Illustration

NOVEMBER FORTY-ONE
$11.00 USICAN

COVER ILLUSTRATION BY
GEORGE STAVRINOS
(1944 – 1982)
Advertising illustration

DANIEL ZIMMER
EDITOR, PUBLISHER, DESIGNER
ILLUSTRATIONMAG.COM

MATT ZIMMER
ASSISTANT EDITOR

CONTRIBUTORS:
LOUIS IRNO
BRADFORD R. HAMANN

Illustration logo designed by
Gerard Huerta

Illustration Magazine

PRINTED IN CHINA

Illustration

VOLUME ELEVEN, ISSUE NUMBER FORTY ONE – SPRING 2015

Contents

From the Editor...

In this issue we feature the spectacular work of artist George Stavrinos, extensively profiled by Bradford R. Hamann. Stavrinos was an influential and important illustrator whose life was cut tragically short in the early '80s. I want to extend a special thanks to Theo Stavrinopoulos, the nephew of George Stavrinos, for providing a rich selection of original artworks from the Stavrinos family archives. I also want to thank Richard Bowmen, past President and current Co-Chairman of the Permanent Collection Committee at the Museum of American Illustration at the Society of Illustrators, for providing additional digital photographs of original Stavrinos artwork. The meticulous quality of George's original drawings required expert photography for adequate reproduction, and with Theo and Richard's help we have a gorgeous selection of work to showcase in this issue.

Also in this issue we feature the second part of Louis Irno's profile of Australian artist Norman Lindsay. His fourteenly erotic work was quite bold for its time, as you will find in our extensively illustrated feature. Many of the black and white reproductions of Lindsay's Adventure of Gamaroo artworks have never been published before, as the originals were lost in a train fire in America in 1941. Our images are drawn from rare glass negatives, which were scanned for reproduction exclusively for this issue from the collection of Peter Lindsay (Norman's nephew). I am very pleased and excited to be able to feature them here.

Finally, I want to give a big wish to all of the advertisers who so graciously support our efforts with every issue. Without their support, this magazine would be much more difficult to produce. Please contact them, buy things, and tell them you saw their ads in *Illustration* magazine!

Now, on with the issue...

Daniel Zimmer, Publisher

The Illustrated Gallery

J.F. Kernan (1878 - 1958)

Cover for Outdoor Life magazine, April 1933. Oil on canvas, 34" x 30"

Visit **www.IllustratedGallery.com** and browse a 1000+ collection of original paintings by America's greatest illustrators!

480 Commerce Dr., Suite B, Fort Washington, PA 19034

Holly Berman, President — Email: holly@illustratedgallery.com

(267) 992-7166

The Illustrated Gallery

J.F. Kernan (1878 - 1958)

Cover for Northwest Farmer magazine, February 1914. Oil on canvas, 22" x 25"

Visit **www.IllustratedGallery.com** and browse a 1000+ collection of original paintings by America's greatest illustrators!

480 Commerce Dr., Suite B, Fort Washington, PA 19034
Holly Berman, President — Email: holly@illustratedgallery.com

(267) 992-7166

George Stavrinos

Moonfall: The Life and Art of GEORGE STAVRINOS

by Bradford R. Hamann

INTRODUCTION

In 2007, when George Stavrinos was elected posthumously to the Society of Illustrators Hall of Fame, it had been almost 17 years since his passing. The short biography that appeared on the Society's web site attempted to summarize his life and work in less than 150 words.[1] The sparse outline of a career that was one of the most fascinating and meteoric of the last quarter of the 20th Century seemed inadequate at best.

George was only 42 years old when he died of complications of pneumonia on August 1, 1990, at Beth Israel Hospital in New York City. His life was cut short by the AIDS epidemic that swept like a scythe through an entire generation. Survivors refer to the devastation as "The Great Sadness." But there remains an energy in George's art that transcends the sadness of those and the intervening years, and which continues to resonate with his passion for life, and the love he carried for his friends, his family, and his art.

Among contemporary illustrators there are those who consider him one of their towering inspirations. George Stavrinos repeatedly demonstrated that illustration could be more than just decoration. An illustration could be infused with dramatic content, it could be monumental in feel, and it could stand as "art" in the truest sense of the word.

Today, a mere 22 years after his death, the vast majority of illustration students have seen not a single example of his work. The general public, with its unquenchable appetite for the latest record, has no recollection of him. It's a shame when an artist as gifted as George is so quickly relegated to the "never forgotten" category.

Loss is inherently a part of life. George's death at such an early age deprived the world of an artist who most likely would have gone on to even greater heights. We the public are the poorer for it. But the infinitely greater loss has been to his family and friends, those who loved him and who were in turn loved by him. One can ponder what he would be accomplishing today if he were still alive. But perhaps time is better spent by taking pleasure in the stunning body of work he has left behind. The fact that he gifted to his family, friends, and admirers such a large number of beautiful works, created over such a relatively short working career, should indeed be a cause for celebration.

SOMERVILLE

By the end of the first half of the 20th century, Somerville, Massachusetts, a town situated on the outskirts of Boston, had become home to a large and active community of Greek immigrants.

Theophilos Stavrinos (1900-1988) and Asimo Deros (1902-1980) had immigrated separately to America in 1917 after Turkish forces had overrun their homes in one of the Greek colonies, Smyrna, located on the Aegean coast of Asia Minor. Sailing to Boston, Theophilos arrived from Alatsata, a village just outside of Smyrna, and Asimo from Rasadere, another

Untitled, 2012. Lithograph

Lydia, George and Theophilos Stavrinos

Young George Stavrinos

rebirth of Smyrna. Theophilos and Anastasia eventually met, fell in love, and were married in 1926, setting up home in a twenty-three-story house located at 46 Limnaridis Street. Their first child, Mary, was born in early 1927, and there followed the births of a son, John (1931–2006) and four more daughters, Sandra, Venetia, Demetra, and Lydia. George Harrison was born on March 13, 1946, the youngest of the Stavrinos children.

Recalls his sister Sandra, "When my oldest sister was having her first child, my mother was pregnant with George. Mama was so embarrassed because she was 41 when she had George, and in those days you didn't have a child at that age. But they loved that boy. I'll tell you, George was spoiled! He wasn't a brat, but he got a lot of attention! We would buy him whatever he wanted!"[1]

George's sisters Sandra and Lydia fondly remember George as a small boy of three or four, lying on the floor and drawing. In a 1979 interview, George recalled, "As far back as I can remember, I was always drawing. Really, it was just part of me. I used to draw all the time rather than do much of anything else, as far as kids' playtime."[2]

George attended the Charles G. Pope Elementary School in Somerville and then Southern Junior High. There he was a work, George attended after-school lessons in speaking and writing Greek. George also attended Sunday school classes at the local Greek Orthodox church. George often provided murals for many of the church plays. His sister Lydia recalled that George would sometimes use his mother's plastic-coated tablecloths, which were backed with canvas, as the surface for his murals.[3]

In high school, George enthusiastically threw himself into the role of artistic director for many of the school's stage productions, including a production of *Ten Star Strike*, for which he created a large detailed painting for the backdrop, along with all the stage scenery.

George took his school art assignments very seriously. Lydia Stavrinos remains impressed by the single-minded focus he displayed when it came time to meet a deadline: "George always worked best under pressure. If he had deadlines, he would wait until all of it was due and then knock out whatever he wanted."[4]

High School Yearbook, 1964

In his senior year, George served as president of both the Art Club and the Student Council, and was a member of the National Honor Society. He also served as a staff member for the 1964 edition of the senior yearbook. He designed, and contributed a series of four full-page illustrations to the book. George graduated in the spring of 1964, and with the help of a scholarship from the Tiffany Foundation in New York, headed to Providence, Rhode Island, the following fall to begin studies at the prestigious Rhode Island School of Design.

Graphic
COLLECTIBLES

Robert Fawcett (1903-1967)

"What I remind you of your heart?" she asked. "Come, sir, admit it you have failed to recover the ruby!"

The Adventure of the Silken Ruby - Collier's Magazine August 23, 1952

Inquire for more information

Mitch Ilkowitz • 845-246-0952 • milkowitz@hvc.rr.com • www.graphiccollectibles.com

Elsewhere in Rome, Sydney 1998. Photo by Edward Boyer

Leaf collage for RISD project, 1960

PROVIDENCE

In the fall of 1956, George enrolled at the Rhode Island School of Design (RISD), situated in the city of Providence. Sally MacLeod, the woman who would eventually become one of George's favorite models as well as a lifelong friend, first got to know him well during their sophomore year. She was impressed with his genial nature and quiet presence. "There was a dimension of alert reticence about him, a self-contained quality that was somewhat powerful. He was extremely elegant. He devoted himself to his work with real satisfaction, bordering on delight. He was a very strong talent and aware of it, but never cocky to the least. It was understood by everybody in the design program that he was an exceptional but very decent and excellent guy."[1]

It soon became clear that George was the star of the class. Every week, when the students showed their work, all eyes would be on George. George thrived in Sewell (Si) Sillman's color theory class, easily handling the assignments using Color-aid paper. Sillman (1914–1997) had been a student of the color theorist Josef Albers (1888–1976) at Black Mountain College and had previously taught at Yale. Sillman was known for his stern and dictatorial style, but George, with his self-discipline and confidence, had no problem with the color class and the drawing course that he also took with Sillman. When Sillman asked the class to design leaf collages, MacLeod recalls that George's were "incredibly rich and subtle, a few steps beyond anyone else's."[2]

Almost 20 years later, when discussing his own drawing techniques, George recalled how Sillman had urged the students to slow things down and spend time observing the subject. "Getting outside of yourself is part of the pleasure, just connecting with the eye, the hand and the paper. With anything you do, I think it's more satisfying if it can be experienced on more than one level, if you can become absorbed."[3]

Random shooting photographs, 1960

George also studied photography with the internationally renowned photojournalist Harry Benson and with Harry Callahan, known for his method of walking about the town each morning and shooting the scenes he came across. George approached photography with the same enthusiasm that he expressed for drawing and design.

Another student who George met during his freshman classes at RISD was Edward Boyer, now a respected commercial photographer and currently Professor of Visual Culture at Università Bocconi in Milan, Italy. Boyer recalls being impressed with George's openness and sense of humor.

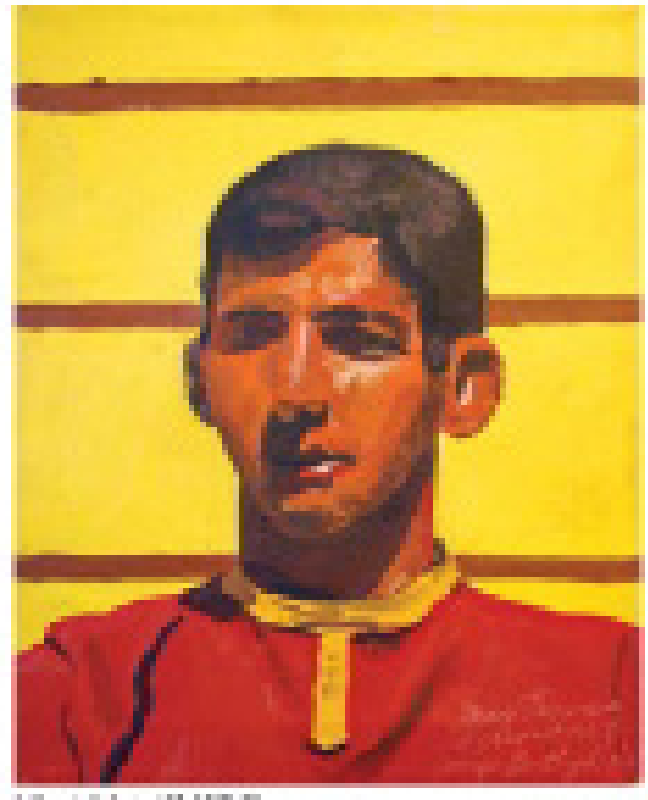
"He came from a working class immigrant family," recalls Boyer, "and I came from an Italian immigrant family, so I felt

Early drawing by George Hawkins

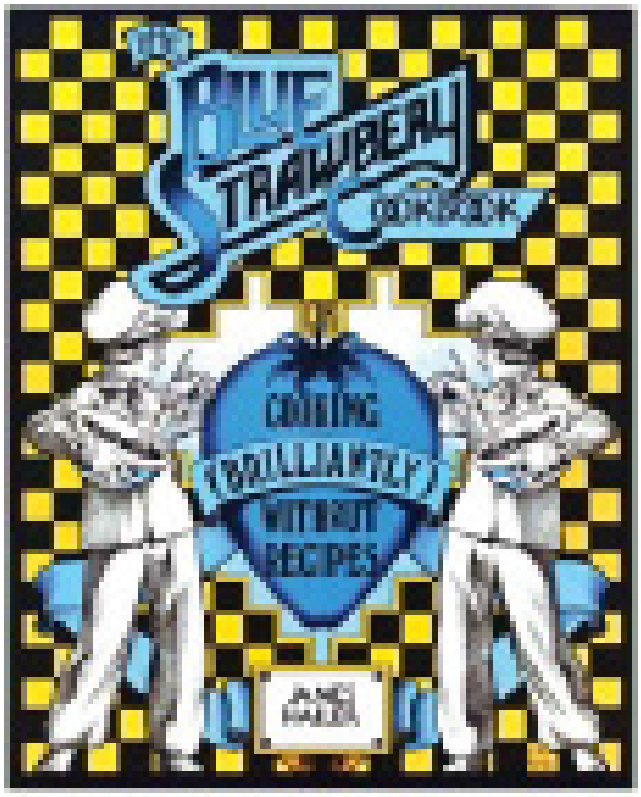
a certain affinity to George. He was an absolutely wonderful person, serious, good humored, intelligent, kind, a very fine friend."[1]

Despite the pleasure he took from photography George saw himself as an illustrator and designer first. But throughout his student years and on into his professional career, photography remained a critical component for the creation of his art. According to Gil Reece, George never considered himself a particularly good photographer from a technical standpoint, but he was fascinated with light and composition. Even as a student, many of his drawings were taken from photos he took himself. "In a sense," recalls Reece, "he felt the need to 'better' his photos, which he considered somewhat like a visual diary. He was interested in mood and graphic images which shows through in his illustrative work."[2]

During his summer breaks, George enjoyed heading up to Ogunquit, Maine. Long a popular summer destination for gay and lesbian vacationers, Ogunquit is known for its beautiful beach, its clean ocean air, and its lively night scene. It was also the home of "Peter Richard's Tavern," a popular restaurant where George found work as a "wait person." Lydia Stevens recalls that George "was so thrilled that he could work up there... it was one of those exclusive places, and he'd chat at a table with the other wait people, and he used to be so thrilled because he could make three or four hundred dollars a night in tips."[3]



Self-portrait, August 15, 1967–68



The Blue Strawberry Cookbook, 1971

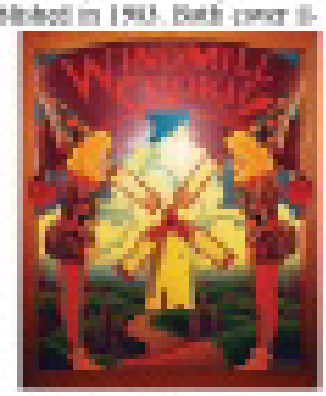
Another Blue Strawberry, 1993

Blue Strawberry restaurant sign

In the summer of 1969, George met James Haller in Ogunquit. Haller was an out-of-work television writer, originally from Chicago. "George was then doing lots of drawings and sketches," says Haller. "He had also done, at that time, a series of drawings that he had based on old photos taken around Somerville of his family and friends. I bought him 50 dollars at the time and when he said he couldn't afford to pay me back he offered one of the drawings in return. I wish I would have had the money to have bought all of them. I chose the one of his great aunt and grandmother, about 1912, a picture in the yard of their house. I had it framed and it still holds a place of honor."

The following year, Haller opened a restaurant, where today sits the courthouse, called The Blue Strawberry, which was located on Canal Street in Portsmouth. The restaurant and Haller went on to great fame, and George provided the first sign for the restaurant and the cover illustrations for the first two books Haller authored, The Blue Strawberry Cookbook, published in 1971, and Another Blue Strawberry, published in 1993. Both cover illustrations show the strong influence of Maxfield Parrish, an American illustrator who George had come to admire back in his high school days.

Above the Blue Strawberry was a short-lived antique store that was called The Windmill Cookie. James Haller recalls that, "For some inspired reason I asked him to use two pieces of wood for the sign, in the event that if the store ever closed it would have one side for a piece of art. Naturally, I still have that."



Windmill Cookie store sign

Studio in the Palazzo Grazioli, Rome

Various decorative plates made by Blackbeard

ROME

At the end of his junior year, George was accepted into RISD's European Honors Program and set off to spend the fall semester of his senior year in Rome, along with about ten dozen other RISD students. It was to be a period that would allow him to spread his wings, both personally and artistically.

Recalls Ed Rowe, "We each had a studio in Palazzo Cenci in the center of Rome, and we each lived in separate apartments near the Palazzo."[1] The Palazzo Cenci is a massive 16th century Renaissance style building, constructed on the site of the ruins of the infamous Cenci Plantation (100 B.C.). The spacious studios feature tall windows facing east, which allow early morning sunlight to stream into many of the studios.

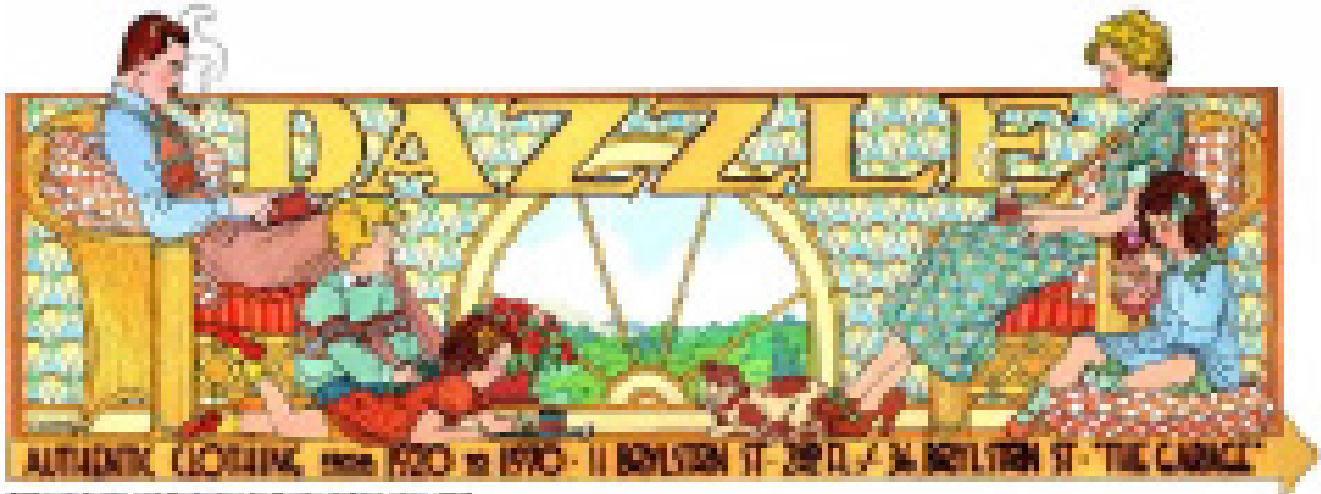
George spent his time learning Italian and taking countless photographs in and around the city. Many elements of the architecture George photographed at this time would eventually be incorporated into his professional work. George also took a three week side trip to visit relatives, sailing to the town of Heraklion in Crete. He spent much of his time in Greece reading mythology amidst the ruins of the Temple of Knossos, and visiting the local museums.[2]

At the end of the semester, George regretfully headed back to the United States, leaving behind a city that had supplied him with imagery and inspiration that would fuel some of the most memorable work he would do over the next 20 years.

