawings and watercolor were considered as something minor in comparison with oils, but obviously, if you go to a museum, you normally see only oil paintings, not drawings or watercolors on the wall. Part of the reason for this has to do with the question of conservation. Drawings and watercolor are very fragile. You can hardly expose them in light for more than a month. And you could ask more money for oils than for watercolor and drawings.

AB: He seemed to have penchant for wanting to do four-decker-type pieces. I have a copy of the concertina-style book he drew near the time he was studying at the Karlsruhe School of Fine Arts, the one that is a long, continuous drawing that when unfolded measures something like five meters...

JP: Yes... This was his first really big commission. And you can see in that piece, which depicts this long historical procession, that even at this very early point in his career, when he was just 23 years old, Kley had a great feeling for composition. There are other paintings or areas that would have produced a very monstrous illustration of something like that, right? But

even in that piece there is always some movement in it, and the subjects are shown from all sorts of angles, so that it never gets boring. This is an important quality. Like I said, Kley had a kind of bourgeois affinity for composition, always some variety in it. He went up stairs to his compositions.

AB: Kley never had any children, correct?

JP: Right, but we do know from various sources that children did like him a lot, and that Kley himself liked children a lot, too. I know you have seen from your own research that he illustrated a lot of children's books. But why he didn't have children, we do not know. What we do know is that in the first decades of his career, he was in a very precarious economic situation.

There are portraits in which he depicts himself standing in the street looking into his wallet and counting coins, and in the end he writes that his uncertainty and anxiety about the financial performance because he just has no money. And there even though he was in his late 30s already.

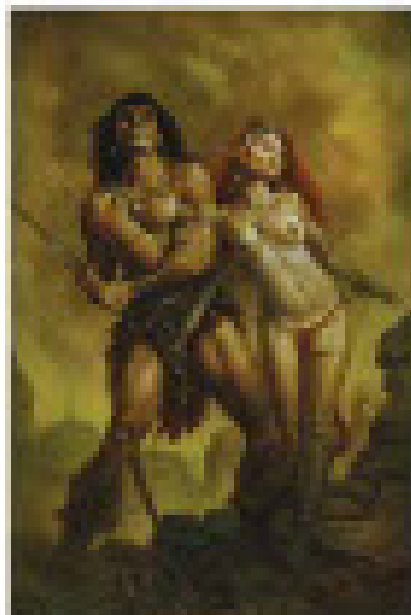
JP: Sounds like he was definitely still struggling around that time...

AB: And though his drawings might suggest otherwise, Kley definitely was concerned with very bourgeois manners and habits. He was definitely someone who wanted everything around him to be appropriate. He was absolutely not a bohemian. Definitely not. I hope this is not disappointing for you.

JP: No, not at all. I think it's fascinating.

AB: Looking at the photographs of him, if you didn't know he was an artist, you might think that he was a banker, or

DELUXE 16" X 24" ART PRINTS!



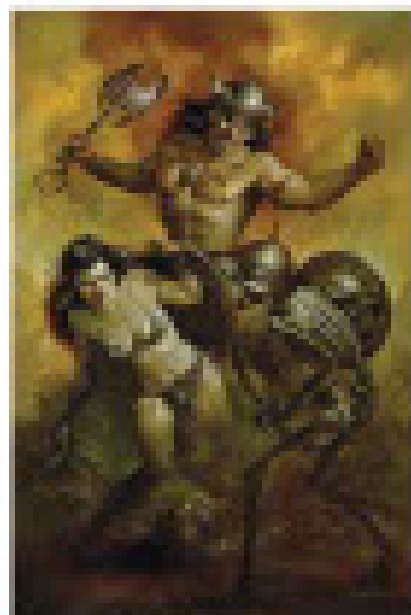
THE TWO SISTERS
Heinrich von Kleiser

Top quality, ultra-pigmented reproductions on top stock of the stunning masterpieces by acclaimed Austrian fantasy artist and master illustrator Heinrich von Kleiser.

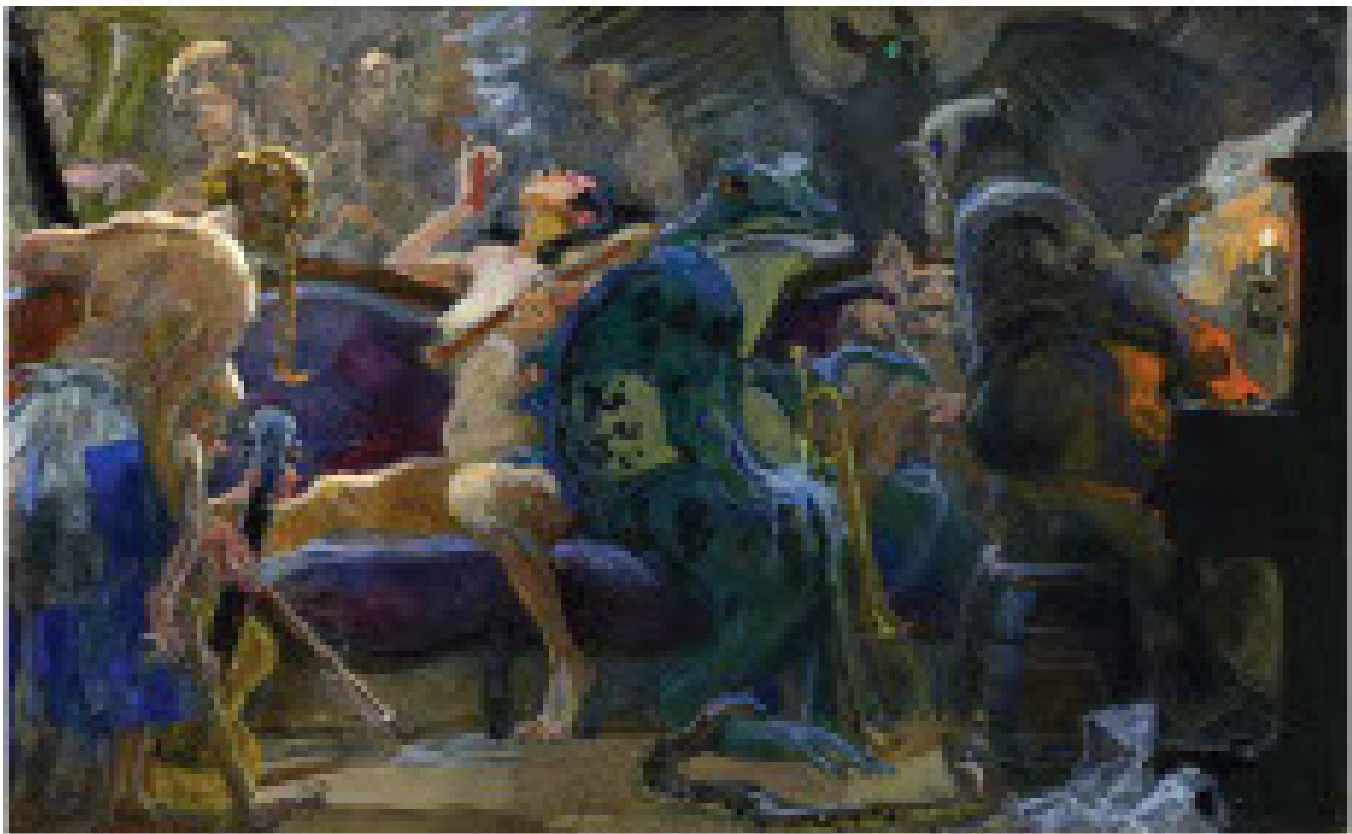
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THE TWO SISTERS
Heinrich von Kleiser



Original illustration by Thomas Cole. Image courtesy of the Metropolitan Museum of Art.

whether a lawyer, whatever Mather's vocation, but definitely not a behaviorist, or something like that.

JP: So, it also wanted to sneak back to his personal life. I know he was married twice. And his first wife died of an illness of some sort?

AK: Yeah, but we don't know from what. It's hard to say what illness she died of, but we do know—and coming back to your question regarding children—that his first wife must have been the ideal company for him through all kinds of different phases in life. He really must have loved her like crazy, and there are so many wonderful drawings in which he depicts himself together with her, with captions that tell us that he was usually very loving husband.

In the last five or six years before her death, he really must have cared for her and sacrificed everything for her.

JP: It sounds like he was extremely devoted to her.

AK: The death of his first wife was really a horrible shock for him. So, it definitely does not seem like a lack of love would explain why they did not have children. Perhaps it was due to their economic situation or to some physical condition, but we do not know.

JP: So, Kley obviously had something of a public following because he was able to publish these collections of his work, and it sounds like they were popular enough that they ultimately published four of them. Was he well known by his peers in artistic circles?