BACK HOME/BOSTON/PHILADELPHIA

Shortly after graduating from the Rhode Island School of Design in the spring of 1970, George fell ill with mono-like symptoms and ended up spending several months, often times immobile, at his parents' home. During his convalescence George's creativity remained undiminished and he began producing a series of wearable-creation pins with paintings and photographs mounted onto them, which he sold as costume jewelry. As a result, he received a notice from Fairchild Wear Daily Fiscalle Sally MacLeod: "George had a very sharp instinct for the commercial and had gotten the idea of selecting period (1930s and 1940s) color illustrations of products, cutting them out and gluing them onto brightly painted wooden disks that must have been still-sawed to the shape of each cut-out, shellacking them lightly and then applying pin things to the back. They were all sizes. I have one on brass inch-square tube, six inches high, signed on the back with his initials. It's impeccably well-made. It looks as if George shortened the illustration with gouache to make it better. This must have been time consuming! These pins were very Pop-y, colorful and eye-catching, and he was getting so many orders he ordered my help!"[3]

After making a full recovery, George moved into a spacious Back Bay apartment in Boston and quickly found work as a freelancer for WGBH-TV, Channel 13, providing the station



Billboard design and illustration for Dazzle clothing store, 1973

with photography and illustration work. George also supplemented his income with a part-time job at Reading International, an independent bookstore located in Harvard Square. With George's help, his friend Paula Weitzer also managed to acquire employment, and she fondly remembers that even the bookstore aisles couldn't contain George's love for cars. "When George and I worked there together," recalls Paula, "and I was installed at the round cashier's booth, I had the occasional pleasure of a floor show—as I was the only one who could see him cruising in the aisles."[3]

Album cover, 1973

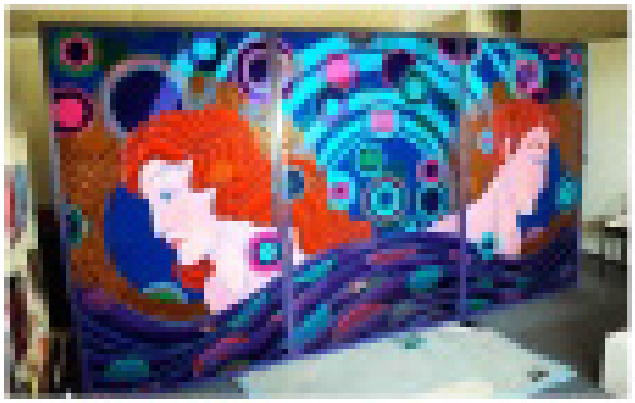
George remained dissatisfied with the lack of editorial assignments he had received after showing his photography portfolio to potential clients in the Boston area. His cover and interior photographs for *After Dark* magazine in 1971 are rare examples of George's published photography. Among the earliest commercial assignments George received after graduating from RISD was one for a Harvard Square vintage clothing store called Dazzle, owned by a well-known local entrepreneur, Don Levy, and his wife Daryl. Dazzle offered a wide array of merchandise, including clothing and conceptual kitsch. One of George's first assignments for Dazzle was a 1973 poster featuring two figures in top hats and tails dancing in front of an art deco skyline under a full moon. The biggest project George completed for Levy was the design of a billboard for the store. George's art featured a family dressed in 1930s-style fashion, seated contrasted by before a lavender window with a view of an English pastoral scene.

On the advice of friends and with the promise of work as a musician, George set out for Philadelphia in 1974. He began producing graphics and murals for restaurants, stores, and other small businesses, often living on site while he worked, and trading artwork for room and board.

A poster he created for Flamingo, a women's clothing store, shows clearly that George was aware of the work

Poster for Dazzle clothing store, 1973

Poster for Flamingo clothing store, 1976



Three-panel mural for Trafalgar, late 1970s

of Parlgate Studios, and in particular the work of Milton Glaser.

Victor Dibiccaro, who owned and operated the hair salon Trafalgar, was more than pleased to supply George with regular commissions. "I met George through the owner of Flamingo. It didn't take much for me to see what a talent he was, so I basically let him do whatever he wanted to do."

George created a stream of business cards, display ads, and posters for Trafalgar. "We gave out hundreds of his posters," recalls Dibiccaro. "Small cards to get a haircut, and would get a poster. George got big promotions from Trafalgar. And I really didn't do it for me or the shop. It was for him. For his artwork. Posters by Harrison. Wherever did that?" Victor was even kind enough to have George listed as a full-time employee so he could receive health insurance.

George also had the opportunity to create a large three-panel mural for the interior of Trafalgar. After Trafalgar closed in 1998, Dibiccaro had the mural converted into a folding screen, and still keeps the screen in a place of honor in the bedroom of his Philadelphia townhouse. "I wake up every morning and think of George, because I'm surrounded by his work," says Victor wistfully.

After two years in Philadelphia, George again began to feel that he had reached the limit of the kinds of assignments he could find in the area. He began mapping out his next move, this time with an eye to New York City. As a result of the work he had received from Dibiccaro and others, George had been able to put the finishing touches on a portfolio that he felt confident would get him noticed in New York.

So George bid farewell to the City of Brotherly Love, and prepared to set his sights on The Big Apple.

NEW YORK

George arrived in New York City in November of 1978, with little more than a month's expense money in his pocket. George moved in temporarily with a friend and began crisscrossing Manhattan with his huge portfolio of samples. It didn't take long for him to score his first New York City assignment from Judi Shalson, the art director of *The New York Times Book Review*. George quickly went on to provide the *Times* with illustrations for the Travel Section and *The New York Times Sunday Magazine*. These assignments were not well-paying ones, but the exposure that he received more than compensated for the modest fees.

In March of 1979, George's very first fashion-themed spread appeared in the *New York Times* magazine. These figures were reminiscent of the family photo-based drawings George had been working on earlier. Rosemary Torre, an instructor at the

Interior illustration for the New York Times Magazine, March 1979

Album cover illustration for Allen Toussaint's *Southern Nights*, 1975

institute of the Fashion Institute of Technology in New York City was somehow coming across this drawing in the newspaper. "It was these strange little figures, these women in white dresses. And they were rather upset for fashion illustration. He didn't elongate the figures there. They almost had an Americana look. But very well drawn. And really very pleasant. Very lovely."[1]

In April of 1974, George arranged to present his portfolio at the prestigious Push pin Studios, and showed his work to Seymour Chwast and Milton Glaser, the two co-founders of the studio. As a result, George was offered a job on staff. George's portfolio, with its air of nostalgia, including samples inspired by Parrish and J.C. Leyendecker, appealed to Chwast and Glaser, whose own work was based on the updating of various graphic and illustration styles of the past. Wishing to maintain his status as a freelancer, George turned down the staff position but agreed to be represented by Push pin. As a result of his association with Push pin, George was able to expand his client list to include *New York Magazine* (where Glaser served as design director), Bonwit's department store, Psychology Today, Pan Am, Columbia Records, CBS/Sony, Esprit, Viva, Oui, and entertainment quarterly.

During this period, George was experimenting with a variety of mediums, from pencil and pen-and-ink for his black and white work, to colored dyes, watercolor, and colored pencils

Advertising illustration for CBS-GEIGY, 1975

for his color work. His astounding technical skill and ability to switch between stylized and tonal lines to take on a staggering range of assignments. During the mid-'70s, his ability to handle a huge workload was equally amazing. Finished art for magazine covers, interior art, spot illustrations, advertisements, and record jackets poured from his drawing table at a prodigious rate, and with a consistent and loving attention to the smallest of details. Two record jacket illustrations show George's ability to make stylistic adjustments as the project demanded. The 1975 album *Southern Nights* by the rhythm-and-blues artist Allen Toussaint is rendered in a loose, painterly and dreamlike style, perfectly fitting Toussaint's hypnotic blend of blues and funk. A year later, George, under the art direction of Paula Scher at CBS, delivered a much tighter, Norman Rockwell–influenced rendering of a boy asleep in front of a fireplace next to a Christmas tree, for the Mormon Tabernacle Choir album *White Christmas*.

In a large double-page spread illustration that George produced for CBS-GEIGY in 1975, he tackled watercolor, with his usual enthusiasm. This color-drenched illustration, with its central figure of a farmer tipping a container to add an additive to control clogging in his sprayer hoses, evokes a sense of nostalgia through its photo album vignettes, subdued rendering, and warm saturated palette.

That same year, George showed his uncanny ability to capture a sense of the past, with his black-and-white graphic illustrations for Peggy Mann's children's book, *Lost Dead in Safety*

Album cover illustration for the Mormon Tabernacle Choir's *White Christmas*, 1976

Marais's text recounts the true story of Jewish refugees fleeing Romania during World War II. His portrait of a young girl standing solemnly against a wall, numbered ID card hanging around her neck and a badge identifying her as a Jew, continues to reach patrons as any work he did throughout his career.

As work continued to pour in, George took up residence at 76 West 86th Street, on the corner of Columbus Avenue, on the West Side of Manhattan. Located on the top floor of a six-story pre-war building that had been constructed in 1910 and designated a city landmark, the apartment would remain George's home for the rest of his life.

The building's marble staircases with their ornately wrought-iron railings, along with its high-ceilinged hallways and landings, would ultimately find their way into many of George's compositions. Sally Elliot Loud was very impressed with the personal imprint he put on the apartment.

"It was pretty dazzling: pretty colored walls, matching carpets, and big, low sectional couches, contemporary but comfy. He had asked one of his sisters to crochet some bold striped pillow covers, which feature in a couple of drawings. The wooden Venetian blinds were nearly always closed, but cracked open to give a soft, private, filtered light. Leaning against the walls were several large, almost life-sized full-figure oil portraits, early 20th century. The apartment was all very lean, but modernized, very serene, almost dismissed. On the coffee table a large ceramic vase—made by a friend, he collected them, some of them feature in drawings—would be stuffed with lilies, probably from an admirer."[7]

Perhaps the most treasured piece in George's personal collection was a J.C. Leyendecker study for the painting of collegiate rowers which graced the cover of the August 1941 cover of *The Saturday Evening Post*.

One of the people whom George would come to know, not only as a neighbor and fellow illustrator but as a close friend, was the young Mel Odom. Odom had arrived in NYC in 1975, fresh from his hometown of Richmond, Virginia. After studying fashion illustration at Virginia Commonwealth University, Odom traveled to England for graduate studies. After returning to the states, Odom had quickly worked up a small portfolio of about six drawings. On his first weekend in New York, while visiting some friends, he managed to connect with an agent who loved his work. He left his address with her

Original Movie Illustration for Blueboy, 1979. Pencil, colored pencil, and watercolor

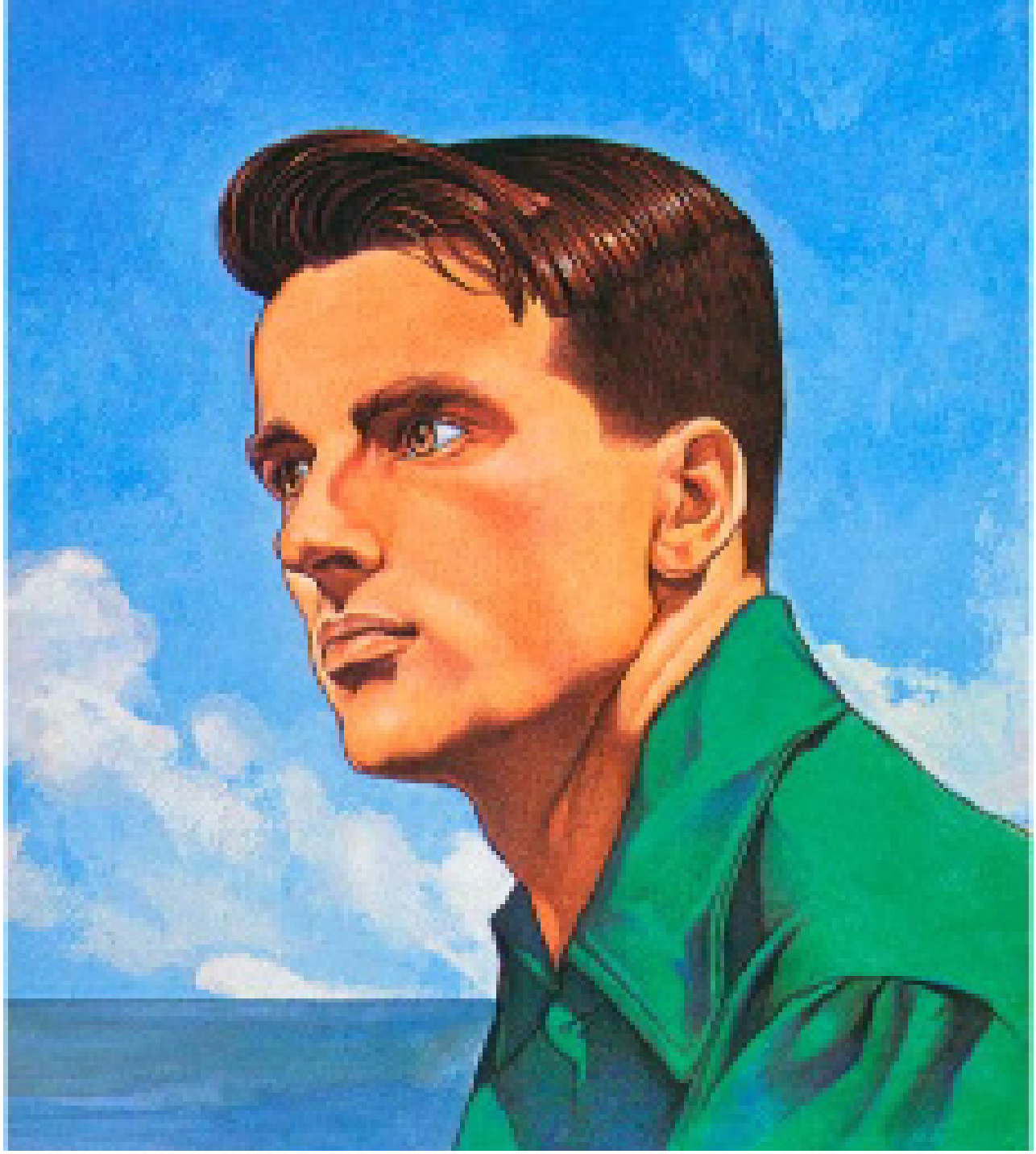
and returned to Richmond, but almost immediately the agent called to say there was his first assignment, with Viva magazine. Viva was an adult women's magazine that Penthouse publisher Bob Guccione and his wife Kathy Keeton had started in 1973. Its erotic content, full frontal nudity, and its subject matter, which covered everything from women's fantasies to fashion, beauty and a wide range of interviews, was the perfect publication for Odom's meticulously beautiful art with its ostensibly sensual modeling.

"I just packed up and moved the next week to New York. I lived with an actress friend of mine and her fashion model roommate, and then I moved to the West Side in 1976. And that's when I met George."

And the place where Mel met George was at one of the regular parties thrown by *Blueboy* magazine. *Blueboy* was a ground-breaking gay movie magazine that began publishing out of Washington D.C. in 1979. It soon moved its operations to Miami, and under the art direction of Alex Sanchez quickly established itself as cutting edge, with its mix of beautiful photography and stunning illustration. Since so many of Blueboy's contributors were in New York City, the publishers and staff would regularly fly north to host parties for all the writers and artists.

"Lots of illustrators," recalls Odom. "Antonio [Lopez], Michael Vollbracht, George. Just lots and lots of really cool illustrators, because Blueboy's draw was that not only could you do homoerotic images, but they left you alone to do your best work. They wouldn't get in your way. You could do anything as long as it was gorgeous. And even if it didn't exactly apply, they'd make it fit, because Alex was very much about the art direction of the magazine."

One piece that George created for Blueboy in 1979 was a beautifully detailed trompe-l'oeil featuring a collection of memorabilia rendered in a combination of pencil, colored pencil and watercolor. Old photographs, handled letters, postage stamps, sheets of music, a theater ticket, antique wallpaper, sunglasses, a cigarette case, a game box with tiny lettered blocks that spell out the word "memories," and even a tiny toy figure skiing off of a miniature shelf are lovingly composed and caressed with strokes that faithfully recreate the colors and textures of each item. He even paid tribute to one of the great illustrators, Howard Chandler Christy (1873–1952), by reproducing



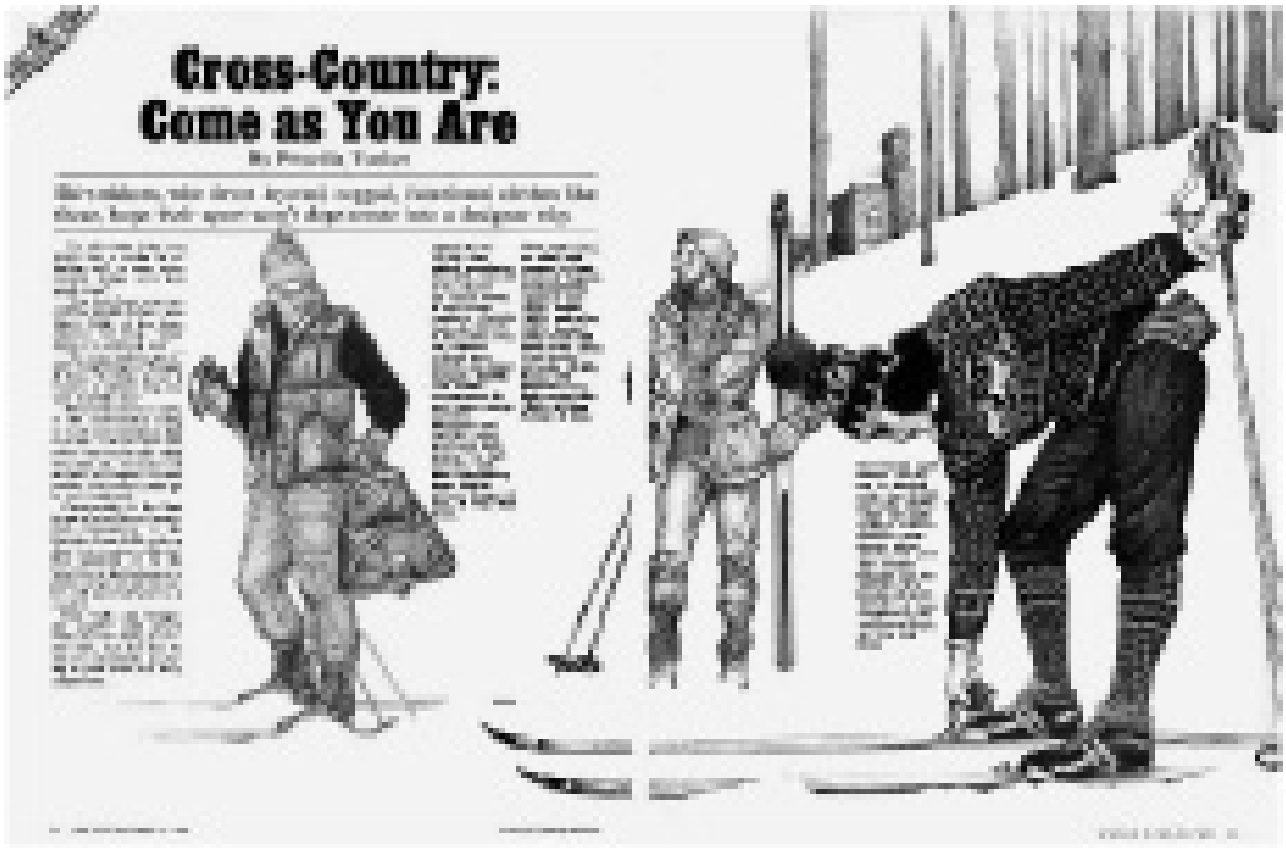
Movie Matinee at Montgomery Cliff for Playboy, 1979

in miniature one of his Lucky Strike ads from the early 1930s. Stevenson wasn't concerned in the least that this work might be reaching only the relatively small and specialized audience of *Playboy* readers. The fast budget, (probably around $500, according to Odom),[10] did nothing to hold Stevenson back from throwing himself completely into the work. Stevenson lavishes on the detail, clearly enjoying the opportunity to lose himself in the pure pleasure of drawing.

"So I met George and he was a neighbor and he was interested in what I was doing. And I would bring drawings over and show him when I'd completed something that I thought was worth sharing. When you have a friend as talented as George, it keeps you on your toes. You don't want to show him schlock!"[11]

Odom was in awe of George's ability to produce the volume of high quality work he showered out weekly, while still actively taking part in the whirl of parties and clubbing but defined the issues. Says Odom, "He threw great parties, but when he would work, he would just go into this work zone. He would do that and he would just disappear for days on end to get things done. I still don't understand how he did it."[12]

His 1979 *Playboy* portrait of actor Montgomery Cliff was as powerful and bold as any of the theater posters that illustrator Paul Davis (b.1946) was creating for theater productions around New



Two-page spread illustration for *New York Magazine*, 1976

York City. George was clearly attempting to channel some of the charm and power inherent in Duran's work.

George had succeeded in establishing himself as a dependable, fast-working illustrator in the city but always wanted to live in. And now his success was about to shift into an even higher gear.

1980s

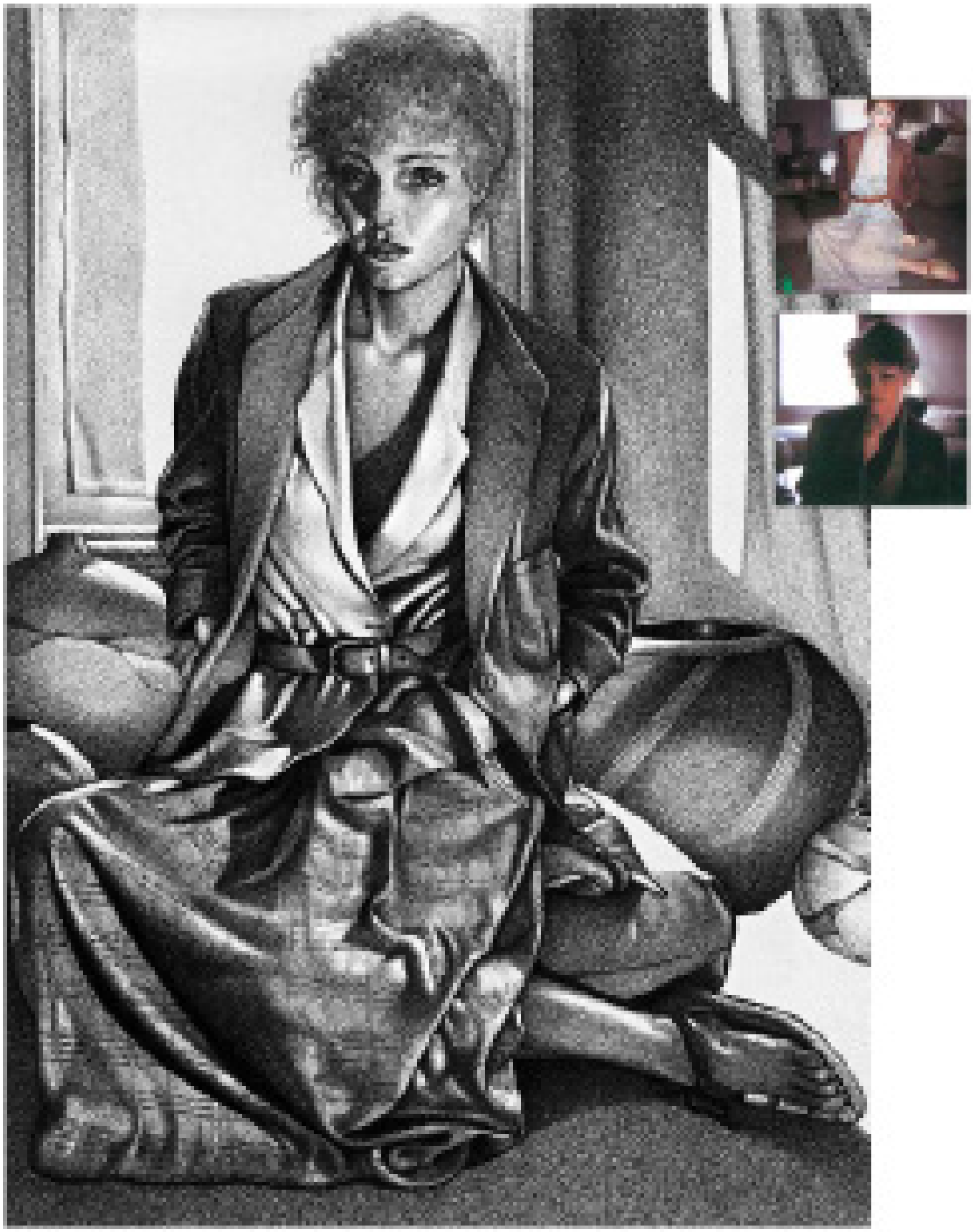
In November of 1978, George created a black and white spread for a feature on ski fashion for *New York Magazine*. This was the first of George's realistically rendered fashion illustrations, and it foreshadowed the amazing work that was to come. The drawing style is dramatically different than the fashion drawings he had done for the *New York Times* just two years earlier. In the *New York Magazine* spread, the clothing and equipment of the three skiers/riders are drawn in high detail using graphite pencil. Showcased are the intricate patterns on display in the female figure's ski hat, classic reindeer sweater and wool high socks. The white space of the snow-covered landscape contrasts effectively with the areas of intricate detail.

George continued to abound with the range of assignments he took on, including a 1977 interior spread for *Ms. Magazine*. The densely detailed illustration created to accompany an article about Los Angeles prostitutes moving inspired us with its cinematic sense of humor and naughtiness. A surviving pencil sketch featuring only sketched portrays a figure that did not make it into the final version.

The Rich are Different, 1979

That same year, his work graced the dust jacket of Susan Howatch's novel of love among the wealthy, *The Rich are Different*. George's lush color palette and Parrish-inspired landscape is framed by Beaux Arts style columns. A serene marsh on the back of the wraparound jacket perfectly balances the extravagant billowing pool on the front panel. A chauffeur stands solemnly at attention next to a Rolls Royce in the foreground, and a man and woman holding hands gaze longingly into each other's eyes at the end of a path leading to a stately mansion in the background.

After severing his ties with Pushpin in 1977, George began producing fashion illustrations for Harvey's, a men's clothing



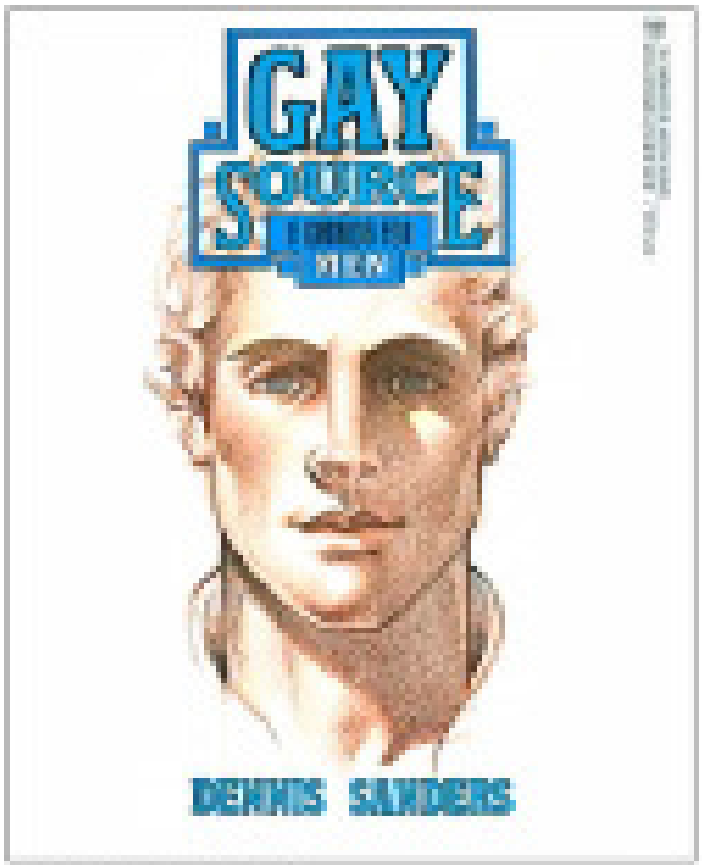
Digital alterning illustration for Kenny's department store LAYA. VOGUE Model Sally Mackrael pose.

store in lower Manhattan that had previously been known primarily as a bargain outlet. Fred Plotnikoff, who had taken over the reins of the store in the late 1950s from his father Barney, had been engaged for several years in a campaign to raise Barney's profile to that of a chic upscale center for men's fashion. In conjunction with an outside ad agency, George's work quickly became the face of Barney's new look. George now discovered himself fully immersed in the world of fashion, something he found pleasantly surprising.

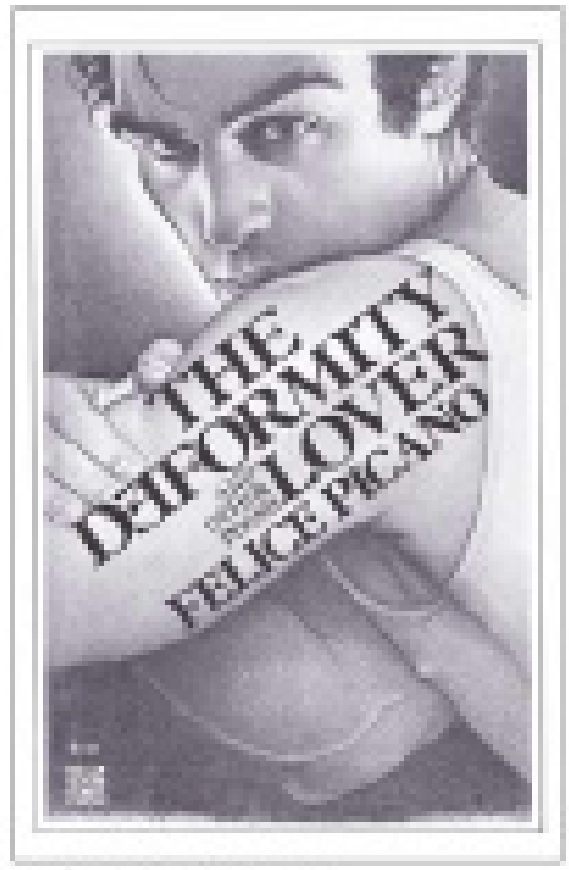
For a 1978 ad for Barney's, George's continuing ability to draw inspiration from his friend Sally MacLeod is clear. Transcending mere commercial fashion illustration, George has created a striking portrait of his friend. With only an assortment of Polaroid photos as reference, George gives his audience an intimate and revealing look at both the inner strength and cool exterior of his subject as she sits regally on one of George's oversized cushions, surrounded by Rich Dillingham pottery. Taking advantage of the play of light that leaks through the simple linen curtains and onto the wall, George treats his viewers to an intriguing slice of an unfolding mystery. Figuring out who this woman is, and what kind of mysterious plot she might be enmeshed in, is part of the fun.

Original Interior Illustration for Cosmopolitan, 1978. Watercolor and colored pencil

In 1979 George again enlisted MacLeod's help to illustrate an article on schizophrenia for Cosmopolitan magazine. George drawn his inspiration from Roman Polanski's nightmarish 1965 film, *Repulsion*, starring Catherine Deneuve as a young woman spiraling down into dementia. In one of the film's most chilling scenes, hands burst from the walls of a narrow-darkened corridor inside the apartment where Deneuve is experiencing her breakdown. George not only recreates but ramps up the horror of the original scene by photographing Sally in a series of dramatic gestures and emotional facial expressions. Not only is the woman in George's illustration threatened by the shocking emergence of an army of grasping hands from the wall, but she must deal with the whispered sighs of an eerie group of doppelgangers. With her vacant stare, George has captured the catatonic and hopeless situation faced by the afflicted woman. Firmly in control of his color palette, the central figure of the woman's chemise plays against the eerie greens, blues, and grays, and hits the perfect chromatic pitch of madness. George as film director is in total control. George is no longer satisfied with portraying exquisitely composed images. He is determined to deliver an ever-increasing level of dramatic content and narrative.



Gay Source: A Sourcebook for Men, 1977



The Deformity Lover and Other Poems, 1974

In the early ads for Barney's, George was normally given very strict instructions regarding the type of woman who needed to be portrayed: what hair style was, what age and what kind of persona she should project. Lisette Cagne, a singer and model Tish Bates, posed for George over the years, but Sally Mad, real name unknown, appeared most often in George's illustrations. George would pose Sally and alter her facial features as necessary. But despite the success of the ads, there was a sense that they were becoming too restrictive, too predictable. As George recalls: "There was heavy art direction on the major ads, other times I could just go off on my own, trying things, discovering. Most fashion was something I hadn't planned to do, I hadn't thought I could do. It was all new and I was trying."[1]

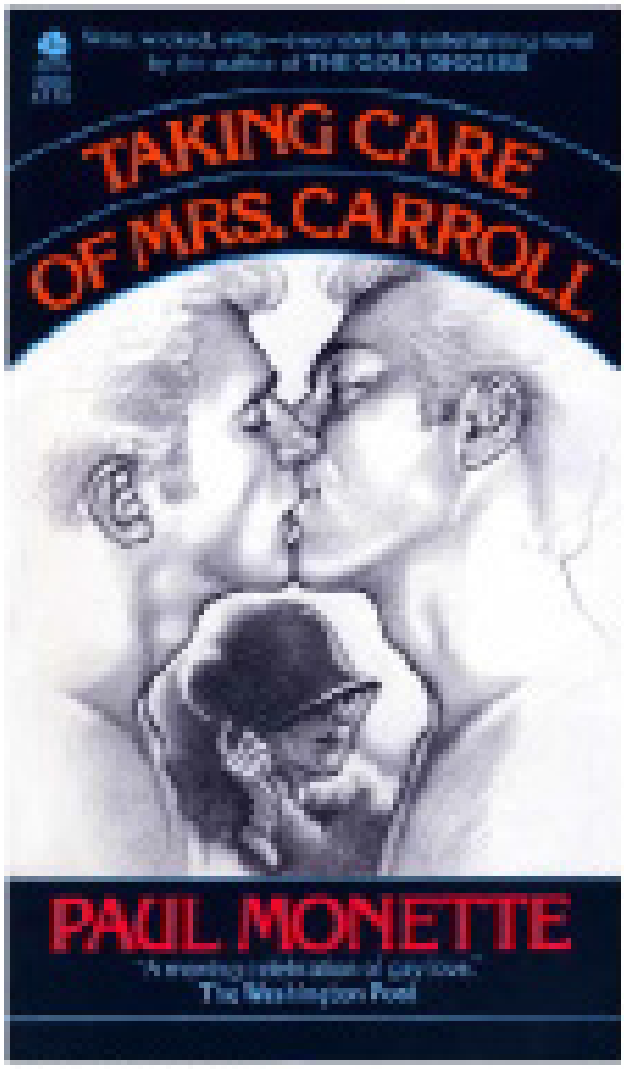
"One day, Mr. Perelman called me into his office. On his desk was a pile of my ads. He had noticed a difference in them. He said, 'There I like, but there I really like. Can you tell me why?' I told him the ones he liked were those I just did that the others were planned for me by the agency. He said, 'Well then, don't listen. Just go off and do them!'"[2]

George appreciated being given full reign over the work, and it provided him with the confidence to take greater creative risks. Over the course of two years George produced a steady stream of striking images for Barney's.

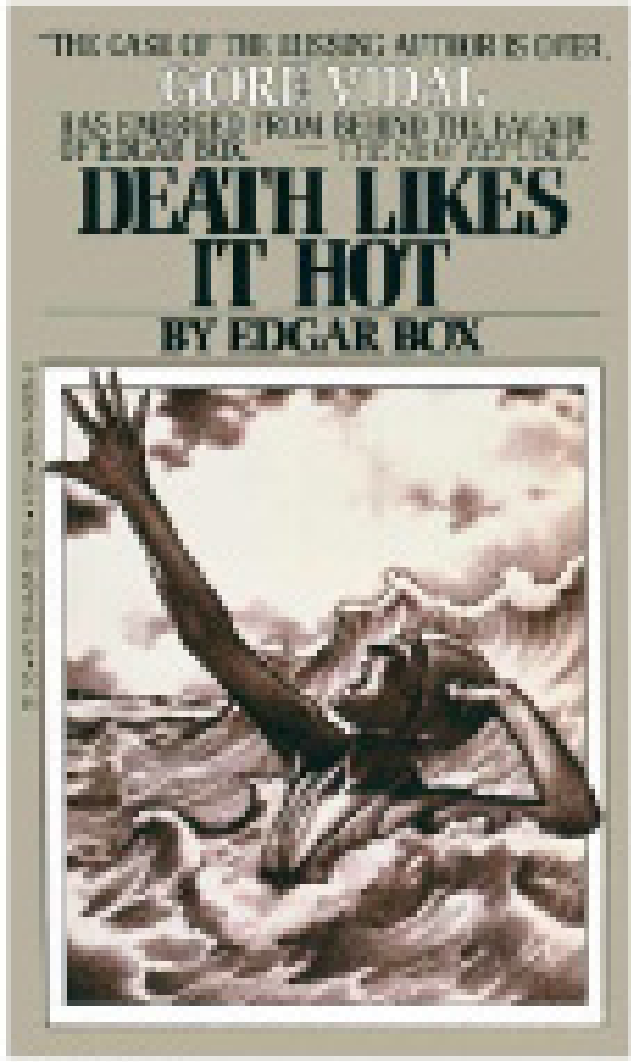
An important project to which George contributed during this period was Gay Source: A Catalog for Men, edited by Dennis Sanders and published by Bantley. An oversized 280 page trade paperback, Gay Source was a compendium of information of interest to the modern gayman. The volume was generously illustrated with 94 pieces of George's artwork, about half of which had previously appeared in such publications as Playboy, Gentleman's Quarterly, New York Magazine, and The New York Times. The book was elegantly designed by Frederick Myers and was the perfect showcase for George's work. The illustrations run the gamut from simple renderings of patent leather shoes to complex compositions involving multiple figures, with themes as diverse as Greek mythology and famous gay composers throughout the ages. Stylistically, the illustrations represented a range from earlier editorial illustration to some of George's more art nouveau inspired work. Myers had first seen George's work in Gentlemen's Quarterly, and in 1976, Myers discussed working with George: "The pure accuracy of George's drawing is amazing. A lot of what we used in the book just seemed to fit, even though we only ordered [new] drawings for the chapter and main headings. And everything we ordered had fitted his style, the super realism combined with a romantic flair, is so right, so perfect. I would have no qualms about using his work again, even though he's almost overworked."[3]

Another project of significance was George's 1976 contribution of the cover art for the first publications to be released by The Sea Horse Press. The soft-cover book was a collection of poems and had The Deformity Lover and Other Poems by Felice Picano. The Sea Horse Press holds an important place in the

Original illustration, Watercolour and coloured pencil



Taking Care of Mrs. Carroll, 1971



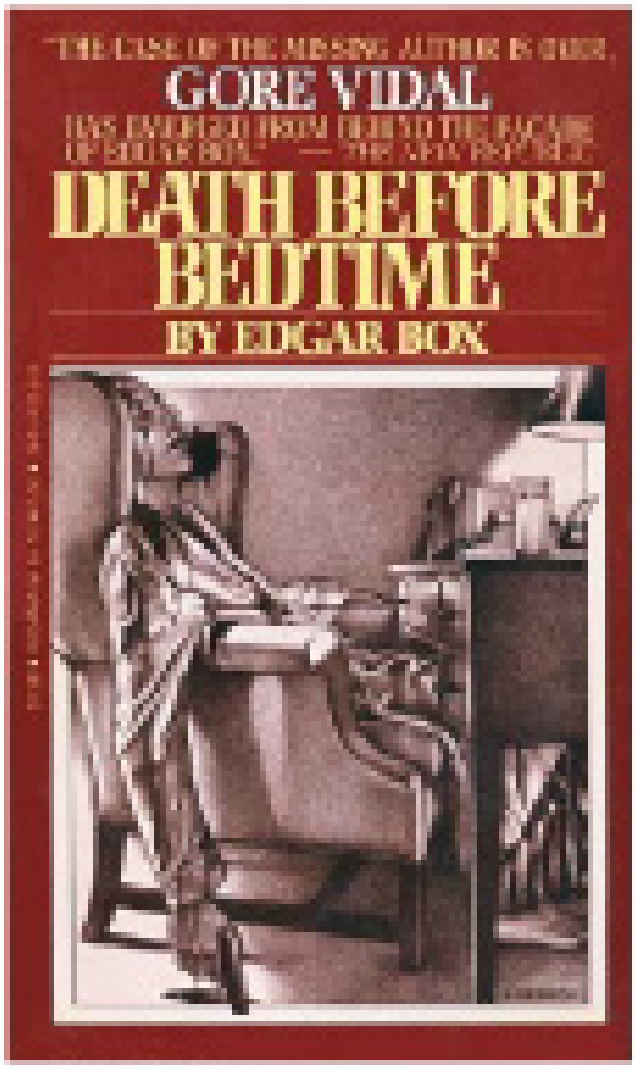
Death Likes It Hot, 1979

history of gay-oriented publishing in the United States, and was only the second small press entirely devoted to gay thematic content.