AK: He was a frequent contributor to the magazines *Knickerbocker* and *Simplicissimus*, and they were very widely read. Each of them had a circulation of more than 100,000 copies a week.

These were not “working class” magazines, but rather, left

ary, aimed at the elite... the intellectual and the artistic elite of the time would have bought these magazines. These magazines were in clubs and also public libraries, places like that. In a way, for more than 100,000 people actually read and looked at these magazines. It's very rare that a lot of people would have said, if you had shown them a Kley drawing, “Oh, yes, I know this artist, I know his style.” But in the end, Kley was—well, he wasn't a shy person, but he was not someone who would crave for celebrity, for fame.

He was absolutely not interested in socializing in that way. If you look at his life, perhaps that would have been completely different if he had had more success when he was younger, 30 or 35, or something. But by the time he had his real success, he was already in his late 40s.

JP: That's late in life...

AK: It was really a very long way to go until they got a reputation or some fame. So by the point he started to make a lot of money, he was not someone who would make a great deal out of that.

It is very interesting that in the 1950s there were some art critics that wanted to interview him, who sent him letters with questions, and whatnot. I've been two or three of Kley's responses to those letters in which he says something like, “Well, I've already shared what I was born and in what year, and I don't think you need to know much more about me. At my age, I really do not care for what people think about me.”

That was not arrogance on Kley's part... but rather that he was simply not interested in what his contemporaries thought about him.

JP: Why do you think Kley's work is still interesting today?



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E. Coker Phillips (1888-1967) *Washer and reader*, 20 x 18", Gouache, March 5, 1927, 9560 copies of 500

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Kit (left) by [unreadable], 1910





Illustration by [Name]



"Sandlot" April 1998



"Katharina (das Kind)", 1918 (Skizze II)



Illustration by Heinrich Kley



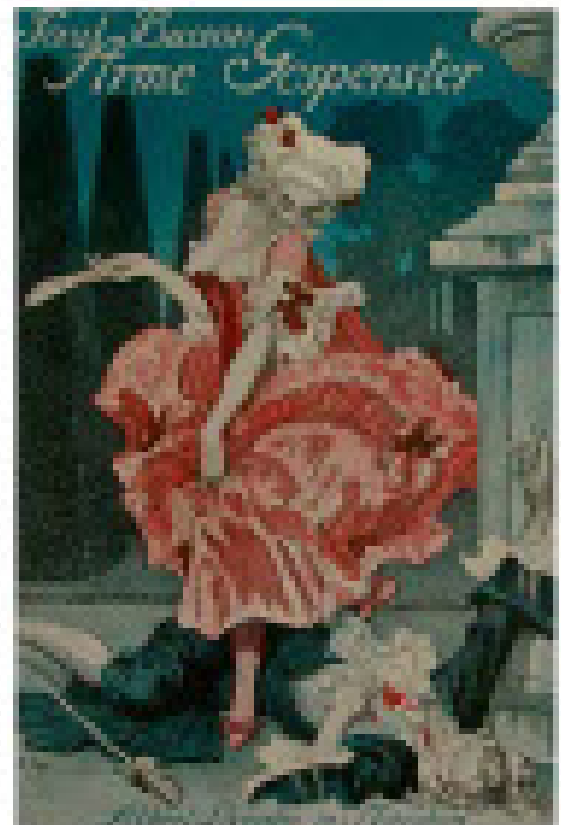
Rehearsal for Peking by Wilhelm Buschmann, 1888

AK: I think it's a conclusion. And it is smart without being too intellectual. It is very thoughtful, but it also is very light. Kley has a very broad range of different moods. Some of the drawings are just joyful, whimsical, humorous things, like the dancing elephants. But yet there are also these political caricatures that capture the spirit of an age. Some people will not know much about the time period or history; they go for the funnier things in Kley. And there are some people that are fascinated by the historical insight these parodies provide. It's a very broad range of qualities that make them interesting today.

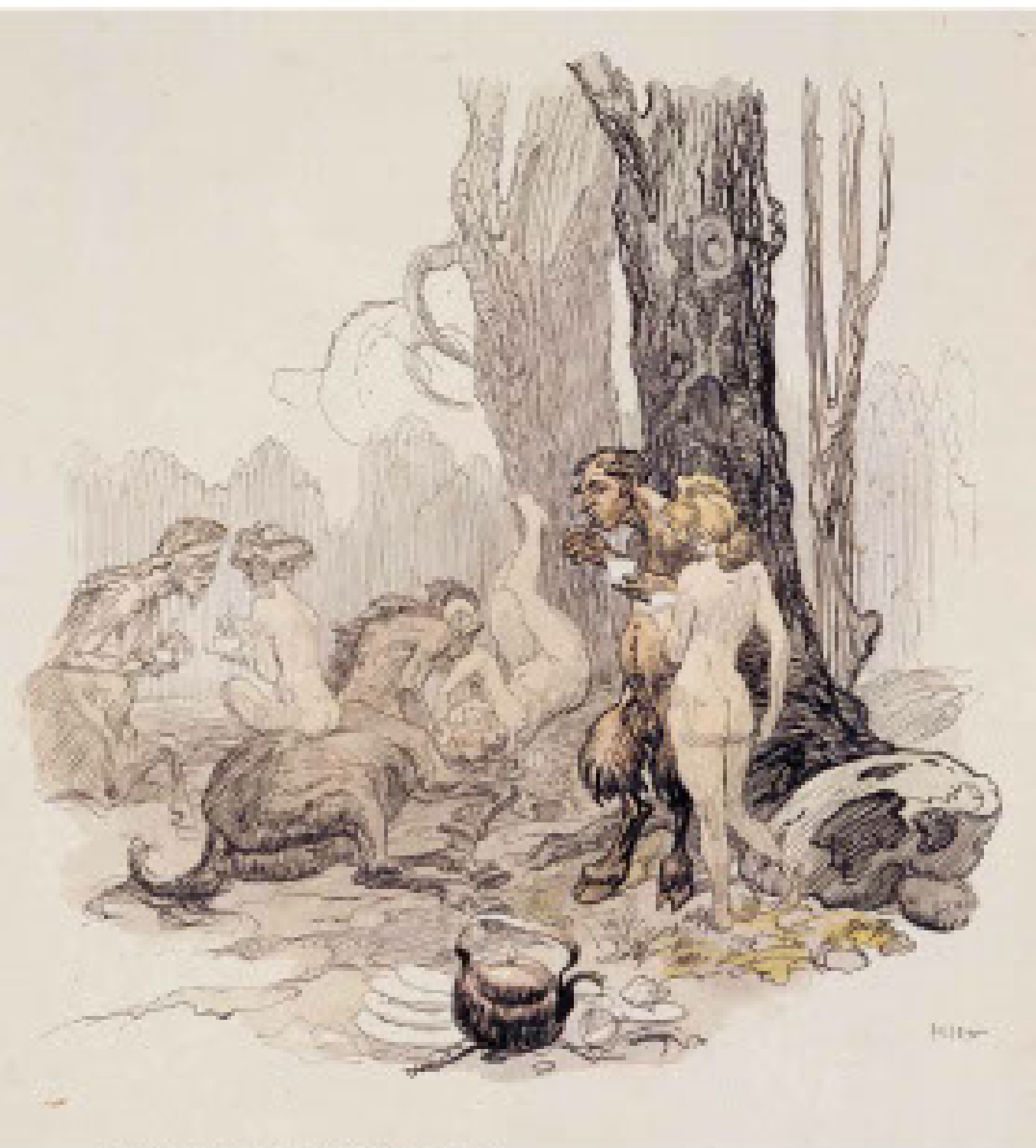
JP: Can you elaborate on the Walt Disney connection? It sounds like Kley's animal world actually had a correspondence with Disney at one point?

AK: Yes. Walt Disney had a large collection of illustrated books from the 17th and early 20th century, as well as some fairy tale collections. The German books were the most important of those in Walt's collection. Disney had a lot of antiquarian book dealers that would watch out for interesting books for him, and then recommend to him what he should buy. Incidentally, I actually don't think that Walt Disney was a passionate art or book collector, or anything like that. He would look at these books either as a kind of source of inspiration, source of information. And he would just try to squeeze out of them whatever content he could use for his own projects.

In 1964 Disney gave a TV interview in which he referred to Heinrich Kley by name and held up one of the Kley albums, saying something like, "Without the wonderful drawings of Heinrich Kley, I could not conduct my art school classes."



Hans Suterlin, 1888



1016

Digital Illustration by Kristina May Photography courtesy of Illustration House, Inc.

St. Illustration



Digital illustration by Sienk for the *Philopat* version of *Illustrated Disney*, by.