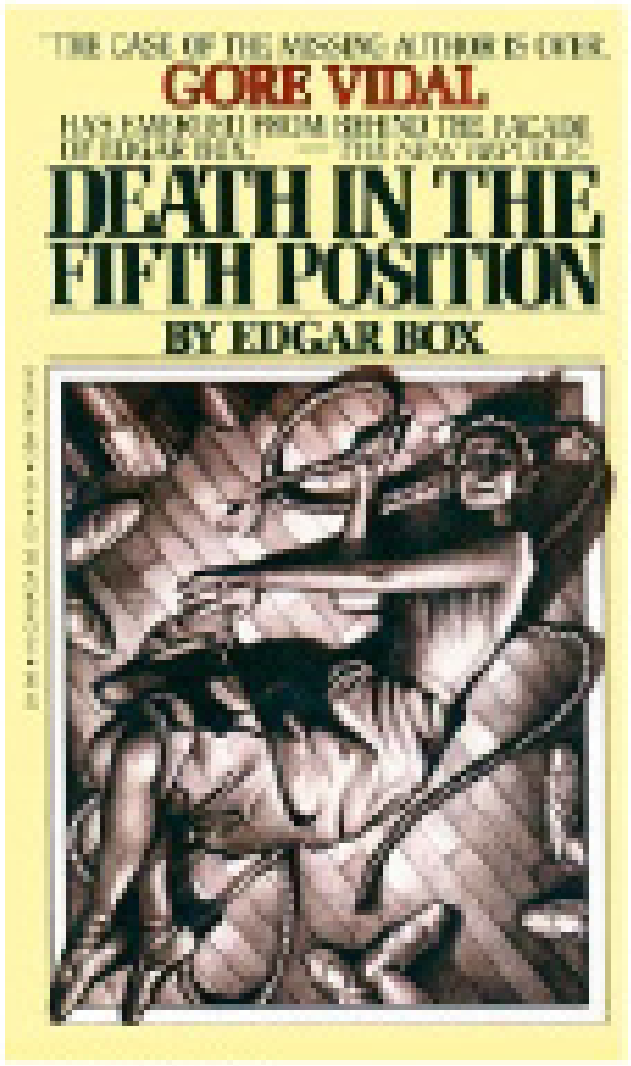
George also began contributing covers to books published by Avon, including The Gold Diggers and Taking Care of Mrs. Carroll. In both cases George had contributed illustrations to the excerpts from the books when they first appeared in Mantrap magazine.

George's work also appeared on the covers of a three-book series of paperback reprints of mystery novels authored by Gore Vidal in the 1950s, using the pen name Edgar Box. Reprinted by Avon Books in 1979, the three black and white cover illustrations show Stanislaus clearly enjoying his role as pencil-wielding film auteur, as he draws scenes that resonate perfectly with the film noir quality of Vidal's prose. A swimmer fights against a deadly undertow. A man slumps dead in a wingback chair, pistol still clutched in his hand. And finally, in a fabulous scene viewed from overhead, a murdered fashionista in sexual repose stares blindly up at the viewer, as the dancing slippers of her fellow performers form a circle about her.

With their classically constructed compositions and their strong sense of narrative, George's fashion illustrations were quite unlike anything seen before in the industry. They were an anachronism and the polar opposite of the work of other cutting-edge fashion illustrators like Antonio Lopez and Richard Rutledge. George's work presented a nostalgic return to another time, recalling a period characterized by elegance, sophistication and movie screen glamour. Looking back, it's almost hard to believe how well George's drawings were received at the time. Antonio's figures pointed seductively and challenged the viewer, and his color and line work were infused with an electricity that jumped off the printed page. In stark contrast, George's models kept their distance and glared out at their audience with a riveting but firmly detached cool. George wasn't having any part of the decadence that was wonderfully on display in the world of fashion at the time. When asked in a 1993 survey of New York fashion illustrators to choose his favorite fashion photographer, George cited Norman Parkinson (1913–1990) as his other favorite photographer.[1] Parkinson had been a prominent British fashion photographer for decades whose work had ap-



Death Before Bedtime, 1953



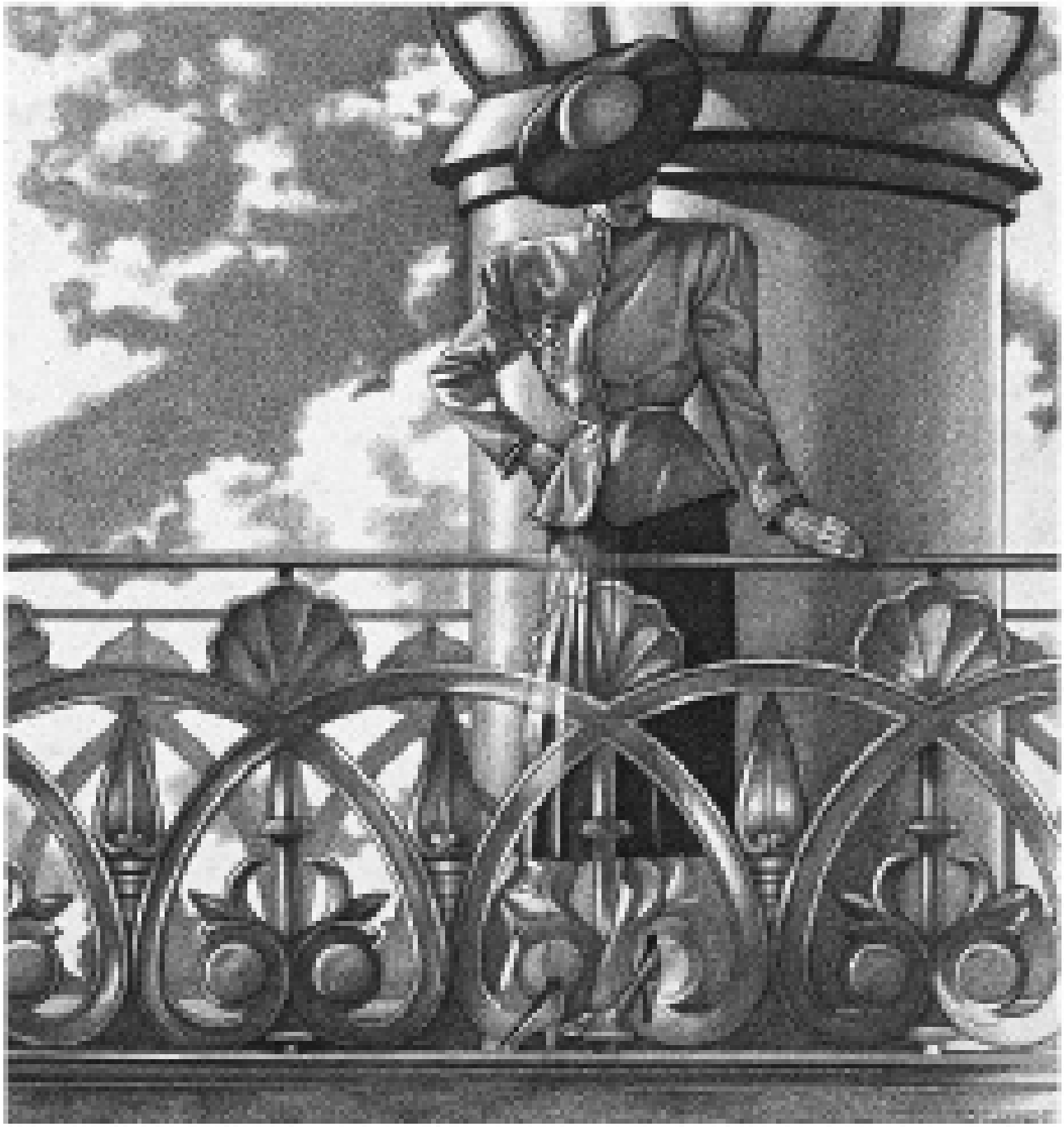
Death in the Fifth Position, 1952

peared in both French and American *Vogue* as far back as the 1940s.[1] It may have been in Parkinson that George found his true mentor when he transitioned more completely into the world of fashion.

Going back to his student days at RISD, George had always had the eye of a photographer and it was Parkinson's lush and atmospheric portrayals of men and women traveling through the world of fashion and high society and his pioneering work with on-location shoots, that grabbed George's attention. George clearly was attracted to the aura of elegance, the sense of mystery, and the stories behind the images that Parkinson sought to provide with every photograph. Dramatic shafts of light, the dramatic downcast eye, and the strong compositions, which often included classic architectural settings, were just a few of the elements in Parkinson's work that George appropriated in his own original way. Similar to George's best work, a Parkinson photograph provided but one frame of an implied plotline that continued on beyond the single-frame image.

In 1978, George returned from his eight-month break and began an association with a new client for whom he would do the work that launched him into the fashion world's stratosphere, the New York retailer Bergdorf Goodman. In June of that year, George signed a six-figure contract with Bergdorf, agreeing to provide them with a weekly full-page illustration along with "as needed" art for catalog and brochure use.[2] Moving from Barney's to Bergdorf presented a

Photograph by Norman Parkinson, 1956

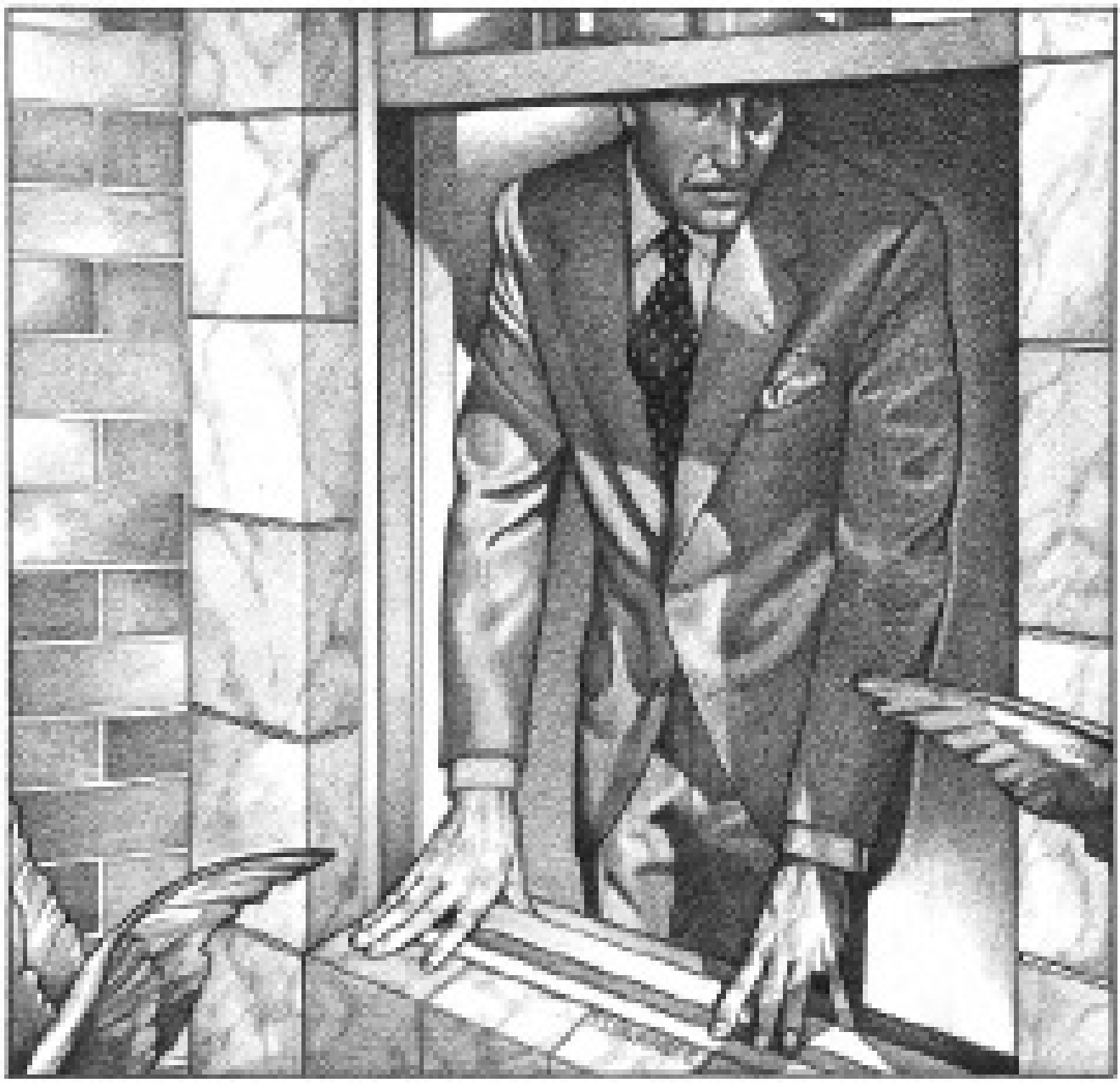


Digital shooting illustration for Bergdorf, 1979

striking contrast and new opportunities. George was leaving behind a stalwart of mens fashion merchandising and partnering with a store that represented the pinnacle of women's fashion. Dawn Mello, who was serving as Bergdorf's fashion director, recognized the design abilities of her illustrator and gave George nearly total artistic control over the creation of the new ads. George recalled that Mello simply told him, "We want you to do your drawing for us." And so it began.

George's earliest work for Bergdorf still relied on heavy rendering and the coverage of every square inch of the paper's surface. Architectural elements still dominated many of the drawings. One in particular, done for Bergdorf in 1979, featured model Jan Kaus posed atop the Statue of Liberty's torch. Kaus would be George's primary model for the Bergdorf ads from 1979 through 1981. Originally, the figure had been placed in a 1930s era office environment containing a curving desk and Venetian blinds. But while watching Hitchcock's 1942 film *Saboteur*, George was impressed with the climactic scene that took place atop the statue, and decided to place his figure in an entirely new environment.

Digital advertising illustration, 1978



Brigitte advertising illustration, 1976

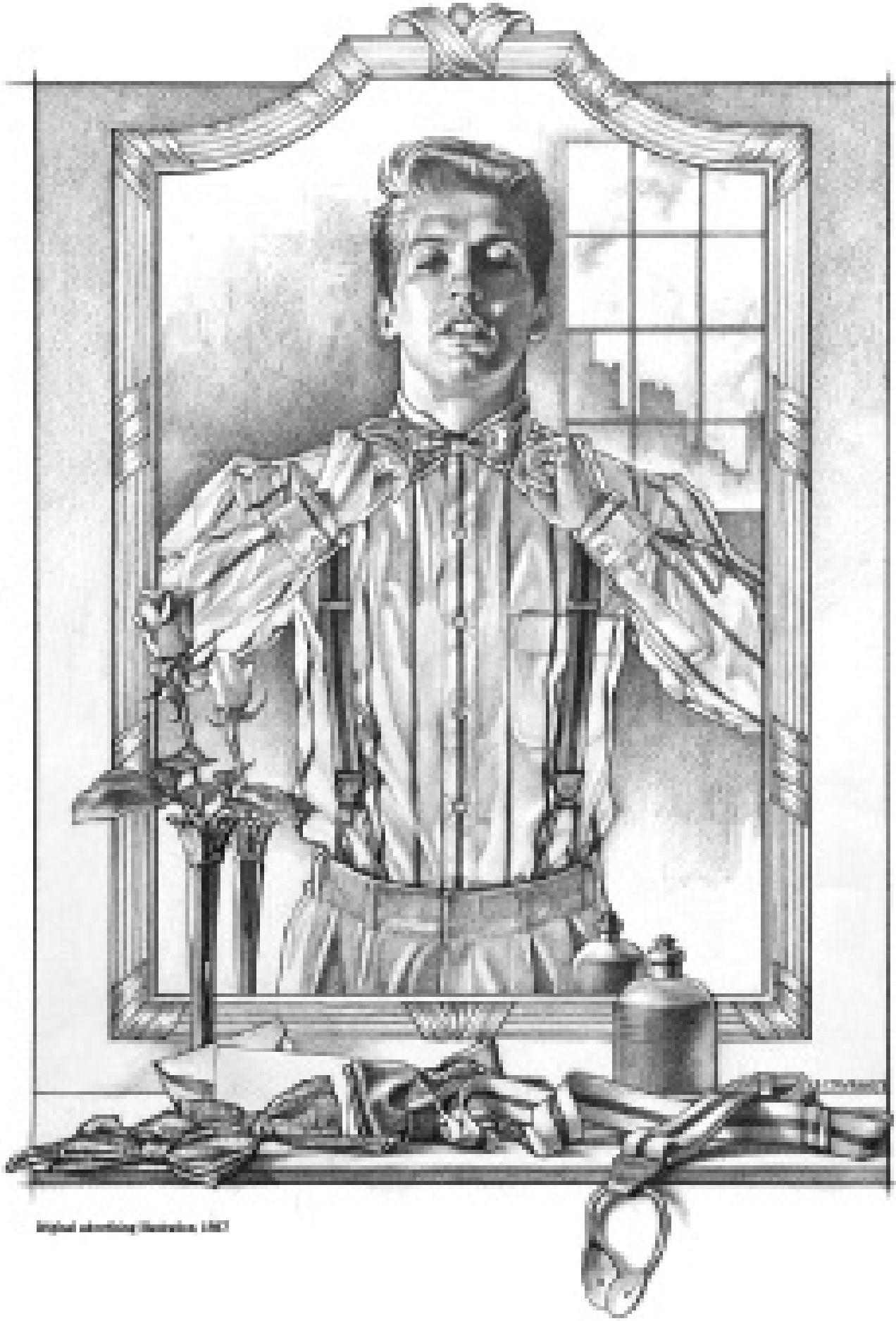
Digital advertising illustration, 2016

Digital advertising illustration, 1995

Digital sketching illustration, 2020

Artykuł wstępny Ilustracja, 2 1930

Kaplan advertising illustration, 1982



Original advertising illustration, 1907

Character sketches for the New York City Opera, 1988

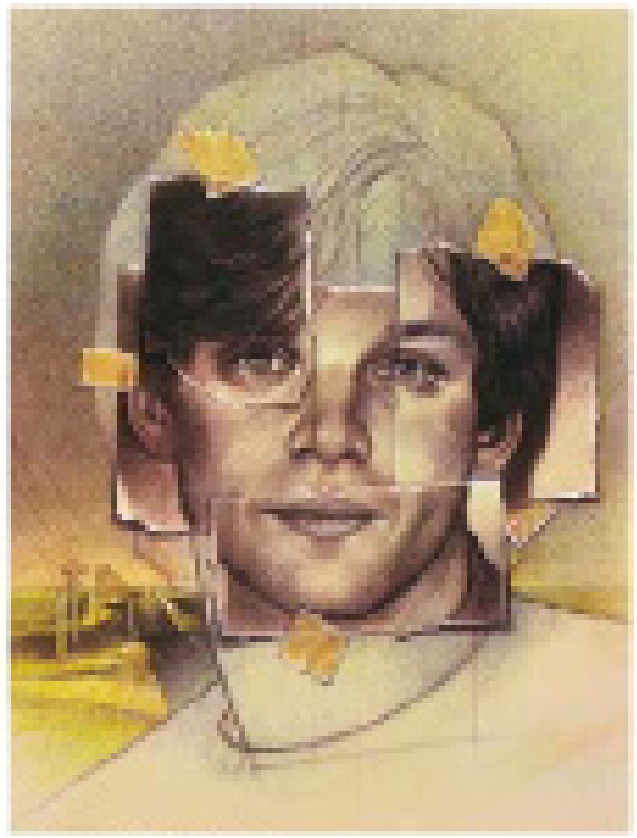
By the fall of 1988, George began to feel the need to shake up his standard formula and modify his compositions. Bit by bit he began expanding the white space in his drawings, and playing areas of heavy detail against those executed with a lighter touch.

The background and architectural details began to drop away. The facial features of his women began to recede, and George even allowed some of his underlying sketch lines to remain visible. Visual emphasis rested solely on the clothing itself. "Where there were architectural elements before, I am now trying to create an architecture of the clothing."

In 1988, George created a series of fashion ad illustrations where the sculptural quality of his drawing focused solely on the clothing. The poses had become so formal that he might have been back traveling as a student through Revolution to Costa, and sketching at the local museums there.

In 1989, George began a series of drawings that would prove to be one of his all time favorite projects. "My great pleasure has been the campaign for the New York City Opera," he said in 1990. "I had a two-year run during which I created drawings of its characters from the opera repertoire. A very interesting and different direction for me."

By the mid-'80s George was accepting an increasing number of portrait assignments, ranging from a conceptual drawing-collage portrayal of John Cougar Mellencamp for *Playboy* magazine, to a simpler but energetic likeness of the outrageous jazz trumpeter Benny Bertigan. The careful attention given to



Interior illustration for Playboy, 1988

Album cover illustration for the forgotten Bunny Berigan, 1984

Original illustration

Berigan's facial features gave way to an increasingly abstract rendering of his suit and the background of the piece, all in tones of steel blue, harkens back to early Cubist art. These more fluidly drawn pieces have a lightness and a freshness that are quite different from the densely packed drawings of Georgi's earlier career. He had reached the point where he was less interested in piling on detail, than he was with combining an economy of expression with a more streamlined composition. Occasionally as needed, he could still generate a piece that exploded with detail, such as the promotional piece he did for Alabama Slouch and Las Vegas University. But this drawing stands out as more the exception than the rule. Most of the work Georgi produced in the last years of his career seemed to reveal an artist who was being more careful about rationing his energies, while still enjoying the work.

UNION CITY

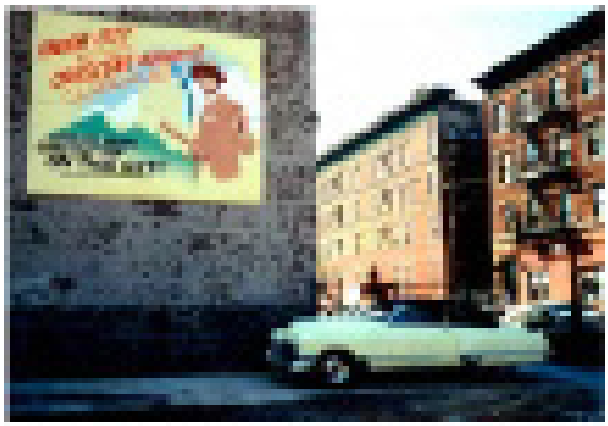
In 1979, when Harvey Reichert was ready to begin production of his film Union City, based on Cornell Woolrich's 1937 pulp fiction short story *Mr. Cooper Next Door*, he didn't hesitate to call upon his friend George Stevenson to fill the roles of art director, designer, and set decorator. In movie production, the set decorator is the person with full responsibility for decorating the set with all furnishing, drapery, interior plants, and anything seen on indoor sets. Reichert credits Stevenson with substantial contributions to the look of the film, which is set in 1951 and shot on a budget of under half a million dollars. George had, in effect, been auditioning for the role of set designer for years, with the elaborate sets and scenes he had been creating for his illustrations. Heavily influenced by film noir and the work of Hitchcock, Union City was the perfect project for Stevenson.

Reichert, thoroughly familiar with his friend's sense of design and his instinct for finding just the right furnishing or effect to create a mood, knew he was in good hands.

"George's sense of placement was extraordinary," says Reichert. "He knew exactly where to place everything, whether it was in his apartment, in a drawing, or on a film set. He also knew which objects to choose to enhance the atmosphere of the various scenes but, more importantly, to give us things with which to compose our images. In essence, he enabled me and Edward Lachman [Director of Photography] to make images that otherwise wouldn't have been possible. So, as an Art Director on the film, he was also very much the Set Decorator. I am a fanatic for color, and of course George knew that, as he was always sensitive to what had to go with my background colors. The red lamp shades in the living room were an absolute stroke of brilliance. The still-life that lamp shown the bed coincidentally also appears in one of the Gauguin pictures. The color of the bed's headboard sings out beautifully against the velvety grayish purple I chose for the walls. The cerulean shimmers in the dark." George found that using cerulean to bring out the strangeness of the color IR chosen for the walls and of course he followed this through with each and every object. Genius!"

The set that George worked on included several rooms of the apartment in the Union City tenement where the main characters live, and a small office. The entire film was shot on one floor of a walk-up apartment building. Working with the other members of the production crew, George managed to add just the right touches, using a real sense of economy.

Reichert recalls, "George did all of the shopping for the set decoration and arranged for delivery to Union City. He was there when necessary to make certain everything was in its proper place. He was especially good in making the office space credible, considering the entire film was shot on one floor of a walk-up apartment building. He knew what the film was about and what I was trying to achieve and he brought to the details



Billboard illustration used in the film Enter Dis. (1973). Photo by Kevin Dixon

that made the "unreality" of the psychological interior landscape I was trying to realize a truly enveloping proposition. The billboard on the wall of the apartment building, which appears in the opening sequence with Isaac Hayes and in the final scene over which the end credits run, was of course George's work."[1]

The billboard that Beckett references is glimpsed but briefly during the film, but is unmistakably George's work. Sterrenn also brought along friends who filled important roles in the production, including make-up artist (and occasional illustration model) Richard Dean. George retained the work he did on the film, and was justifiably proud of it.

Unfortunately the chance to work on another film never materialized. There had been discussions about George contributing to Beckett's 1970 short film, *Wings of Ash*, described as a dramatization of the life of Antonin Artaud and which starred Mick Jagger but, through circumstances, George never contributed to the film.

TEACHING

In 1980, George, along with Mel Odom and Sue Coe, was featured in the Summer Issue of Illustration, a thick digest-sized magazine published in Japan. Mel Odom recalled the misadventures with which their visit was met in Japan: "What was interesting about this whole phenomenon was that we became like rock stars in Japan, without doing anything to warrant it. It just happened to us."[2]

In 1980, George completed artwork for an advertising campaign for the well known Isetan Department Store in Tokyo, and partly as a result of this work, was invited to Japan to speak at the prestigious Tokyo Gakugei Designers College. Gakugei had been established in 1961 and had begun a tradition of inviting high profile art and design practitioners from America to speak and give demonstrations at the school. Designer Herb Lubalin had been the first to speak at the college in the mid-sixties, and long time Playboy art director Art Paul had spoken at the school in 1983.

George was very excited about the trip and flew to Tokyo alone in October of 1985. He received a welcome worthy of a movie star. His visit to Japan included lectures and presentations at five of Gakugei's branch colleges, including Na-

George Stavrinos teaching in Japan, 1984

George Stavrinos illustration workshop at Art Center College of Design, 1987 (PH6.166). Photographs by Steven A. Heller. © Steven A. Heller/Art Center College of Design

guys, Osaka and Fukuoka. In summing up George's visit in the publication Graces, Kazuosuke Adachi, President of Gakuin College said, "These meetings and seminars have made a great impression on our students and have encouraged them in their studies."[9]

In July of 1987, at the invitation of Philip Hays, chairman of the illustration department at the Art Center College of Design in Pasadena, George traveled to California to be the guest artist for the college's "Illustration Workshop '87." The three-day workshop was the fifth of a series that Hays had launched, and each July a world class illustrator would be invited. On Tuesday, July 21, George began with a morning slide presentation of his work in the Art Center's Alamanac Auditorium. The presentation was followed immediately by the first of three workshop sessions which George entitled "Fashion as Fantasy." The workshop featured "a re-creation of the Nineteen Twenties," the imagery evoking "feelings of romance, longing, and memories of a time that may never have existed, except in the imagination."[10] Photographs of the first day's session show George positioning models dressed in jungle fashions, a white linen gown, a male holding a large white sphere, and a pair of bra constructions.

George Stavrinos illustration workshop at Art Center College of Design, 1987 (PH6.166). Photographs by Steven A. Heller. © Steven A. Heller/Art Center College of Design

The following day George created setups involving athletes in a workshop called "The Body." With the help of a full-scale rowing shell and a cast that included gymnasts, runners, and body builders, George presented a modern version of one of J.C. Leyendecker's Saturday Evening Post covers. In a review of the second day's session written for the Pasadena Star-News, arts editor Kathy Bagatas described the workshop as more of an extravaganza. "While the Chariots of Fire theme loomed out of sight speakers, half a dozen scantily clad male models—two of them muscle-bound body builders—struck poses around a racing shell. As the lights played off oars, brightly colored tank tops, and rippling flesh, a gang of more than 200 students busily sketched, filmed, and photographed the vivid scene. Despite the absence of much clothing on center stage, a feeling of high fashion runway excitement filled the crowded room."[11]

The schedule for the third and final day featured a morning fashion show, complete with "professional runway models, showing a selection of famous designer original gowns," and an afternoon session focusing on "The Drama of Costume," which explored the "relationship of costume to sociological situations."[12]

What does survive of the final day's sessions is a unique series of photographs showing models wearing haute couture fabricated out of brown craft paper. Whether these were substitutes for the originally scheduled designer gowns or a first-hand addition to the day's lineup, is unclear. But the paper gowns are elegant and exude a clear sense of style and originality.

Back in New York, George had developed a special relationship with Rosemary Torres and her students at the Fashion Institute of Technology and regularly visited her fashion illustration portfolio.

Rosemary remembers first meeting George at an event at the Society of Illustrators in New York City. "He was presented out to me, and I had loved his work so I introduced myself and I asked if he would come and speak to the class. He was so accessible, as most, he said, 'Of course I'll come.' He never taught at FIT, but he used to come to my class, which was a graduating upper division class. And he first came and showed his work, his own work. Beautifully matted, gorgeous canvas, and I said to the kids, 'This is how you present your work!' He would look at their portfolios and give them helpful hints, and this was time consuming but he did that. He would spend an hour, or a couple of hours even, in the classroom, looking at their work and critiquing. You can imagine what a treat this was."[14]

Tatischeff Gallery exhibition poster, 1951

Rosemary recalls a student asking George, "How do you come up with these ideas, these wonderful surrealist backgrounds and situations?"

George replied, "I let the clothes tell me. I look at the garment and let it suggest." Rosemary says, "For instance, if it was something with big sleeves that suggested wings, angel wings… then he would use angel wings somewhere in his composition. And he was lighting in a very interesting way, you know, shafts and lights. He was accessible. Willing to help and to share. He never tried to hide his methods or his methodology."

THE FINER THINGS

In October of 1951, George had his first exhibit of drawings at the Tatischeff Gallery located at 38 East 57th Street in New York City. George spoke about the origins of the exhibit: "The owner [Peter Tatischeff] wanted to test the market for advertising and commercial work with pieces from my Bergdorf Goodman campaign, which was getting a lot of attention. There has always been a hard line between commercial work and fine art as far as gallery owners are concerned. Towards the end of a successful three-week run, the owner said to me, 'I can usually predict the audience a show will attract. Not this one. There are the gamut.' I was really happy to find my work was working the way I want it to—something for everybody."

By the mid-'50s, George's commercial work had caught the attention of Steve Dimmitt, the young director of Bringer Galleries, located at 100 Avenue of the Americas. Only in his

Batman #400 (Detective Comics, 1987). Original art.

Original illustration (Pen-and-Ink, 1988).

mid-twenties, Diamante had developed a discriminating taste that included the work of George Harrison, and was convinced that there was a potential market for limited edition prints of the artist's work. In early 1987, not waiting for a formal introduction, he picked up the phone and called George with a proposal. "I knew he had been interested in making some of a foray into the fine art world, because the world of illustration was slowly becoming dominated by photography. And I think that when I approached him and told him what we did and who we were, it piqued his interest enough that I got him down to the lithography studio. And I think he was very impressed with that."[1]

After first gaining Harrison's cooperation, the next step was to decide what the first print would be. George had never worked with lithography before. What Diamante was proposing was the creation of a hand-drawn lithograph, which meant that George was going to have to produce an individual drawing for each of the colors that made up the finished print. The planning and execution of what would essentially be hand drawn color separations was a complicated and difficult task. A plate would be produced for each of the dozen or more colors and transparent inks would be applied one on top of the other, resulting in a multi-layered and richly colored finished image.

Thus, beginning in April of 1987, George began reporting daily to the Soho location of Atelier Bringer. Diamante recalls, "George hated the process, but in typical George Harrison complete control, dominating style he wouldn't allow anybody else to do it." Says Diamante, "We came by *Moonfall* because we had gone through his body of works, and were trying to find an image, rather than having George come up with something brand new, which he didn't want to do while tackling the medium for the first time as well. So we found an image that all of us, myself, George, and Eleanor Bringer, all agreed on as being sort of an image that transcended illustration and became more of a fine art image. *Moonfall* became the very first lithograph he ever did. And it was stunning. Stunning!"[2]

In August of 2000, Mel Odom, who eventually joined George in having his work published by Atelier Bringer, recalled some of the struggles George had with the process. "George's strength, his strongest strength, was in black and white work, and there [at Bringer] he was doing color things. And I remember when he was working on a lithograph, that the color, arriving at the color, was very difficult for him. And I can even remember that it created some tension between us because I had always worked in color, mostly in color. And I didn't have the same hesitation he did in using color. And he was such a perfectionist."

"But George forged on," remembers Steve Diamante, "and he made it a resounding success. The first time we showed his work—there was an art fair called Art Expo at the Jacob K. Javits Convention Center. We premiered *Moonfall* and the proof for *Flying Tiles*, which was the second lithograph he had done, the edition size was 275 in total. And we premiered 14 of his original drawings and sold them all."

Recalls Diamante, "The proof for *Flying Tiles* wasn't even finished and George had done some hand coloring on it, but people were just so amazed by the work. It was an astounding success wherever first premiered his work, and well deserved." *Moonfall* and *Flying Tiles* were followed by another full color lithograph, *Paper Lanterns*, an obvious homage to the work of Maxfield Parrish.

The next lithograph that George produced was a black and white print entitled *Dawn of Victory*, for Macy's Fourth Annual Cystic Fibrosis campaign. Diamante says, "It was done as a limited edition, and then an additional part of the edition was

Flying Blue, 1988 Lithograph

Olympia swimmer, a frame from the film Olympia, 1938

Dance of Victory, 1938, lithograph

signed and numbered and made available for sale as a fine art work."

"On the surface the print displays a strong Art Deco sensibility, but in fact its most striking link may be to the imagery found in the ground-breaking film Olympia, produced by the Nazi-era film director Leni Reifenstahl. A small postcard featuring an image of an Olympic swimmer from the 1936 film had found its way onto George's bulletin board, so it was clear that George was not only aware of the film but entranced by the stark beauty of the black and white images of Olympic athletes who had competed in Berlin in 1936. Recalls Marcus Boulware, "He was fascinated by her films especially. So much of his imagery derives from this."

Dance of Victory was followed by another black and white print, also created for a fundraiser, entitled *Winged Duet*. The print was created in conjunction with a benefit for the Actors' Fund for America, which has a subdivision called the Career Transition for Dancers.

After the completion of 'Winged Duet, George and team at Bringer's sat down to discuss his next project, which turned out to be a suite of four black and white prints entitled *The Letter*, Recalls Diamante, "We had wanted to come up with the idea of a portfolio, because we had released up to that point three or four single edition releases. We wanted to come up with something where you could do a portfolio presentation suite of images. We knew it was going to be black and white because we wanted it to be a homage to what it is that made George famous. And then one thing must have led to another, and finally I think it was George's idea for the inclusion of 'the letter' as a thematic linking concept. And he just knocked it out of the park!"

Unfortunately, *The Letter* would be the last lithography project that George would complete before he'd ill.

TECHNIQUE

"I studied graphics at college," said George in a short 1978 interview that appeared in the book *The Complete Guide to Fashion Illustration*. "When I left college and developed my portfolio, I found that the graphics work was taking over the rest, so I just threw everything else out. With pencil I get the most immediate form of what I want to do. I have more control than with painting, watercolor, and so on, and I get sharp detail."

"My work involves painstaking detail—for a *New York Times* drawing I guess I work three days and nights. I tend to do a lot of sketches before the final. I can't knock it out. I have to work very hard to get that patina, the finished look."[1]

Despite the fact that George rendered his art using only a single F grade lead, Rosemary Sherwin, whose portfolio classes George visited at the Fashion Institute of Technology in 1964 and 1980 states that, "His work always looked like he used heavy and a variety [of lead grades] so you get different tonalities and textures. He would get wonderful textures in those things. And it was always that one F lead. He was amazing."[2]

Jan Worman, a young illustrator who lived in George's neighborhood and who developed a friendship with him,

offered additional insight into George's ability to produce a wide range of tonalities, darks and lights. "I used to talk to him a lot about his tonal range. Because he was using this particular kind that was an F lead in a mechanical pencil. That's all he ever used, but he was able to get it as black as he wanted it. And [the surface] never was shiny. He was just able to do an enormous amount with a damn pencil! It used to just flip me out just watching him work, because a lot of it was very very delicately crosshatched. He never blended anything. It was solid. The delicacy of the way he worked was truly amazing. He was like a surgeon. He kept his lead sharp as a razor. He was working on Strathmore board almost exclusively. Pretty expensive 100% rag."[5]

Part of the reason George limited himself to a single lead was speed. With a growing number of assignments adding up to a steady stream of tight deadlines, he simply wasn't about to waste time juggling different grades of pencils. In 1986, George spoke about his approach. "I find that I really lose a great deal of time switching back and forth between pencils, and that the F lead gives me all the flexibility I need to render texture, line and shadow. A question of seconds can add up when I'm on a tight schedule, as is usually the case."[6]

George's procedure for producing one of the full-page ads he created for Burgdorf, as it was with most of his fashion work, began with a model, the costumes, and a Polaroid SX-70 camera loaded with color film. Working right in his apartment, with available light or simple lamp setups, he would pose his model with the care of a cinematographer. He would shoot upwards of 30 photos, varying the lighting conditions and the poses.