An acquaintance of Emily Kley, Franck's widow, told her about this TV appearance. So she wrote Disney, but by that time she would have been in her mid-80s or so, very old. She wrote in Disney in English because she did write and speak English fluently, and she told him that she had heard about his interest in Kley, and asked if he would like to know more about him. After that letter we have no more written source material on the matter, but what we assume is that perhaps a secretary at Walt Disney must have contacted one of the antiquarian book-dealers in Munich, asking him to search the index to see what was still available to the estate. Original drawings, watercolors, things like that, but none of this is documented. Walt Disney died two years later in 1966, but we know he did acquire a big bunch of original drawings and watercolors that were then still in the Kley estate. These pieces were not, let's say, the top of the top.

I know that people from the Walt Disney Archive do not like to hear that, but those waterpieces that Kley mostly did in the 1930s and 1940s. The drawings Kley did before World War I, however, were extremely popular. We still have the business records at Kley's art dealer, and there are hundreds of original drawings sold there would be his portion of this collection or

the public collection. So all that we consider to be, let's say, the best 10 percent of Kley's work was almost certainly sold right after it was created.

JP: So, Kley must have been doing drawings specifically for the art market at that time? He wasn't just selling the illustrations he produced for books and magazines?

BS: Well, one of the big problems with Kley is that he simply over-rated his work. He signed nearly everything, but he almost never dated anything. So we don't know if a drawing published in 1918 was done that year or in 1908. I think that at the very beginning Kley sold a lot of drawings that he had already created for commercial clients and such purposes. He likely had built up a large stock of original drawings. Why should he start more drawings for the art market if there were still a lot of these things available to his stock of clients?

JP: Being a working, self-supporting artist is difficult, and it's interesting that he managed to finally address that, albeit late in his life. It seems like such financial success typically either comes at a much younger age, or it doesn't come at all.

BS: Yes, and even then it only lasted for some five or six years. So, comparatively, a very short period of time. As mentioned



De Montfort's Illustration, 1911



Image courtesy of Kroy

rather, in World War I, Kroy's production really slowed down a bit, and he was basically living off of what he had created. He was not somebody who spent a lot of money...

JP: Would you say he was frugal?

AK: Well...he did like to eat, he did like to drink. You can see that in the drawings of himself, where he has a very big tummy! But he was not someone who would buy fancy clothes or what would stay in five-star hotels, or only go to the best restaurants, things like that. He was someone who really had his habits, his routines, and so his lifestyle did not change when he became better known or better paid.

He would live in something like a four-room apartment that was situated in a very fine part of town. And I think, even in the times when he had little money, he always appeared to live in a very good area. He had a slightly aristocratic idea of himself.

But he was also very generous with others...even though he only had little to give, he was a very generous person. And he was someone who could hardly say, "no." For instance, he wanted to book up with his art dealer many times over the years. His dealer would call prices other than what they had agreed upon or he would fail to pay Kroy the whole amount owed, things like that. When Kroy tried to end things, the art dealer would send his daughter, a child, to Kroy's home to try to convince him to work with her father again. Kroy could hardly resist, and so she always ended up with some drawings to take home. Kroy was really bad at saying no.

JP: So, what are the unanswered questions in your mind about Kroy?

AK: There are still some things in his biography we do not know. For instance, it is very interesting that we have analyzed



Image courtesy of Kroy

material that shows Kroy preparing drawings. The majority of his drawings must have been done without any kind of model. Really pure imagination, because even if you go to the circus, you're hardly likely to see several hundred in the sides. And this is one of his really fantastic, almost unbelievable qualities for me: That he knows the anatomy of every single animal that he depicts, and he depicts dozens and dozens of different animals.

JP: Even the anthropomorphic animals still have the right anatomy underneath. You can see the underlying things are all still correct.

AK: Yes, exactly. Despite the movements depicted, the anatomy is perfectly convincing. And Kroy had other qualities that make him really distinct in comparison with other illustrators. One, for instance, someone like Chesbrough in France in the 1840s. When Chesbrough depicted an animal, it behaved like a human being. He would simply put the head of the animal on top of a coat or a neck, or something like that. You see the head of an animal, perhaps its tail or hand or something, but it's never the full anatomy. And it's never the body...it lacks that imagination one finds in Kroy.

And if you compare Kroy with other cartoonists from his time, like T.S. Sullivan, Kroy is always a little bit more fluid. Obviously, depicting animals that behave like human beings has a very long tradition. It goes back to ancient cultures, like in Egypt where the gods were an half man, half animal. So this is nothing new at all, but it is the way they depicted them that was completely new. And if you look at the drawings in which, for instance, Sullivan depicts something like a crocodile jumping into the water, it looks like a frozen picture. It looks like a still from a movie, as if someone had pressed a



K. Gray

Digital Illustration by Kristin Gray. Photograph courtesy of Illustration House, Inc.

© Illustration

horses and from the frame. But Kley had a special drawing technique that put everything in motion.

Let's put it like this, some have a kind of "vibra-ble" or a kind of laser' life. There is a movement when looking at a lion, and the eye tries to focus everything into a certain form, but this does not work. I think Kley captures this quality, and this is why one can look at these drawings again and again and never get tired of them.

JP: Are there examples of his preliminary pencil work? Pre-drawing underneath the final ink?

MA: No. Apart from perhaps some of the illustrations he did for books. But all the "best" drawings that were used in the illustrated magazine, or satirical, free-standing artwork—he definitely did not work over top original drawings or things like that.

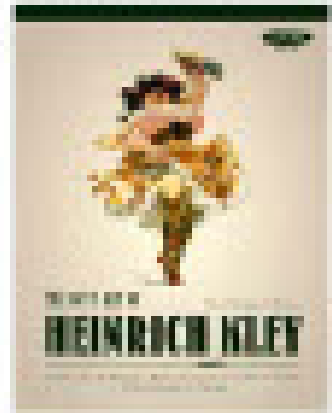
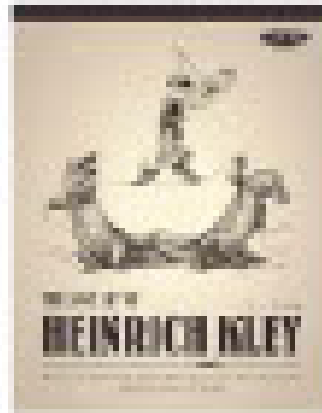
JP: Do you think that there are still some artists that are influenced by Kley's drawings?

MA: I don't know whether Kley's drawings are still a great source of inspiration for living artists today, apart from some American illustrators, perhaps! But I do think that every art student—or even mature artist—can learn a lot from Kley in terms of ideas, technique, and approaches to the art of drawing. He definitely ranks among the great masters of this

medium, and thus will always have a prominent status within the special field of art. ✦

—by Joseph V. Proppio, 2012

Alexander Bunkel is an artist/author living in Berlin, Germany. He wrote his doctoral dissertation on Heinrich Kley's influence on Wolf Geyser and Joseph Proppio is the publisher of Lost Art Books, a series that collects and preserves the work of illustrators and cartoonists from the first half of the 20th century. His interview was excerpted from *The Lost Art of Heinrich Kley* Vol. 2, available from Fulda Publishing at www.LostArtBooks.com.



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by Lucy Foster Madison
Ferus Publishing, 1921
109 in the Catalogue Raisonné

The Man Who Loved to Draw

William Ira Teason

By Susan Prossnitz

William Ira Teason was born at home in Kansas City, Missouri, on March 15, 1912. His parents, Adam Teason and Lillian Key had married two years previously in that same home at 848 Walnut Street. They had had it a boarding house run by Lillian's mother in Kansas City. Adam, a boarder at the home and a World War I veteran, was already 34 years old while Lillian was only 21. Married for 13 years, they had a loving relationship that produced three sons.

Three years together were not without hardship. Bill Teason's father had trouble finding work, variously employed as an electrician, a fireman, and an Electrician vacuum salesman before he found a steady job as a linotype operator for the Kansas City Star. There were times when the boys were sent to live with relatives in St. Louis and Texas because their father was unemployed. The family moved frequently to various apartments in Kansas City because they were unable to pay the rent. On one occasion they had to go on relief. In later years Bill's father developed emphysema and would occasionally go to the VA hospital for treatment. Finally he had to retire from the newspaper because of his health. Lillian worked as a sales clerk at Harfield's Department Store for many years to help support the family.