"The Polaroids were taken with great attention to detail," recalls Sally Blackwood. "George would slide a piece of paper under the lapel of a jacket, to clarify its shape. He might fold my skirt and pin it on a piece of cork board, to make it look as if it were wind-blown."[7]

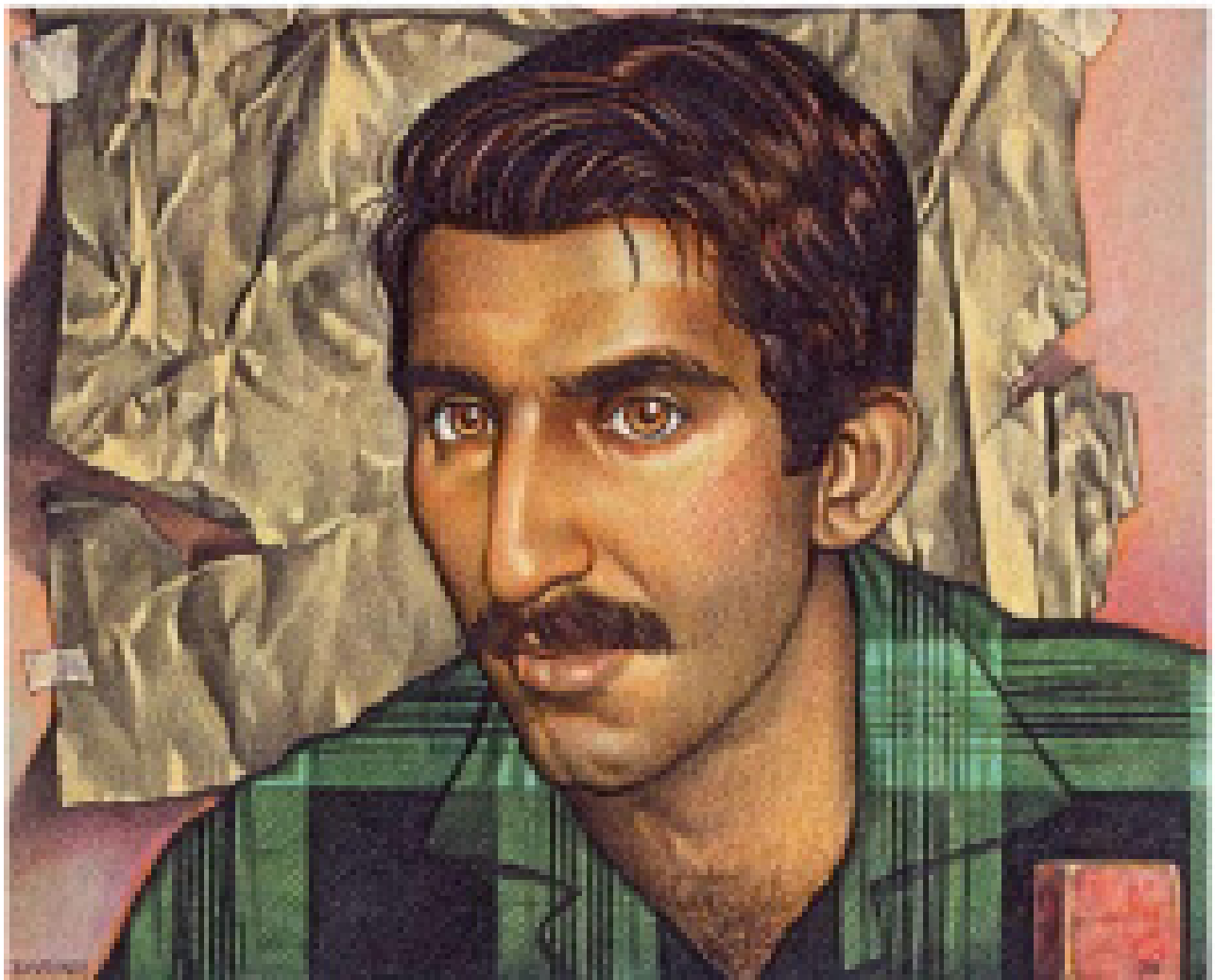
George catalogued and stored his thousands of Polaroid 'source files' in neat stacks held together by rubber bands and tucked into a stand-alone shelving unit. This was long before digital cameras came onto the market. In 1983, George expanded on his use of his photographs: "I used to be able to devote photos to the detail of the clothing, but now I am doing a lot more because I try different lighting. I have a lot of natural light in my apartment. I start with the photos, then I do sketches, usually three or four. I see which one looks best and then I get out the paper."[8]

Jim Weitman retains strong memories of the artist's working methods:

"His studio was literally like an operating theater. Bright! He had very very strong lights on what he was doing. He would have three or four mechanical pencils sharpened to a razor and if one got dull, he just moved to the next one."[9]

George's ability to produce a steady high-volume stream of top-notch work impressed Weitman.

"Every week he was doing these pieces. Every week! I can't



The Letter, 1988, Lithograph

imagine doing one of these pieces in a month, much less one a week! He was inventing for the next one when he was doing the one before. When I would go up to his place, he would have Polaroids, mountains of them, everywhere. And what was really interesting was, if you looked at the Polaroids, there wasn't that much there. If you thought that this was all about photography, it wasn't."[1]

When George was called upon to create a color piece, he would switch over to Arches watercolor paper and after doing a light pencil sketch, lay down an under wash of various colors using Pelikan or Japanese watercolor paints. He would then use Prismacolor pencils to develop his drawing. He would sometimes incorporate Dr. Martin's dyes to add color."

Stephen Marx, who worked as George's assistant for a one-year period spanning 1978 and 1979, recalls, "Clearly he was under huge deadlines and pressures from Bergdorf. I mean it was like, two quarter-page ads and a full-page ad every week plus special ads, seasonal ads or the Fashion Week, there would always be an extra ad then. So I mean, George was over working. Those full-page ads for Bergdorf were enormous. Sometimes he'd get a whole section finished and then he'd put down pretty and he'd lift the whole thing up because he wasn't happy with the way it was coming out. It wasn't like he was just churning the work out. The work is mattered to him. When he put IT'S WEDDING on a piece of paper, he owned it. In despite the deadlines, the intensity and the passion that he put into that work was the most incredible thing to witness."[2]

LATE IN THE DAY

In June of 1998, George embarked on a trip to Europe, which included a visit to Italy and then to England to spend time with his friends Marcus Kracht and Sally MacLeod. As he stepped off the train in Northumberland, it was clear to Sally that he wasn't well, but he didn't want to talk about it. "He was his usual discreet self," recalls Sally. "If the trip to us in Northumberland was obviously a good-bye trip. When we parted at the airport, we all knew it might be for the last time. In fact, we saw him once more, in New York. He was subdued but as gracious as ever. We had dinner in a restaurant and when we came out it was raining. Marcus and I were worried and wanted him to take a cab home but George said he would walk. He said rather wryly 'Maybe it'll do me good.'"[3]

Marcus and Sally owned a Grade-II-listed house in North Cerney with a studio, a large unfinished room that protruded into the garden. George thought that he might set himself up there and teach himself how to paint in oil. George and Marcus spoke about his future plans.

"He wanted to make oil paintings. I of course vigorously encouraged him to go, but he never went. Offers were being made for more work. There was one especially tempting one from Neiman Marcus, but they insisted on owning the copyright to each image he would create for them. We discussed this on the telephone, George in New York and me in Northumberland. It was a bad idea, partially because George really wasn't strong enough to take on the work, but also because it would just be more of the same and we both knew he probably didn't have that much time left."[4]

George entered Beth Israel Hospital in downtown Manhattan over the July 4th weekend in 1998.

Ron Rolandelli, a designer and educator in New York who had known George for many years, remembered returning from an overseas trip to discover that George was already in the hospital. "I came back and he was sick and in the hospital. And that's when I went to see him and his sister was there and at that time he was having a really bad fever and we were putting ice on him to bring the temperature down."[5]

On August 5, 1998 George passed away at Beth Israel Hospital while being transferred to an ambulance to be taken home in Somerville.

The *Boston Globe* ran an obituary for George on August 6, three days after his death, with the *New York Times* following suit the next day. On August 10, George was laid to rest in Mount Auburn Cemetery in Cambridge, Massachusetts. Two months later, on October 17, 1998, George's friends and family gathered at The Loft at 126 Fifth Avenue in Manhattan to remember and celebrate his life and work. Slides of his beautiful art were projected on the walls and a special toast was raised in honor of one of the most talented and prolific illustrators of his time.

—*By Bradford D. Hamilton, 2013*

Bradford D. Hamilton has a BFA in Illustration from Parsons School of Design, and an MFA in Graphic Design from Rochester Institute of Technology. He is currently an Assistant Professor of Art, and Chair of the Art Department at Eastern New Mexico University, in Portales, NM.

ENDNOTES

INTRODUCTION:

1. The Society of Illustrators. http://societyillustrators.org/terms/sid/468.cfm

SOMERVILLE:

1. Linda Pilpa. Interview by author. Merrimack, NH, April 11, 2008.
2. George Salisbury. Interview by Nathan Farb, Christopher Street, November 1978, 18.
3. Jane Dominus. Interview by author. Merrimack, NH, April 11, 2008.
4. Ibid.

PROVIDENCE:

1. Sally MacLeod. Email to author, September 18, 2008.
2. Ibid.
3. Lucille Ford, "Illustrious Narrative in Detail," Star magazine, May/June 1998, 18.
4. Edward Sorel. Email to author July 8, 2008.
5. Ibid.
6. Jane Dominus. Interview by author. Merrimack, NH, April 11, 2008.
7. James Kalish. Interview by author. South Berwick, ME, August 27, 2008.
8. Ibid.

KENT:

1. Edward Sorel. Email to author, July 8, 2008.
2. George Salisbury. Interview by Nathan Farb, Christopher Street, November 1978, 18.

BACK HOME: SEASON TWO, PHILADELPHIA:

1. Sally MacLeod. Email to author, September 18, 2008.
2. Nancy Wilcox. Email to author August 8, 2008.
3. Victor Navasky. Interview by author. Philadelphia, PA, June 11, 2013.
4. Ibid.
5. Ibid.

NEW YORK:

1. Rosemary Sorra. Telephone interview by author. February 26, 2010.

7. Sally Blackwell, E-mail to author, September 16, 2009.
8. Mel Odom, Interview by author, New York City, August 6, 2009.
9. Ibid.
10. Ibid.

NOTES:

1. George Stavrinos, Introduction by Nathan Rein, Christopher Street, November 1978, 2-5.
2. George Stavrinos, Interview by Camille Bidot, Avec magazine, (May/June 1968), 22.
3. Nathan Rein, "George Stavrinos, illustrator," Christopher Street, November 1978, 20-21.
4. Peter Selz, Textile Structure in New York, New York & Tokyo: Books-Nippon, 1986, 111.
5. Biographical information accessed online from Wikipedia, http://en.wikipedia.org/wiki/Norman_Rockwell
6. Beverly Stavrinos, Interview by Judy Uttal, Today's Art and Graphics, Fall 1980, 17.
7. George Stavrinos, Interview by Camille Bidot, Avec magazine, (May/June 1968), 25.
8. George Stavrinos, Interview with Lori Simmons Zelenko, American Artist, September 1983, 39.
9. George Stavrinos, Interview by Camille Bidot, Avec magazine, (May/June 1968), 25.

VISION CITY:

1. Melinda Fletcher, Email to author, June 25, 2010.
2. Melinda Fletcher's Email to author, September 14, 2009.

TEACHING:

1. Mel Odom, Interview by author, New York City, August 6, 2009.
2. Satomi Fujii, Fabric Design Stavrinos, Tokyo: Tokyo Designers Gakuin College, 1998, 4.
3. Press Release, George Stavrinos to the Issue Artist at Art Center, Art Center, Pasadena, June 22, 1967.
4. Critique Register, Exhibition review "Illustrating a fashion spectacular" Pasadena Star-News, July 26, 1967.
5. Ibid.
6. Rosemary Sims, Interview to author, New York City, May 21, 2010.
7. Ibid.

THE TEXTILE BOOKS:

1. Beverly Stavrinos, Interview with Camille Bidot, Avec Magazine, 1968, 23.
2. Steve Ostrowski, Interview by author, New York City, June 26, 2010.
3. Ibid.
4. Mel Odom, Interview by author, New York City, August 6, 2009.
5. Steve Ostrowski, Interview by author, New York City, June 26, 2010.
6. Ibid.
7. Ibid.
8. Melinda Fletcher's Email to author, November 25, 2010.
9. Steve Ostrowski, Interview by author, New York City, June 26, 2010.

TECHNIQUE:

1. Colin Eames, The Complete Guide to Fashion Illustration, New York, Berlin: Lights Book, 1998.
2. Rosemary Sims, Telephone interview by the author, February 15, 2010.
3. Art Weinman, Telephone Interview by author, January 30, 2010.
4. George Stavrinos, Interview by Camille Bidot, Avec magazine, (May/June 1968), 26.
5. Sally Blackwell, Email to author, September 16, 2009.
6. George Stavrinos, Interview with Lori Simmons Zelenko, American Artist, September 1983, 39.
7. Art Weinman, Interview by author, Randolph, NJ, April 30, 2010.
8. Ibid.
9. George Stavrinos, Interview with Lori Simmons Zelenko, American Artist, September 1983, 39.
10. Stephen Marx, Telephone interview by author, May 3, 2010.

LATE IN THE DAY

1. Sally Blackwell, Email to author, September 16, 2009.
2. Melinda Fletcher's Email to author, September 14, 2009.
3. Ronald Boucher, Telephone Interview by author, February 26, 2010.

BIBLIOGRAPHY

BOOKS:

Barnes, Colin. The Complete Guide to Fashion Illustration. New York, Berlin: Lights Book, 1998.

Bello, Paul. Gauze. New York: Friendly Press, 1980.

Fujii, Satomi, ed. Fabric Design Stavrinos. Tokyo: Tokyo Designers Gakuin College, 1998.

Horby, Deborah, Marcus Reichert, and Amos Olan. Behind Closed Doors: The Making of an Independent Film. London, UK: Diggerati Books International, 2012.

Mann, Peggy. Last Road to Salvisa: A True Story. New York: McMillan, 1975. 1993

Peters, Felice. Art and Soul in Greenwich Village. New York: Carroll & Graf, 2007.

Selected, Brenda. Key Sources: A Catalog for Artists. New York: Berkley Publishing, 1977.

Selz, Peter, ed. Fashion Illustration. A. New York, New York & Tokyo: Books-Nippon, 1986.

INTERVIEWS:

Stavrinos, Stephen. Telephone interview. 17 February 2010. Personal Interview, 28 June 2010.

Williams, Vivian. Personal Interview. 11 June 2010.

Rein, Sandra. Personal Interview. 13 April & 21 August 2009.

Walker, James. Personal Interview. 21 August 2009.

Rudolph, Ronald. Telephone Interview. 26 February 2010.

Lynn, Eve. Telephone Interview. 28 May 2010. Personal Interview. 25 June 2010.

Lobozzo, Stefanos. Telephone Interview. 28 May 2010.

Blackwell, Sally. E-mail Interview. 16 September 2009.

Weir, Stephen. Telephone Interview. 3 May 2010.

Odom, Mel. Personal Interview. 6 August 2009.

Peters, Felice. E-mail Interview. 13 July 2009.

Reichert, Marcus. E-mail Interview. 14 September 2009.

Rollo, Edward. E-mail Interview. 4 July 2009.

Stavrinos, Lydia. Personal Interview. 11 April and August 21 2009.

Sims, Rosemary. Telephone Interview. 20 February 2010. Personal Interview. 21 May 2010.

Bojarski, Boris. Telephone Interview. 22 April 2010. Personal Interview. 15 June 2010.

Weinman, Art. Personal Interview. 30 April 2010.

Whitnel, Frank. E-mail Interview. 3 August 2009.

Zelenko, Lori. E-mail exchange. August 2009.

MAGAZINE ARTICLES:

Bidot, Camille. "Stavrinos: Kinetics to Bridal." Avec Magazine, 1968, 22-26.

Rein, Nathan. "George Stavrinos, Illustrator." Christopher Street, November 1978, 18-23.

Hirata, Tomiko. "Stavrinos." Kosutsuki Magazine. (Japan) Summer 1990 Number 7, 26-28.

Reichert, Cathy. "Illustrating a fashion spectacular" Pasadena Star-News, July 26, 1967.

Uttal, Judy. "George Stavrinos - Fashion Illustrator." Today's Art and Graphics, Fall 1980 Volume 28 Number 4, 16-18.

Unknown. "Kaleidoscope: Photos by Beverly Stavrinos." Mar Bark, June 1971, 44-47.

Zelenko, Lori Simmons. "George Stavrinos." American Artist, September 1983, 82-85, 98-102.