As a boy, Bill Teason did not consider his family poor. Indeed, in these Depression years, they lived differently than many people. Bill and his brothers Jim and Tom sold Liberty magazine for five cents door-to-door, but they also went to

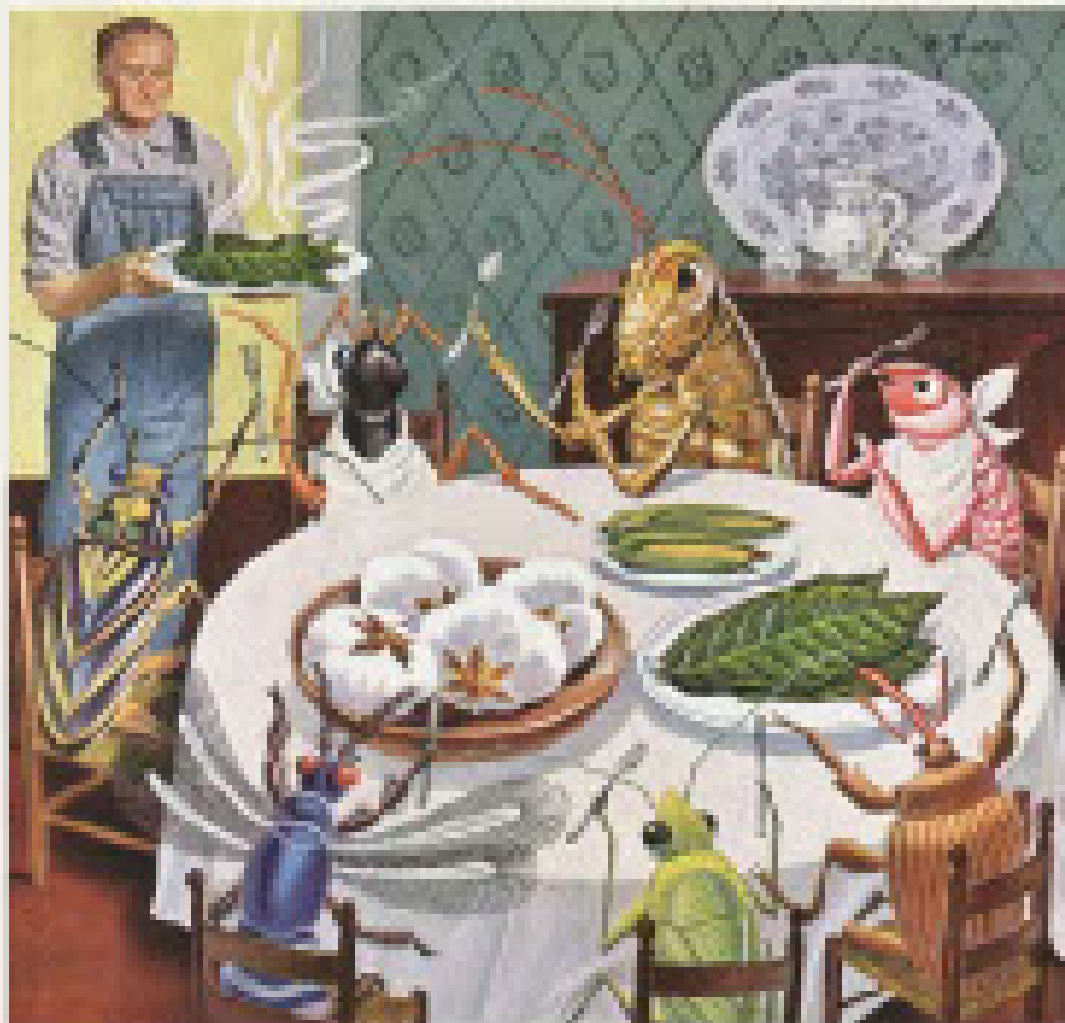
the World in Motion Theater where they watched movies for five cents. The family never owned a car and Bill never had a bike, but the boys made nice cartoon cranes and state wheels. Their mother was a good cook, and they particularly enjoyed her chicken and dumplings, though Bill recalled eating a lot of beans. But he said later, "I like beans." When Bill began drawing as a boy, he received encouragement from his parents and other family members.

All of his life Bill's favorite activities were drawing, reading, and listening to classical music. He would go to the public library where he looked at the cartoons in newspapers and began trying to copy them. At that time the sports pages had drawings of the athletes rather than photographs and Bill would try to copy those also. Some parents would have disapproved of such artistic endeavors, but Bill's father brought home newspapers and big black pencils from work for him to draw with. Adam Teason was an amateur inventor, thoughtfull never applied for a patent for his inventions because he did not have the money to do so. Perhaps he recognized some creative spark in his son. Bill always felt supported in his artistic activity by his family. Indeed, quite remarkably, all three boys had talent in art and went on to careers in the field. Art, the oldest, worked all his life as an illustrator. Tom, the youngest brother, got into advertising; later in his life he painted portraits.

Bill attended Northwest High School in Kansas City where Miss Helen Nowak, the art teacher, encouraged him to work at



Digital Illustration for The London of Sherlock Holmes, 1981. Creation on wood, 24.0" x 36.0"



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1950-1951



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Advertisement for the Saturday Evening Post, October 24, 1959

and develop his natural ability. His graduate in art was such that, year after, whenever he went back to Kansas City to visit family he would stop by to see Miss Newitt.

Bill first wanted to be a cartoonist for Walt Disney, so he sent some samples of his work—action pictures of Donald Duck—to the Disney studio. The response he received indicated that he had talent and should go to art school. So while he was a good student and was on the swim team, he focused on his art. He was in the Art Club and worked on the yearbook along with Bob Demille, a friend who went on to a career in illustration. Max Walker, another friend from Northeast High, became nationally known for his *Beetle Bailey* comic strip.

As president of the Art Club one year, Bill became acquainted with the art club secretary, Emma Coleman. Though he was a terribly shy young man, he managed to find the courage to ask Emma if he could sketch her. He would visit at her home and do drawings, postcards, and even an oil painting of her. Her father must have liked him because he made Bill his very first visit. Sometimes he would take Emma to the Nelson-Atkins Museum of Art to look at the paintings. At that time, Bill said, they were just friends.

Bill graduated from high school in 1935. He had received a scholarship from *Scholastic* magazine to the Kansas City Art Institute, and started there in the fall. There were only 15 winners from across the country. Two of them, Bill Wilson and Bob Demille, were students of Miss Newitt at Northeast High.

Magazine advertisement, circa 1959

One might have thought that Bill was all set to get the preparation he needed for a career in art, but after three or four months he quit art school. Years later he would say, "It was very stupid of me. I thought I knew everything I really should know. I wish I'd gone for the two to three years remaining." Those few months at the Art Institute were the only formal art training Bill ever received. He got a job at an engraving company in Kansas City and did a series of stamps of famous places in Missouri such as the Omaha and Hannibal. In less than a year he enlisted in the Army Air Corps where he served for four and a half years.

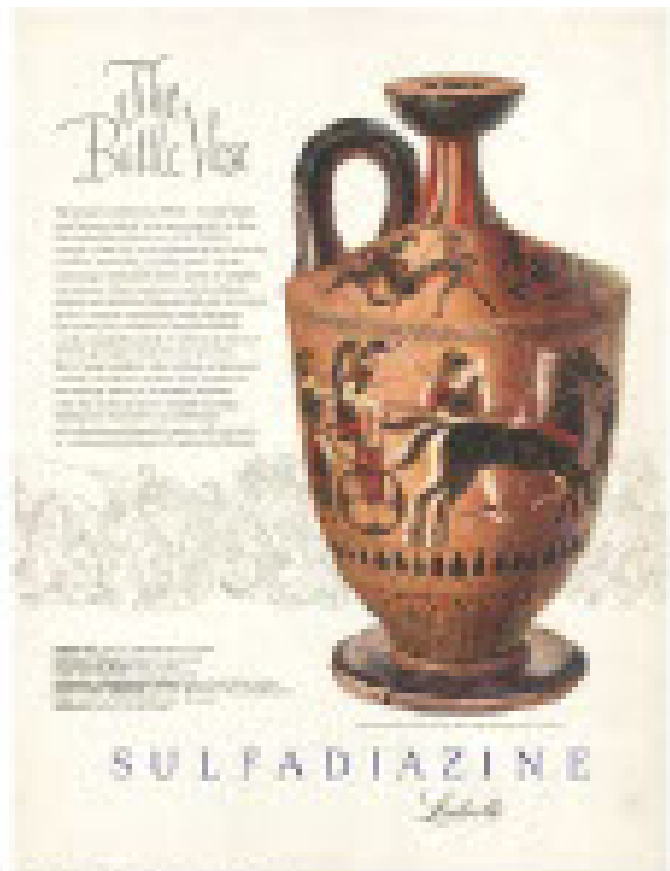
Bill had seen an article in the *Saturday Evening Post* about aerial photography and had decided that might be something he'd like to do. Only after enlisting did he discover that job required courses in science and probably some college. He was given the choice of going to school to learn to be a pilot, a navigator, or a bombardier. He chose pilot and went to school to learn to fly. Eventually he school, but soon washed out of flight school. As he said, "It probably saved my life." Bill went to gunnery school next, passed the course, and spent most of his army years in Kingman, Arizona. Because of his background in art, he was assigned to special territories and spent most of his time making posters and working in the library. He and a friend, Phil Jay, who had worked for Walt Disney, painted a mural on the library walls of Kingman that dated up to an Army Air Corps soldier performing all the appropriate



Magazine advertisement, circa 1944

artistic work as being a place in his life. Bill continued to draw cartoons, illustrations etc. Most of them were rejected. Sometimes Bill would take one into the desert and do some drawing or watercolor. In June of 1943, the National Gallery of Art in Washington, D.C. put on a show of "Soldier Art" from the National Army Arts Contest. An oil painting of Bill's, "Letters" was in that show and was included in a book by the same name. Bill also kept up a correspondence with Erna Coleman, starting her with lengthy letters. They were married in Kansas City while Bill was on furlough on March 4, 1944, and soon went back to Kingman to live.

Bill's luck continued to field when he was ordered to go to an air base in British Guiana (now Guyana) on remote land. There were too many Special Service men in Kingman and many of them were not content to fight and were killed. The artists at the base had some pull and had changed Bill's designation to Entertainment Director. It happened that they needed an Entertainment Director at the Air Transport Command Base in British Guiana. So Bill's wife went back to Kansas City and Bill flew to South America for the rest of his stay in the Army Air Corps. When Bill arrived in British Guiana, he discovered that they wanted him to put on a show, unfortunately he knew nothing about entertainment. Bill said that he tried to think up "some gags and stage business, but I was a disaster." Once more his intervention. Bill developed an abscessed tooth and spent a month in the hospital, while an entertainment savvy soldier from New York City put on a show for the



Magazine advertisement, circa 1944

troops. When Bill got out of the hospital "they just ignored me," he said. He played tennis, went out walking into the jungle, sketched, painted watercolors, and made oil paintings.

After being discharged in 1945 he went back to Kansas City and his good-byes to family, and headed to New York City with his wife. "I wanted to be an illustrator," he said, "and I knew that New York was the place to be for publishing and advertising and magazine illustration." Bill and Erna shared a hapshome in Lenox, New Jersey with Bill and Sylvia Goff. So for their first venture, "The Two Bills," as Erna and Sylvia called them, had met in the service in Kingman. Bill Goff was an inspiring costume designer who later had a career in the film. Bill Trason was an inspiring illustrator who met his staple man around in advertising agencies in New York City and before too long found a job at Walker and Hottelway, an agency that had big accounts with pharmaceutical companies. He worked for 364 a week painting advertisements for drug companies such as Lederle Laboratories that were published in trade magazines for doctors.

After a brief stay in a studio apartment near a garage in Red Bank, New Jersey, and the birth of a daughter, Bill and Erna moved to the Bronx. The new lease arrangement each way into the city was going to be too much, so Bill found affordable housing in a development of apartment houses built for veterans. Bill liked the work he was doing at Walker and Hottelway and stayed there from 1946 to 1951. He made some life-long friends there—Jack Kama, who later went on to be an editor of

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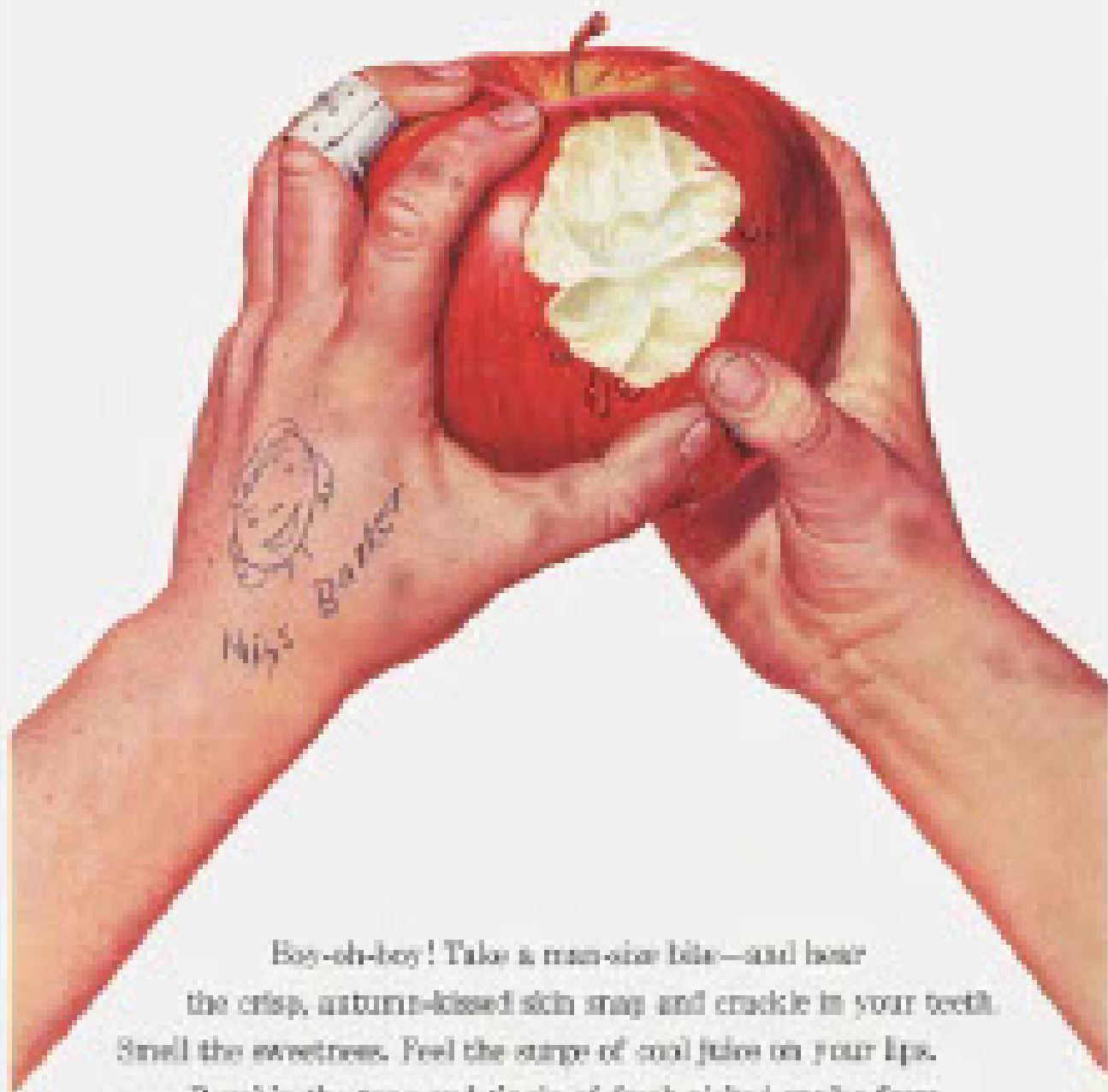
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Digital Illustration for the Last Day, 1983, Canvas on Board 200" x 14.75"

Graphic magazine in Rotterdam, Joe Brady and Joe Lambard, etc. Though his formal art education had not lasted long, Bill learned a great deal of his agency from the other illustrators, and from the art directors Art Singer and Herb Lubalin. Bill said that Herb taught him to make "comps," the rough sketches of ideas for illustrations that are shown to clients. Herb was creative director at Sailer and Hennessy for twenty years, going on to become a prominent graphic designer.

After a number of years, Bill began to entertain thoughts of bookmaking. A couple of his friends had acquired agents and gone off on their own. Bill and his wife were living then in Bergenfield, New Jersey. A friend who lived next door had carpentry skills and helped Bill fix up the attic, creating a studio, clubhouse, bedroom, and a bathroom. Bill took the plunge in 1951, beginning his career as freelance illustrator. By now he had two children and a wife to support, but managed to find work. "I wanted to, so I took a chance and began freelancing," he said. "I don't regret it a bit." He did still take readings for advertising accounts from 1951 to 1958.

The first freelance job Bill received in 1951 was from Sailer and Hennessy for Lederle Laboratories. He was paid \$475 for doing three comps and the finished art work. His relationship with Sailer and Hennessy continued even after he started doing covers for mystery paperbacks, the last job for them done in 1982. In those initial years when illustrating on his own, Bill painted "whiskey bottles, towers of brick, anything they wanted." Ann Carter at J. Frank Thompson gave Bill a steady

stream of work, everything from Hellman's Magazine, Top Top Road, Air France Airlines, and Fleishman's Fruit, to Leonard's Winery, and many others. Ken Aikroy was another art director who hired Bill to illustrate advertisements, mostly for jeans, jewelry. If Bill was dissatisfied with his career it was not apparent. He did some last art on his own, first oil painting and later egg tempera. As he said, "I decided I tried to find a style and subject matter. Illustrators are good at technique but have trouble finding what they want to paint."