EXHIBITION CATALOGS:

Tatistcheff And Company Gallery. "George Stavrinos: Drawings." October 1961

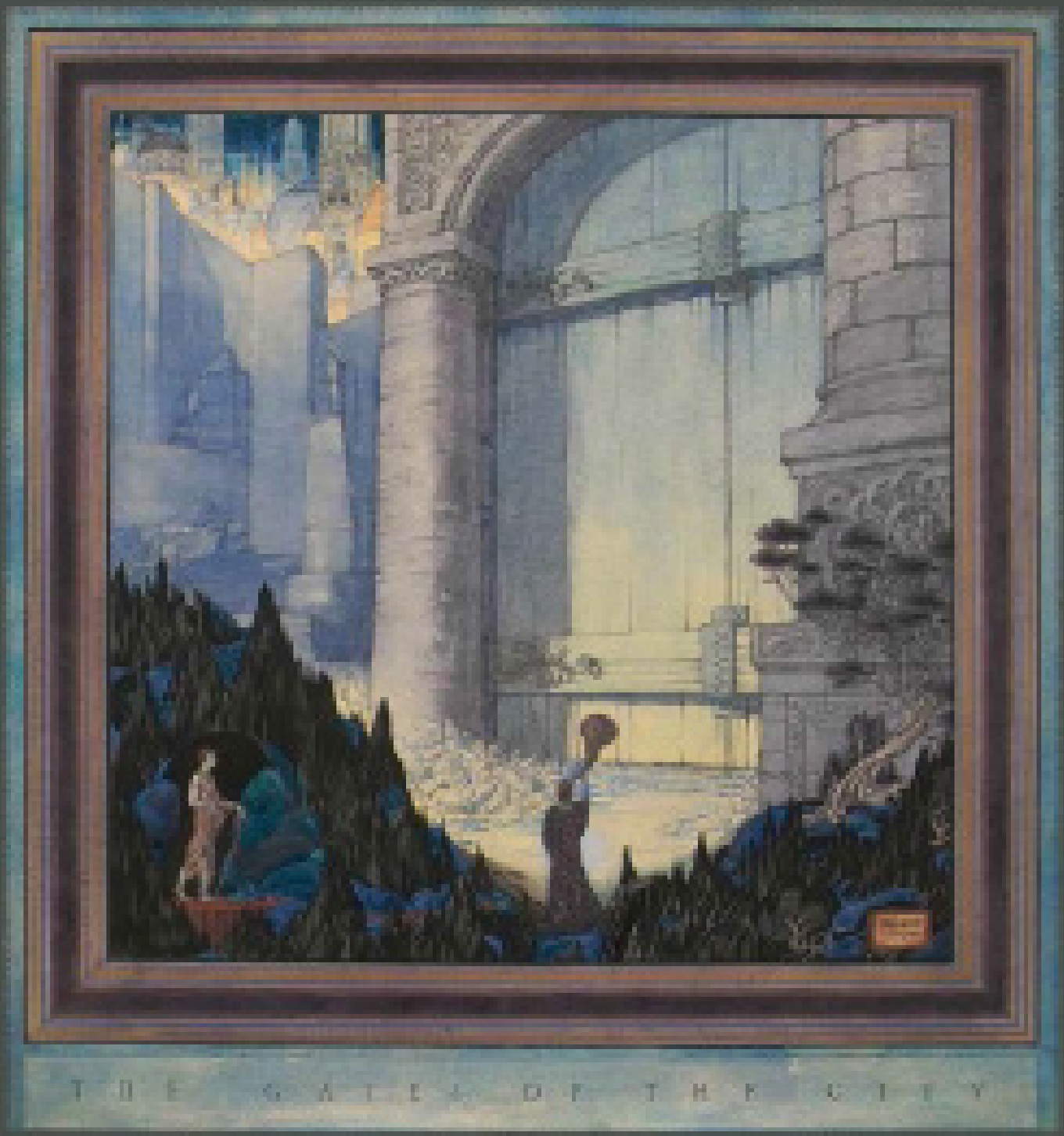
WEB:

Rhode Island School of Design Archives. http://www.risd.edu/Library/risd2.legacy.net02.htm

Society of Illustrators Hall of Fame. http://societyillustrators.org/museum/hof-465.php

Illustration House

34 West 27 Street, Suite 400, New York, New York 10001



THE GATES OF THE CITY

Robert Lawson (1892-1957) Watercolor, 18 x 14 3/4", The Dragnet magazine, May 1928

www.illustrationhouse.com ☎ 212/966-9444

Artwork: 1963. Watercolor on paper, 60 x 50 cm

The Studio photograph of Norman Lindsay in Fontainebleau, the Paris, December 3, 1912

Norman Lindsay

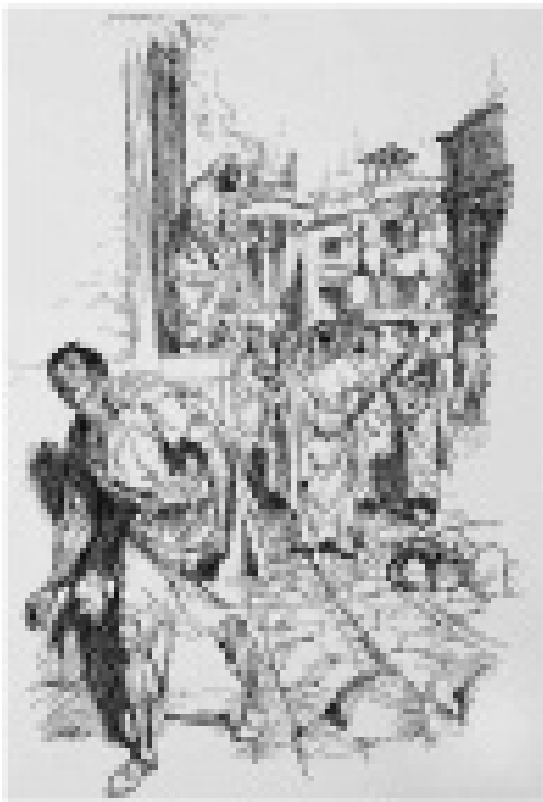
In London

by Louis Irmo

It was the Golden Age of Illustration, and the English gift book was at the forefront. The year was 1909, and *Circles*, illustrated by Arthur Rackham, had just been published by William Heinemann. Rackham[1] had already experienced notable successes with his illustrated editions of *Rip Van Winkle* (1905), *Peter Pan in Kensington Gardens* (1906), and *A Midsummer Night's Dream* (1908), among other titles. There were a growing number of talented artists eager to make a name for themselves, and chief among them was Edmund Dulac, who was being considered Rackham's main competitor due to his lovely watercolor work for titles like *The Arabian Nights* (1907), *The Tempest* (1908), and the *Rubaiyat* (1909), enchanting young and old alike. With publishers like Hodder and Stoughton, Hutchinson, and George Harrap among others, eager to capture a lion's share of the gift book market, illustrators were sought and offered contracts. Artists like W. Heath Robinson were hired, whose work in titles like *Twelfth Night* (1908) and *Song of the English* (1909) gained him a devoted following. These publishers catered to the book buying public, each offering their own sumptuous editions of reader's favorite titles like *The Rubaiyat of Omar Khayyam*, Andersen's Fairy Tales, *Alice in Wonderland*, *Arabian Nights*, and the most popular plays by Shakespeare. Just like "would be" actors and actresses flocking to Hollywood, aspiring book illustrators arrived from other countries, like the aforementioned Dulac from France, Willy Pogany from Hungary, Harry Clarke from Ireland, Kay Nielsen from Denmark, and too many others to mention here.

It was upon this stage that Norman Lindsay[2] wanted to appear.

Norman did not go directly to England. Accompanied by his sister Ruby and his old friend and fellow artist Will Dyson, the three of them booked passage on a multi-stop, cruise-style ocean voyage. Will and Ruby had just been married days before September 29, and they departed Port Melbourne on October 4 aboard the *Ormuz*,[3] which stopped off at the ports of Colombo and Port Said (in Morocco), then Naples. On board, Norman met George Mendell, a friend of Harold Bindloss' friend Randolph Bedford, who proved himself very useful indeed. He knew those ports and guided Norman to the cafés where he could sketch female nudes to his heart's content—or at least to the limits of his pocketbook. It was on a side trip from Naples to Pompeii, however, where according to Norman (in his book *My Mirth*): "There I was given all that was essential in reconstructing a Roman background, and the decision to illustrate Petronius was made on the spot." He rejoined the Dysons in Rome, then they stopped at Florence and several other cities, and finally made it to London.



"Mrs. Rose in the Wolf" Illustration for Mr. Belphegor

Exterior Illustration for "The Confessions of Mrs. Rose" Manuscript, Illustrated 1935

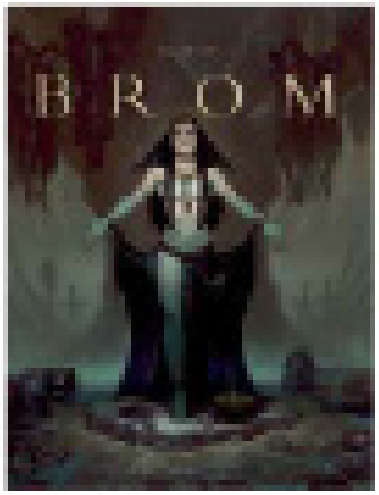
THE FIRST NOVEL

All three artists, Norman Lindsay, Ruby Lindsay, and Will Dyson, immediately set about making connections as they settled into a furnished studio they shared at Englands Lane, Hampstead, with Norman being given a bed in the studio and the couple taking the only bedroom. The *British Australian* interviewed Norman, and he described his illustrations to the Petronius Satyricon, a work that many regard as the first known novel, and his hopes of finding a publisher for it. As a result, Norman quickly received two offers, one of which was from Ralph Straus. Norman had met Straus a couple of years earlier in Melbourne, Australia. Norman described Straus as having "an expert knowledge of typography" who had a "press set up in the basement of his Kensington home" and liking him because he was "an amiable fellow, very much a university product." Straus, after showing Lindsay examples of his printwork and convincing him of his ability to print a deluxe edition, also warned him that their edition of the Satyricon would be handled by a recognised authority on Petronius, Stephen Gaselee of Cambridge. Stephen Gaselee was both a classical scholar and a Cambridge personality by the age of twenty-one was the Pepys Librarian at Magdalene College, and whose heirs donated his Petronius collection to the Cambridge University Library. Gaselee wrote his brilliant introduction to this book when he was only 28 years old." Straus could not have made a better choice. Lindsay and Straus reached an agreement on all terms. And thus, an illustrated masterpiece was born.

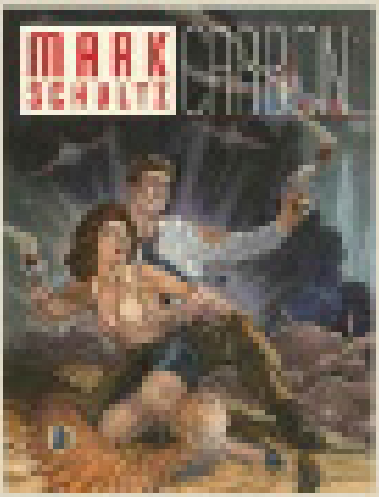
Anyone fortunate enough to own or to ever handle a copy of this beautiful book, published in 1910 in a numbered and signed edition of 265 copies, would not argue with Norman's judgment nor Ralph Straus's performance. 100 full page illustrations by Norman are included in this edition. Lindsay excerpted other text and info, but discarded them when he found Gaselee had not included the passages of "dubious authorship" that they illustrated. It is interesting to note that upon meeting Ralph Straus, after joining Norman in London at this time, Rose Soos to be Norman's second wife recalls in her autobiography *Model Wife* that Straus had "shining dark eyes, his nose very near on his rosebud little figure, and his ignoring me," and Ralph telling Norman, "I remember meeting that girl in Australia, she terrifies me." A handwritten footnote by Norman on that page of Rose and Rose's copy of *Model Wife* states, "It was not a homosexual, all women scared him. What he really said in saving Rose was 'Who is that gorgeous young creature?' 'But a friend of mine,' I said, and left his curiosity to make what it liked of that." In *A Whip For The Woman* by Ralph Straus, Straus states, "And then there was my magnum opus—a lovely Petronius in Latin and English with a hundred illustrations by Norman Lindsay. The volume fetches quite a large price in the auction rooms and, honestly, I am not surprised," but then offers up only a brief anecdote describing his only appearance in a courtroom, ever, being due to having to sue a bookseller who ordered copies of the Satyricon but refused to pay for them. Straus elaborates no further, shedding no light on what he would give us as his personal impressions of Norman or Rose.

$49.95 HC, 9 x 12" Fantasy Cover
224 pages, Flesk Exclusive

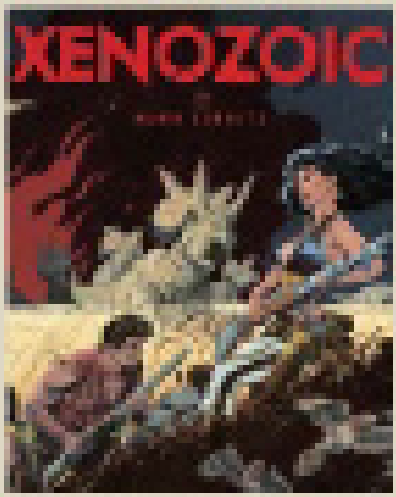
$49.95 HC, 9 x 12" Nude Cover
224 pages, Flesk Exclusive



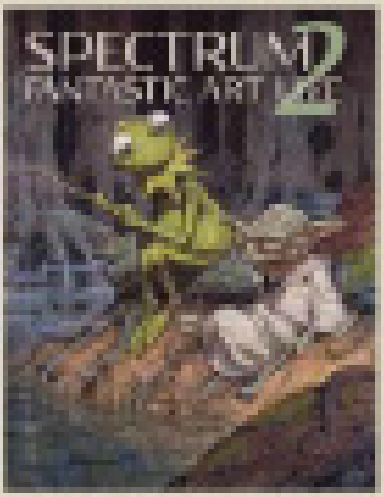
$49.95 HC, 9 x 12"
208 pages, Trade Edition



$24.95 SC, $40.00 HC Signed
9 x 12", 352 pages



$39.95 SC, $75.00 HC Signed
8.5 x 11", 352 pages



$29.95 HC, 9 x 12"
160 pages, Flesk Exclusive

$75.00 SC, Limited & Signed Teaser
5.5 x 8.5", 16 pages, Flesk Exclusive

$39.95 SC, 9 x 12"
84 pages

$15.00 SC, Limited & Signed Teaser
5.5 x 8.5", 16 pages, Flesk Exclusive

"Big Ben Bill" cartoon in the *Sydney Bulletin*

Cartoon in *Punch*, June 5, 1918

CARTOONS WITH *PUNCH*

Lindsay's arrival in London did not go unheralded. In the March 6, 1918 issue of *Black and White* Hallewell Johnson in his column "Art and Music" observed, "Mr. Norman Lindsay has just recently arrived in London from Australia, where his work has a deservedly high repute among both the public and those who go deeper into matters of art. . . As a draughtsman, Mr. Lindsay has grace and skill combined with rare and robust imaginative gifts." But artists, like anybody else, frequently need more than decent press notices to truly "arrive," Norman was no exception, and he did get by with a little (many) help from his friends. Norman was referred to the editors of *Punch* magazine, a well established, long lived, and respected publication, by his mentally friend and fellow traveler George Mendell. In his own book of reminiscences, *The Pleasant Career of a Spendthrift*, Mendell, also declaring, "The greatest black and white artist of modern times was Phil May, and next to him Aubrey Beardsley. Then Norman Lindsay of Sydney came along and surpassed both of them and everybody else," goes on to describe having "the pleasure of introducing him to Lawrence Bradbury, one of the proprietors of London *Punch* who naturally knew about Norman and his work. He introduced Lindsay to his art editor, Townsend, who asked him to illustrate three small subjects or jujubes to show his merits and style. Norman finished the lot, and the jokes drawn like a phosphorescent watch among a lot of grandfather's clocks. On payday Norman was given a cheque for three guineas at which he laughed all the way from Bouverie Street to my office in the city. 'This microscopic draughtsman must be spoilt quickly,' said Norman, 'let it go bad.' So we summoned to a feast 'Will Dyson . . . went to Nicoli's Restaurant in Shaftesbury Avenue and knocked down the cheque amidst loud and prolonged applause. . . Fancy the insurance of offering 21 shillings each for three inimitable drawings by the world's greatest black-and-white artist!" Norman, in a letter to his brother Lionel, dated May 1918, is decidedly less amusing, even quite caustic as follows: "I was then introduced to Townsend, who is a big bearded youth with a black moustache and the manners of a draper. He received me in the manner of one receiving somebody who had blown into the office by accident and wasn't wanted. He talked about the drawings, without hardly looking at them, as if I were some untaught art student." To paraphrase Norman's concluding comments on the matter of *Punch* magazine, he never worried about sending them any more work ever again.

MEETING LONDON'S PUBLISHERS

In *My Mirth*, Lindsay credits his friend Straus with introducing him to "a number of English publishers, notably John Lane, Heinemann, Nash, Grant Richards." He discussed different titles he would illustrate with William Heinemann. Heinemann suggested the plays of Shakespeare; Norman chose Henry the Fourth. Heinemann said no to that. Heinemann suggested Othello. N.L. declined that. Norman picked Antony and Cleopatra, and Heinemann said that would not do. Norman then accepted Heinemann's commission to illustrate *The Odyssey*, but later on decided that thanks to "the fainting reservations of the English publishing world against any frankness of imagery in art" to do nothing with it.

Negotiations with John Lane dialed Lane out much better. Lane offered him the chance to do a series of cartoons for his proposed new journal, *Bubble Book*. Lane's plan for the first issue was 12 cartoons on the subject of the librarians' censorship of novels.

Lindsay's curious consideration depicted a "fortune hunter" leaving the table in tears and saying "Your book is obscene." It gave John Lane the fright of his life!" So, Norman let that job go, walking away with Lane offering him Oscar Wilde's *The Sphinx*, which did not appeal to Lindsay. Lane did go on to publish Galahad Jones that very year, a novel by Arthur H. Adams. A safer choice could not have been made. Lindsay's 16 wash illustrations complement the antiquated text, essentially a soap opera, in detail. It was also a more reprint, having appeared back in Australia in serial form in *The Lone Hand*. Which brings us to a classic autobiography that Norman had already done illustrations for back home.

CASANOVA WITHOUT A CHAMPION

Prior to the Petronius suite of pen drawings was the major set of 100 wash drawings Lindsay executed for the Memoirs of Casanova. They made quite an impression on all who saw them back in Australia, but no publisher would commit to using them. So Norman had taken them with him to England in the hope of finding a publisher there brave enough to see them into print. Once again, his friends tried to lend assistance. But first, let those unfamiliar with the memoirs of Casanova, a few words about the life it describes, its qualities, and its importance.

Remarkable on many ways, Casanova, born in 1725, began his memoirs in 1789, and left them unfinished when he died in 1798. Casanova was many things besides the most famous lover in history. He was a gambler, con man, magician, traveler, amateur priest, and diplomat, but his autobiography is infamous due to its description of his amorous encounters with approximately 122 women. To serve as an example of the delicate handling of such scenes by the author (being an autobiography, the first person/central character), in chapter five of volume one he finds himself in bed with two sisters who, first one and then the other, succumb to kisses and caresses that lead to "a most natural movement" with the three of them then spending "the rest of the night in ever varied skirmishes." Lindsay would admit that it was this uninhibited sensuality that drew him to read and to love these memoirs, and then to illustrate the life of this bold character. But many respected writers and critics defend it for its numerous other qualities. Edmund Wilson called this work the most interesting memoirs ever written, with many others from Havelock Ellis, V.S. Pritchett, and John Julius Norwich in agreement. Casanova describes in detail and color the full range of 18th century historical characters that he actually met, from actresses and queens, from priests to kings, set against a backdrop of some of the most exciting locations in Europe, at the time when places like Paris and Venice were at their most romantic moments in history.

Thanks to their written correspondence, we have a record of Lindsay's pursuit of the publisher Grant Richards. In an undated letter (circa early June, 1918), Lindsay wrote Richards stating he had a letter from his friend George Mendell saying that, "You would be willing to look over the Casanova drawings with a view to possible publication."

Unpublished drawing from Memoirs of Casanova

Unpublished drawing from Memoirs of Casanova

Unpublished drawing from Memoirs of Casanova

ABOVE: Unpublished nude drawings from Memoirs of Casanova

Unfortunately, he then explains that he doesn't have the drawings in his possession but refers to meet with Richards "to discuss the matter next week." Richards replied in a letter dated June 24, 1918, "Everything depends on the drawings. I don't think it is much good my discussing them although I shall be pleased to see you. What I should like, as I said to Mr. Mendel, is to have the opportunity of seeing the drawings first and discussing them afterwards." An interesting possibility is if Norman Lindsay was prompted to approach Richards by seeing the Great Richards edition of *Rabelais*. It was a lavishly produced two volume set illustrated by W. Heath Robinson just a few years earlier (1912), reproducing 100 full page black and white illustrations, that ended up bankrupting Richards financially. What is maddening in conjecture is whether or not Richards ever got to see the works at all. Unfortunately, Lindsay had run into an old friend in London, Hugh Richards, who was more ally fight protestors at the time than anything else, who took the drawings, bragging that he could get them published. When exactly did Richards return them? "What publisher has ever agreed to use illustrations without viewing them first?