In 1958, Bill got the break that would change his career. Dell Publishing Company was beginning a new format for its Apollo/Christie paperback mystery series that featured stars from the movie-on-the-cover. While not knowing whose decision this was, it should be noted that Doris Appleby did not want depictions of Miss Marple or Hercule Poirot on the covers of her books. Stanley Kubrick had brought into work to the attention of Walter Brooks, and Bill was hired to paint the cover art of *The Man in the Brown Suit*. Bill was paid \$200.75 for doing two comps and the cover. As he later said, "I had never occurred to me." He ended up doing over 150 covers for Dell's Apollo/Christie series.

Apollo/Christie series about its mysterious (Christie also wrote Golden novels under the name Mary Westmacott, some of which Bill illustrated.) The publishing rights to Christie's mysteries had been divided among three publishers, Dell being one of them. How did Bill end up painting over 150 Christie covers if Dell only had the rights to publish less than 50 of

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Original illustration for a study in shadows and the light within, a fine (and only) example of what he did best

her books! Because new covers were commissioned for each mystery roughly every two years, Bill ended up painting *The Sign in the Brown Star* at least five times, the fifth cover done in 1974. Sometimes people would approach Bill, he said, annoyed that they had bought a mystery they had read before. He wondered why they hadn't bothered to check the description of the story on the back jacket, but of course that might have been Dell's marketing strategy.

Agatha Christie mysteries were not the only paperback mystery covers that Bill painted. In 1946, he did his first cover for Ed Ballman, an art director at Popular Library. That relationship continued for most of his career, with Bill turning out as many covers for Popular Library as he did for Dell. He painted covers for Mary Roberts Rinehart, Conan Doyle's Sherlock Holmes series, Leslie Ford, Signon Rotherham, Shirley Jackson, and many other paperbacks. In 1979 Bill won the

Raven Award from the Mystery Writers of America for "Best Mystery Jacket of the Year," with Edward Ballman at Popular Library as the art director. The cover art for *Fishery Like Sonnet*, written by Harlan Carrac, was displayed at The Society of Illustrators in New York City. Throughout his career Bill also did paperback mystery covers for Fawcett, Bantam, Avon, and Zebra. The years 1983 and 1984 were peak years for work, with Bill doing at least 40 covers at \$400 per cover each year.

Bill also painted 13 movie posters, beginning in 1966 when Bill Gold at Bill Gold Advertising hired him to do a poster for \$3,000. That professional-level work continued through 1980 with Bill doing movie posters for *The Naked Runner*, *Indevince*, *Big Day Afternoon*, *Papillon*, *Agatha*, and *Escape from Alcatraz*, among others. The poster Bill did for *The Night Visitor* was first runner-up to the First Annual Ray ART Awards in 1971 and was exhibited at the Society of Illustrators.



Michael Buchanan for *The Adventure of Sherlock Holmes, 1914*. Illustration on board, 10.125" x 11"

The covers Bill did for the Agatha Christie mystery series were still-life renderings executed in gouache. Each cover took him about one to two weeks to paint, but the preparation that led up to that was much longer. Bill began by reading each mystery himself, something that many illustrators did not do. He would look for clues or the mood of the story as he read, and record these in a notebook. Even for the Christie covers he painted for the second or the third time, he would re-read the book and look for some new way of conveying the story. Then he would paint two or three comps, rough sketches that showed the actual size of the paperback, depicting what the cover would look like to the audience. "Color is very important in a mystery," he said. "Greens and blues and blacks lend themselves to mystery. They're moody. If somebody's in a drapery and they want to make mystery you have to have something in there that very quickly says, 'Mystery!'"

Once the art director picked one of the comps, the process of researching all the objects that had to be painted began. As Bill said about Agatha Christie, "She's an extremely bright, sophisticated woman... a person who's fluent in the language of patterns, the law, names of silk, fur, and fabrics." For each

item, Bill found either the object itself or a photograph. He kept lots of clippings torn from magazines. Often he would go into New York City to the public library and borrow pictures from its picture collection. Sometimes the object, such as an old brooch, a hat pin, or a vase could be found at home or borrowed from a friend. Items were also rented from stores in New York that were in the business of supplying props for plays. There were a more difficult item to procure. Bill said there used to be a place on 48th Street between 5th and 6th where a real gun, the opening plugged, could be found. When the paperwork necessary for striking a gun became more extensive, Bill had to be more ingenuous. On one occasion Bill borrowed a gun from a local police officer after showing him his studio and the work he did. When all else failed, Bill would collaborate with Ferns to make the object or costume, everything from a bundle of old letters tied with a ribbon, an old-fashioned brooch, to a random doll made of pins.

Mystery covers other than the Agatha Christie series might have people in them, and then Bill would have to find subjects and take photographs. As part of his job Bill had learned a bit about photography enough to light a dress, pose the model,



Original Illustration for *My Last Days* (1963, Doubleday as *Death 2001*) by *Bill Tiller*



Digital work from TedSoll.com. Image is for sale

76 Illustration



The Hungry Artist, 1979. Stryker on loan. *Gifts of the Society of Illustrators, December 1979*

take the photograph, develop, and print the film. When Polaroid cameras came on the market, they proved to be an invaluable aid. As for the models, a steady stream of neighbors and friends came through Bill's studio, whom, with the help of his wife, they were dressed appropriately, posed, and photographed. A lot of them were relatives, awarded for their efforts by a character 'be famous' and not for the novelty of the situation. For more difficult shoots or glamorous models, Bill would go into New York and rent a model, taking the photographs himself.

In 1974, there was a show at The Society of Illustrators in New York entitled *Themes and Variations—A Portfolio of William Stryker's Paintings for the Last Hours of Agatha Christie*, in which 101 of his covers were exhibited.

All the while Bill was painting paperback mystery covers he was also painting fine art. His goal had never been to be a fine artist, and he enjoyed illustrating covers, but in the 1970s he started to find a style and subject matter that suited him. "The always had to please a client," he said. "When I have to please myself as an artist, that's really tough." He began painting in gouache, just as he did for his mystery covers. Rather than painting still lifes as he had in the past, he was doing studies of people. "The mystery of my covers and Christie have slipped into my paintings. I can't help being fascinated and seeing mystery in everything." Bill did bring some of his fine artwork to New York galleries when he received positive interest. He painted extremely slowly, however, and realized that he would



Sighs, 1979. Stryker on loan

not be able to turn out enough artwork to satisfy the needs of a gallery. He also was reluctant to let his work go. Once, at the annual show of the American Illustrative Society, he put a high price on a painting, thinking that would prevent its sale. The painting sold anyway and Bill always regretted it; from then on he put "Not for Sale" on his paintings. Throughout



Digital work from Teasdale, 2001. Source on hand

the 1970s he had artwork in six American Magazine Sci-
 ence shows, winning the High Winds Award in 1971, the Inter-
 Galaxy Award in 1973, the Lily Superior Memorial Award in
 1976, and the Florida Cheselky Memorial Award in 1994. In
 1978 Bill won the Society of Illustrators' Hamilton King award
 for the best illustration of the year by a member with his paint-
 ing, *The Young Juggler*. The selection is made by former recipi-
 ents of the award, and may be won only once.

In 1960, Bill and his wife moved to Eastham, Massachusetts,
 on Cape Cod. Their son and his family lived there, and Bill had
 always enjoyed the views of the seascapes. He had developed
 Parkinson's disease by then, but still went into his studio every
 day to paint. In 1991, he produced his final paperback mystery
 novel, *The Last Camel Died at Noon*, written by Elizabeth
 Frier. Bill painted for art during his years on Cape Cod,
 the reason in his head stated when he painted, he continued
 to work in great detail with small-sized brushes. He died on
 February 15, 2000, at the age of 81 in a nursing home where
 he had gone for a week of respite care. On a pad of yellow
 notebook paper he used to write messages to the staff, because
 his speech was no longer intelligible, was found a page filled
 with drawings of some curious residents. "I find the faces of old
 people endlessly fascinating," Bill writes. 🍀

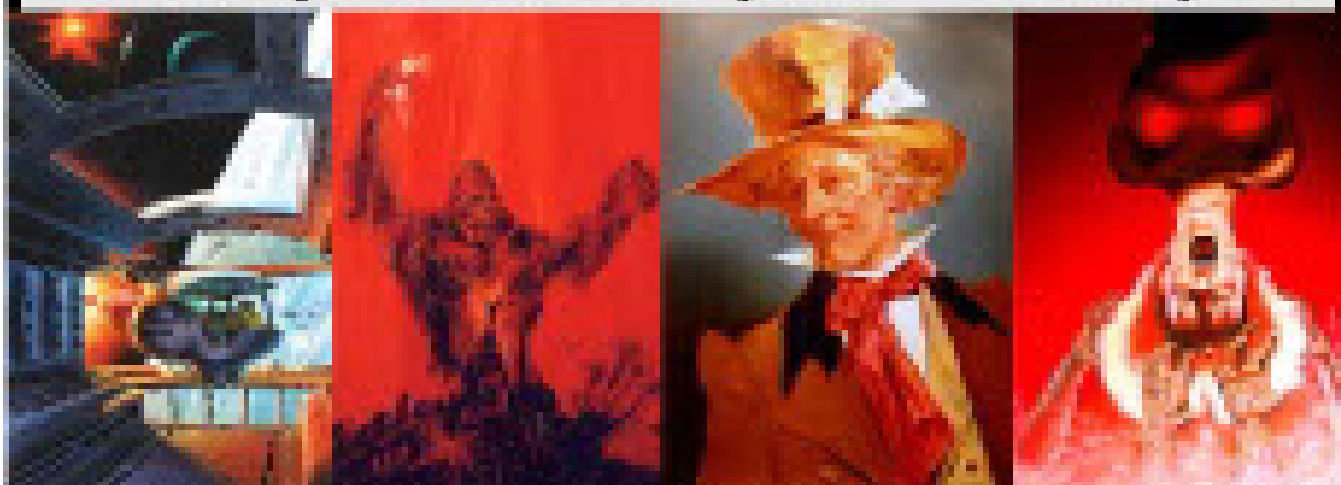
—by Susan Arendt, 2002

Special thanks to Barry/Janet for providing some of the images used in
 this article.



Oil on painting: *The Young Juggler*

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MARIE SEVERIN: THE MIGHTY AND THE MISTRESS OF COMICS

BY PAUL WENZEL
176 PAGES, BLACK AND WHITE, COLOR
ECLIPSE PUBLISHING
THUNDERBOLT, 2012

Marie Severin is best known for her coloring work on the horror, science fiction, and war comics of the legendary EC line. She spent 38 years working for Marvel Comics, doing everything from production and coloring to penciling, inking, and art direction, with work on characters including the Incredible Hulk, Sub-Mariner, Doctor Strange, and Kill the Commies, which she does with her husband John. She is renowned for her sense of humor, reflected in the comic book *Nat Fano's Joke*, as well as the numerous caricatures she has produced over the years, earning her the nickname "Mighty-Mild Marie" from Stan Lee. This loving tribute contains revealing and often amusing insights/insider views from her brother John, as well as many of her co-workers, including Stan Lee, Al Feldstein, Roy Thomas, John Buscema, Jack Kirby, Jack Kamen, Tony Laubella, Gene Colan, Jim Mooney, Joe Simon, Mark Evanier, and David Anthony Reish, plus an extensive commentary by Marie herself. Complementing the text is a wealth of photographs and artwork from throughout her career, including numerous rare and unpublished pieces, as well as a color gallery, showing her mastery with a painter's palette.



TROLLS

BY BRIAN FROUD
144 PAGES, FULL COLOR
ECLIPSE PUBLISHING
THUNDER, 2012

Trolls presents a collection of Brian Froud's paintings and sketches that bring new depth and dimensions to the characters, landscapes, and tales that inspired the 1986 classic film, *The Dark Crystal*. Brian is an award-winning artist, author and concept designer, who also inspired and designed Jim Henson's cult classic film *Labyrinth*. With over 30 books in publication and over 2 million copies sold to date, Brian Froud's best sellers include *Good Factions of Faerie* (Hugo and Chesley Awards), *Lady Cottington's Faerie Book* (Hugo Award), *The Faerie' Dregh and Lady Cottington's Faerie Album*. His internationally best-selling book, *Faeries*, with fantasy and Tolkien illustrator Alan Lee, published in 1978 and reissued in 2002 and again in 2009, is considered a modern classic and has sold more than 2 million copies.

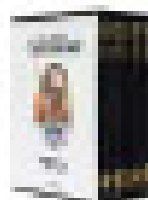
Windy is the fabricator of "Trolls" from Star Wars. The *Empire Strikes Back*, as well as "Ewok" & "Ice" from *The Dark Crystal*, and she sculpted and fabricated several *Labyrinth* goblins. The *Trolls* exhibition will include *Windy's* 3-D sculptural interpretations of select characters from the book.



SCYTHIAN: THE POST-PORN RISE OF THE PORNOGRAPHER

BY ANDREW ROSS AND PETER VAN HORN
120 PAGES, FULL COLOR
ECLIPSE PUBLISHING
THUNDERBOLT, 2012

Scythian is a beautiful, now-merged book celebrating the art of the 1970s post-pornie poster. The volume collects over 100 of the most outrageous and memorable post-pornie posters of the era, classic with titles like *The Sex-Ray Machine*, *Candy Goes to Hollywood*, and *The Scourer's Daughters*, starring such '70s porn stalwarts as Annie Sprinkle, John Holmes, Nina, and many more. While the quality of the "art" on these lurid posters varies considerably, there are a lot of gems to be discovered here, and more than a few posters I wouldn't mind adding to my own collection. Great stuff!



ROBERT CRUMB: THE SKETCHBOOKS: 1961-2012

BY ROBERT CRUMB, EDITED BY OWEN HANCOCK
LARGE PAGES, BLACK AND WHITE
ECLIPSE PUBLISHING, 2 PAGES
THUNDER, 2012

This six-book boxed set is the first collection of Robert Crumb's sketches to be printed from the original art since the last boxed, digitized, seven-volume series released by the German publisher Zwitschermedia between 1941 and 1987. Unlike the Zwitschermedia edition, which included every double ever made by the prolific and underground artist, the "best-of" edition has been previously edited by Crumb to include only what he considers his finest work, including hundreds of his period drawings not published in previous sketchbook collections. Robert Crumb responded that the books representing the second half of his career be released first due to fan demand for new Crumb material (Vol. 1 covers the period 1961-2012, and Vol. 2 covers the period 1964-1980).

The digitized art is made in a size and format selected by the artist. Each book in the set contains 128 pages, for a total of 1,152 pages of Crumb drawings. The set includes a hand-written introduction, and unaltered page edges from a design created by the artist. Limited to an edition of 1,000 copies, the set also includes a rigid-color lithograph of a Crumb original.

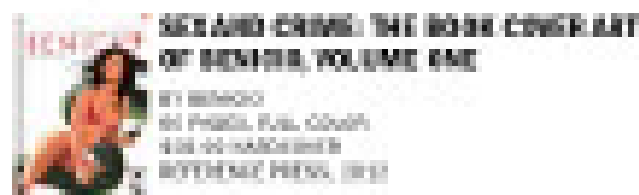


BOB PECK

BY BOB PECK, EDITED BY BOB PECK
100 PAGES, FULL COLOR
ECLIPSE PUBLISHING
THUNDER, 2012

Bob Peak hit the New York advertising art scene in the early 1950s like an explosion, and he quickly rose to become one of the most prolific and widely imitated illustrators of his generation. His artistic vision was electrifying and new, and quickly inspired art directors to make a clean break between the era of Norman Rockwell and the realist school, with its emphasis on rigorous technique and detail, to more spontaneous ways of making pictures, featuring a looser use of line, color, and texture, more experimental color palettes. In 1961, Peak was named "Artist of the Year" by the Artists Guild of New York. In 1977 he was inducted into the prestigious New York Society of Illustrators Hall of Fame. In 1988, after more than 100 movie campaigns including comic images for such films as *My Fair Lady*, *Carolee*, *Star Trek*, and *Amadeus*, Peak was awarded the Lifetime Achievement Award by the Hollywood Reporter for his contributions to the film industry.

Bob Peak was a larger than life figure in the illustration world, so it is fitting that this spectacular new book celebrating his career is similarly larger than life. Weighing in at 140 pages, this book is a beautiful tribute to the illustrator, and will be a treat for any Bob Peak fan. Thoroughly designed and expertly printed, the book includes over 600 images of masterpieces spanning Peak's 60-year career, with many never before seen illustrations alongside iconic images created for the movies, major periodicals, national ad campaigns, TIME magazine covers, fashion advertising, sports advertising, and much more. This is an essential book that belongs in the library of every illustration fan.



Books, artists, publisher of the Brazilian illustration magazine *Fluxus* has founded a new book publishing company called Reference Press. They have produced a beautiful new book on the work of Benjon, one of the most prolific, talented, and well-known illustrators in Brazil. During his long career, Benjon produced work in almost every area of the market imaginable—advertising, magazines, book covers, architecture, movie posters, children's illustrations, adult illustrations, design, art direction, and more, creating many thousands of beautiful artworks. This first volume is a tall task: five-volume series features Benjon's pin-up-themed illustrative work for the covers of pocket books and movie advertising, as well as sketches and preliminary art for several works. His pin-up output for the pocket books alone is staggering, comprising over 100 covers for one publisher over 20 years. The first and second books will focus primarily on his pin-up work, while volume three will showcase his movie poster art (he produced over 200 movie posters.) This book is available in Brazil and is longer by ordering directly from Reference Press at: <http://www.referencepress.com> 📖



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EXHIBITIONS & EVENTS

Heroes and Villains

The Comic Art of Alex Ross

November 18, 2012 through February 24, 2013

The Norman Rockwell Museum, NH

One of the greatest artists in the field of comic books, Alex Ross has revolutionized classic superheroes into works of fine art with his brilliant use of watercolor. His works have revolutionized the comic book industry and transcended the commercial origins of his profession.

This exhibition features paintings and sketches from his early career from projects like *Marvels* and *Kingdom Come*, as well as works from more recent projects, such as *Justice*, *Flash Gordon*, and *Dark Horse*. Showcasing the heavy influence of American illustration and Pop Art on Alex Ross, works by Andy Warhol, Norman Rockwell, Andrew Loomis, and J.C. Leyendecker will also be included. As Warhol was a comic book fan, the show will also feature a collection of comic books and related paraphernalia collected by Warhol throughout his life.

For more information, visit www.ross.org.

Oniomatic Art, Science and Imagination

September 22, 2012 through February 2, 2013

Lyons Art Museum, New London, CT

This exhibition of over 120 works is by far the largest and most comprehensive show of James Gurney's original artwork. It features cover-to-cover exhibited works from all four *Chromola* books, including *Chromola First Flight*. The presentation will give us insight into the creative process with a detailed examination of preliminary sketches, maquettes, reference photos, and plein-air studies.

For more information, visit www.lyons.org.

Isman Baryatz: Stranger in a Strange Land

March 9, 2013 through May 5, 2013

The Norman Rockwell Museum, NH

An inventive Hungarian-born artist whose illustrations have been sought after by clients throughout the world, Isman Baryatz made his mark as an award-winning artist in the United States, and has been creating premiere, elegant artworks for publishers and corporations for more than thirty years. Baryatz's striking imagery has appeared on the covers and pages of *The New Yorker*, *Atlantic Monthly*, *Playboy*, *Rolling Stone*, *Wired* *News*, *The New York Times*, *OJ* and *Esquire*, and has been featured by Absolut Vodka, McDonald's, MTV Europe, Encyclopaedia Britannica, Penguin Putnam/Viking, and many others. The artist's influential visual commentary and his

approach to image-making will be explored.

For more information, visit www.rock.org.

"So Beautifully Illustrated"—Katharine

Richardson Wiseman & the Art of Illustration

October 6, 2012 through January 6, 2013

The Norman Art Museum, Wilmington, DE

After studying with Howard Pyle, Katharine Richardson Wiseman (1878 - 1944) began her career in 1900 as an illustrator of articles and stories for adults and children, advertisements, fashion catalogs, and magazine covers. Especially famous for over 60 popular magazine covers, Wiseman ably adapted her versatile style to a variety of subjects through the mid-20th century.

For more information, visit www.debar.org.

Shade of the Arts

Illustration 100 Years After Howard Pyle

February 8, 2013 through June 3, 2013

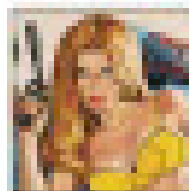
The Norman Art Museum, Wilmington, DE

In the century following Howard Pyle's 1911 death, American illustration has diversified into a wide range of exciting art forms. From animated feature movies and computer images to graphic novels and conceptual art, American storytelling artists use the latest technologies to tell a richer blend of stories to broader audiences. This exhibition, which includes over 60 works of art, examines the work of eight important illustrators who have built on the traditional drawing and painting skills of Pyle's era to become significant voices in modern illustration. ➔

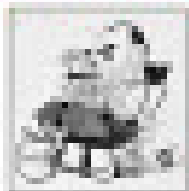
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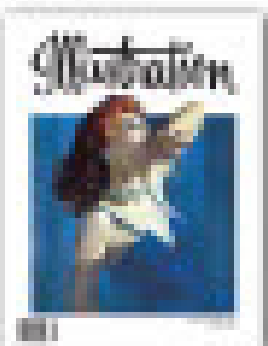
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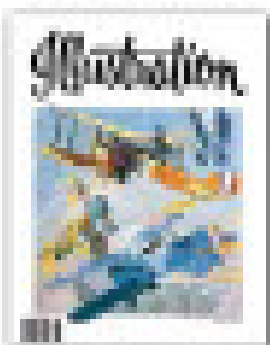
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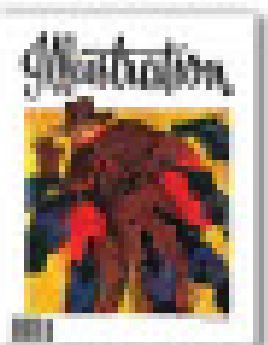
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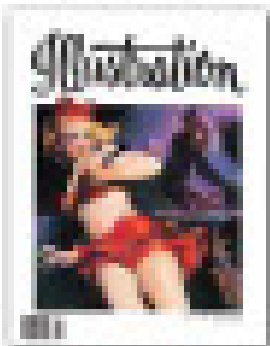
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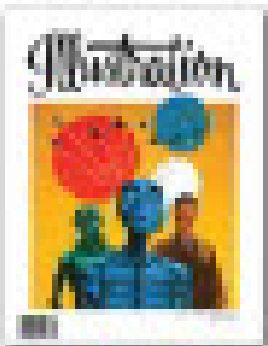
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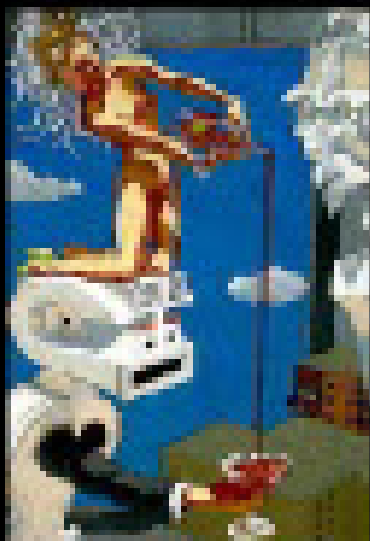
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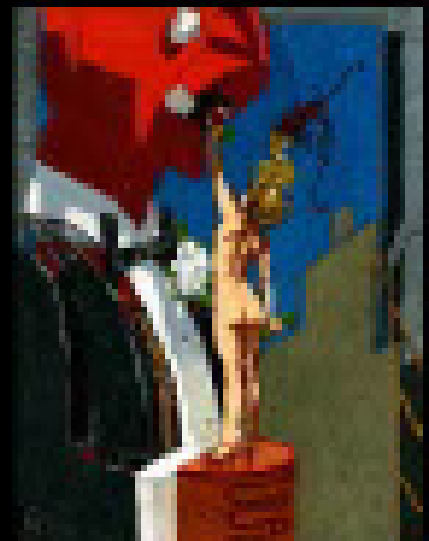
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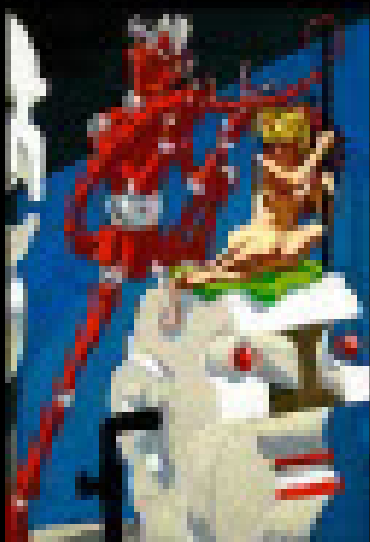
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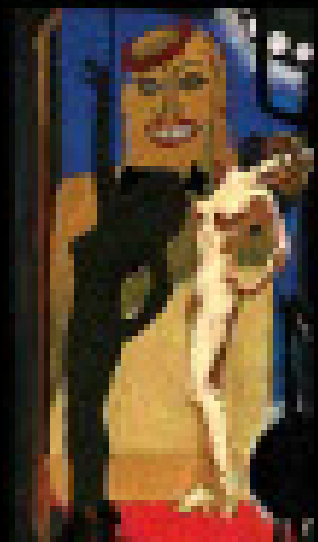
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