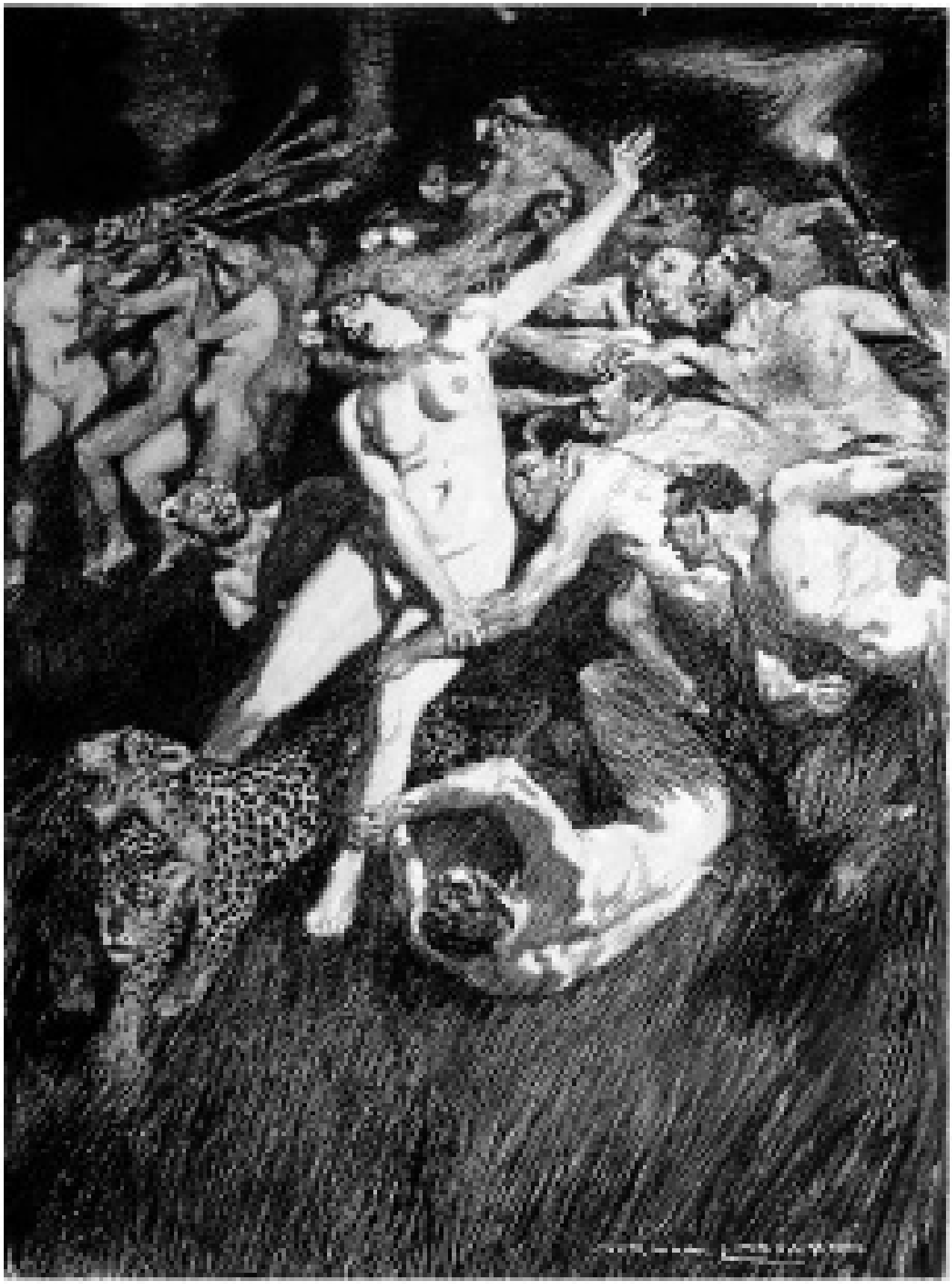
It should come as no surprise that the risqué Casanova illustrations went unplaced at that time. The floodgates for illustrated editions of the memoirs did not open until the 1920s. Then illustrated editions appeared one after the other, from artists like Sylvain Sauvage in 1928, Antoine Calbrand in 1932, Georges Barbier in 1933, and Rockwell Kent illustrating the Arthur Machen translation in 1935, to cite a few major examples. In regards to the previously described Pervenius fairytales, Stephen Gaselee asserted that Lindsay's 100 pen and inks far outnumbered any done by any other artist, which undoubtedly remains true to this day. No doubt the 100 wash drawings he did for the Memoirs also constitute one of the most lavishly illustrated treatments Casanova has ever

ABOVE: Unpublished nude drawings from Wonders of Erotica

received. Sadly, due to the majority of them having been lost in a 1963 sales fire in America that consumed entire crates of some of his best work, it is impossible to pass judgment on this work as a whole, because they never found a publisher. But, thanks to photos taken of approximately 30 of them by Peter Lindsay (Norman's nephew by way of Lionel), we are able to offer a few representative examples here. Done by the artist in his early 20s, they display a mastery of technique, skillfully portraying not just bedroom scenes but also dusty, gaming and gambling, the gendarmes examining his forbidden books leading to his arrest, his escape from his Venetian prison, always capturing the drama as well as the sensuality. When Lindsay made a side trip across the Channel to Paris, he tried showing them around there too, with no success."

SHIP MODELS, FRIENDS, AND DEPARTURE

When Norman wasn't pursuing publishers, or spending time with his new love, Rose Grady, who had arrived from Australia to join him, he was engaging in his favorite pastime—studying the ship models at the South Kensington maritime museum. In the preface to his 1949 atlantic reissue he recounts how he "gave up my studio at Highgate and took rooms in South Kensington, in order to be near the ship-model section of the museum. For three months I spent most of my time there studying the sailing ships of all make and period, and making careful drawings of a large number of them. I came to know the attendants also—all old naval men—and even penetrating to the working department where expert craftsmen rerigged and refitted old models acquired by the museum," and in another letter to his brother Lionel, "When all else fails I find contentment exploring upon their make and shape..." He then found out that he couldn't afford to purchase ship models, so making ship models became a lifelong passion and hobby for Lindsay. Later in life, he created

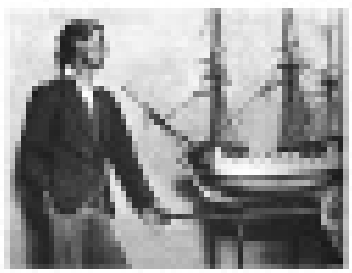


'Kanchanadevi' original illustration for *Kalpana* novel *Amalgirl* by Hugh McGann, Procreate ink, and graphite

Original preliminary work drawing for the oil painting. See Picture Section. Photo courtesy of Sidney James Fine Art Gallery, Australia

in a letter that ship model making was "... the best of mental holidays."

After these sartorial study/sketching sessions of his he would often meet up with his old friend Bill Dalley (1873-1943) at the old Six Bells tavern in Chelsea for a glass of wine. Probably his pleasant way when he found himself taken to the Chelsea Arts Club (established 1891.) He described many years later in an ABC (Australia) "Lively Arts" interview how he was bored to death talking with many of the artists who met there because all they could talk about was who sold what and for how much. There were only two artists that he could recall that were worth conversing with, the painter George Henry and Derwent Wood, the sculptor who utilized much of the same subject matter (mythological figures) in his work that Lindsay did.



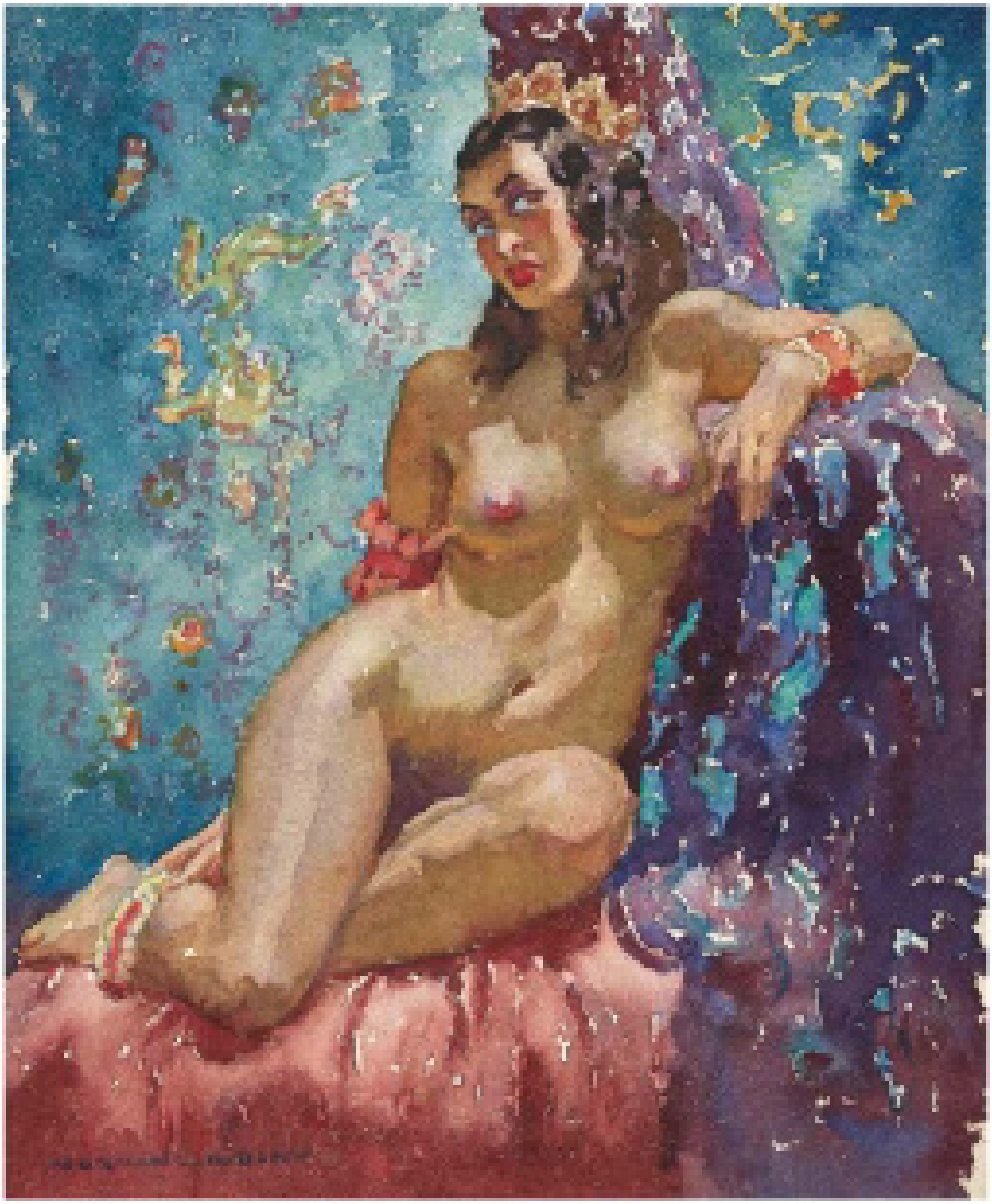
Norman Lindsay with his ship models

There was perhaps just one other notable person he had the great pleasure of meeting while in London, Max Beerbohm. Like Lindsay, he was both an artist and a writer. As an artist he is best known for his caricatures, and as a writer his books such as *A Christmas Garland*, being literary parodies that Lindsay thought were "immensely funny" and "really brilliant," and *Zuleika and Her Circle*. They met at the Savile Club over lunch, where Lindsay became aware of Beerbohm's high opinion of Norman's illustrations in *Ashes and Sandals*. Beerbohm told his new friend that his satyrs were alive, unlike many other artists who made them look like the product of a toolshed mind. Lindsay relates in his *My Mirror* that, "I could not have wished for a greater courtesy than that bestowed on me by Max Beerbohm" being "always generous in his reception to any youthful aspirant to the arts." In addition to the general scorn they held the human race in, they also shared a dim view of their common involvement in "the shame of journalism" (W.L.), as "in the sewers of journalism...an intellectual prostitute"(M.B.).

At Norman's arrival, by November of 1908, Lindsay was fed up with London and ready to return home. He was so sick and tired of the fog, (see his pen and ink *Autumn from England* included here, portraying himself walking by train), that he wrote his brother Lionel, "I will be glad even to be on the high seas, out of this place."

"SUBJECTS FROM AUSTRALIA"

Back in Australia at this time, a major outlet for Lindsay's work was the magazine *The Lone Hand*. But as that magazine suffered a steady decline in the 10 years, Norman's friend and fellow artist Sydney Ure Smith, established in 1916 the major journal of Australian art (to this day) in which Lindsay's work would regularly appear, and that was *Art in Australia*. This same friend, as he rose in power and importance in the Australian art world, started to plan for and organize in May of 1912 a London exhibition of Australian art. The name



Seated Female Nude with Drapery. Watercolor. Photo courtesy of the British Public Library

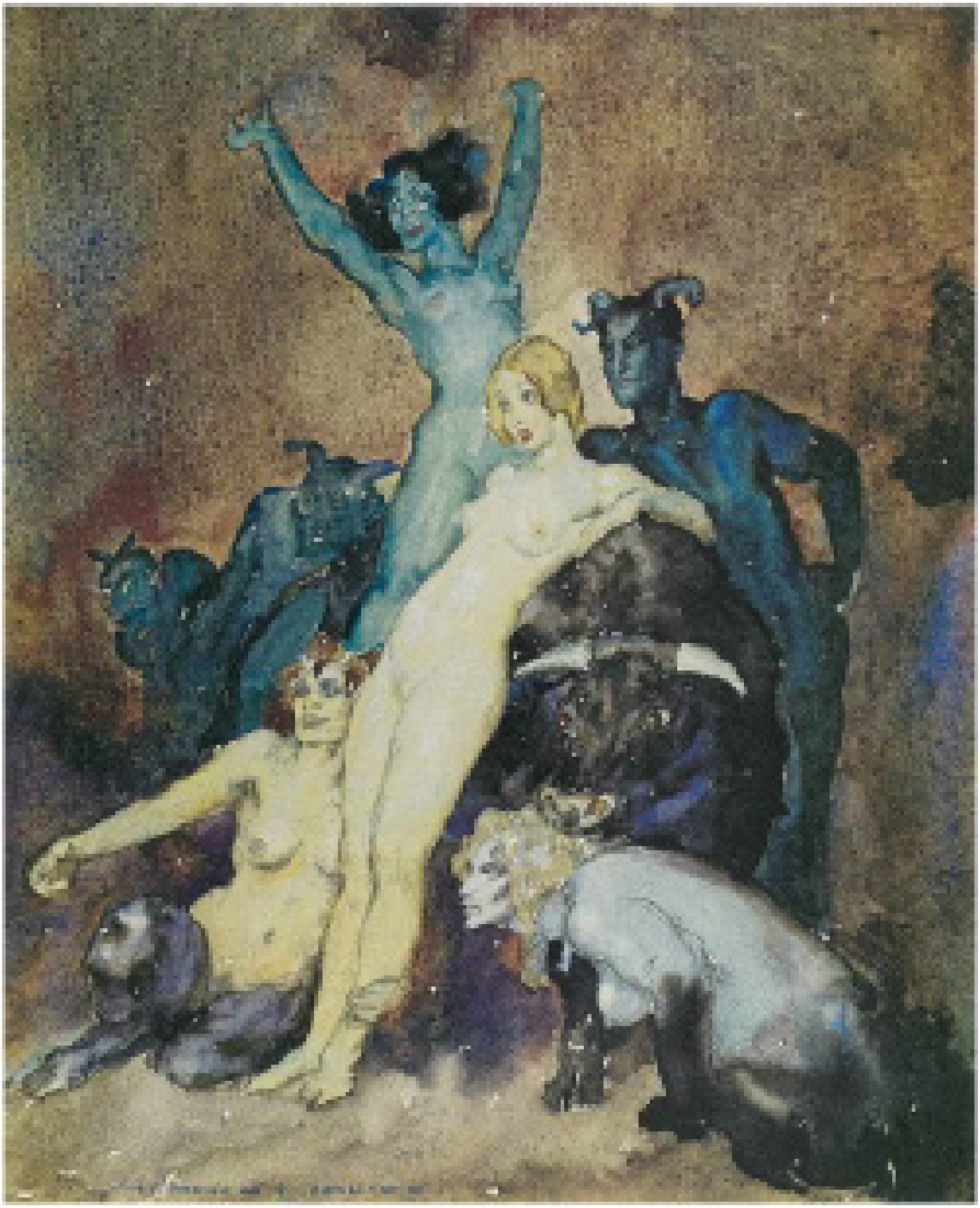
Original illustration for Women in Parliament (Rawlinson), Pen and Ink

Austral/Female Nude with Mirrorette. Watercolor. Photo courtesy of the British Public Library

was Burlington House, a magnificent building at the heart of London's West End, which housed the Royal Academy. Giving advance notice as it was being set up, British newspapers such as *The Birmingham Evening Post* wrote, "At Burlington House they are getting ready for the Australian Art Exhibition, which opens very soon. I am told that some remarkable pictures are going to be shown, among them a series of studies in the nude by Lindsay, who has been called the 'John (Augustus John)' of Australia. The pictures are being much discussed in the artistic haunts in town. One man, who has seen them, tells me that they are sensational. But we ought to be able to stand them."

There was an exhibition catalogue, published by Angus and Robertson (the same year that reproduced two of Lindsay's pen drawings (including *In The Pantry of Might Art Can*) reproduced here), two colour etchings, and three of the watercolours. Only one of the watercolours was reproduced as one of the tipped in colour plates, *Unknown Aust.* Has any other painter ever depicted more beguiling winged nymphs (or harpies)? The exhibition was largely successful with the *Barrier Miner*, an Australian newspaper in New South Wales reporting back home on Friday, October 19, page 4 that, "During the first week... [2,000 people paid a shilling admission. The total

Aldi Beyaert (Belgravia) Photo courtesy of the British Public Library



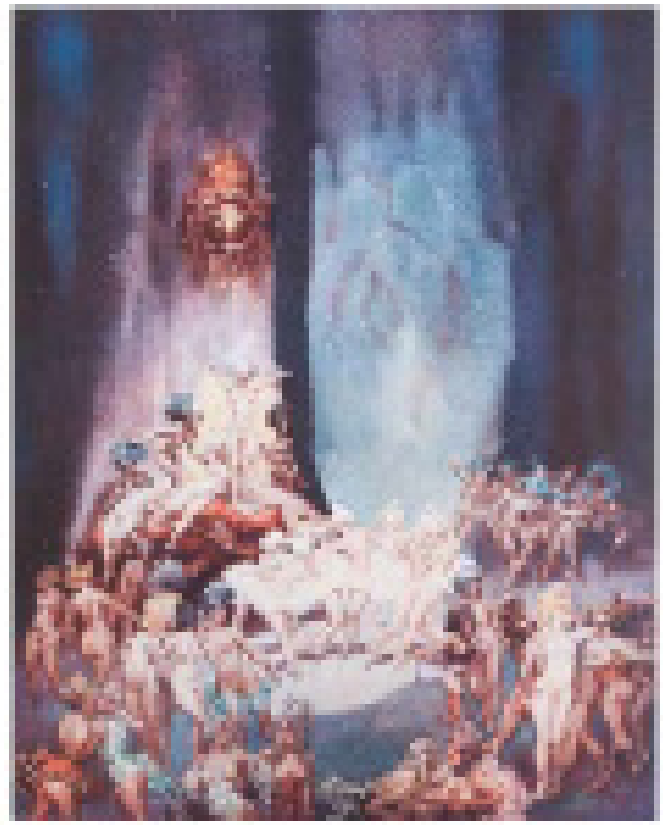
Aspern d'Ido Bali, circa 1937, Watercolor, 24 x 18 cm

The World of Fashion, Watercolour, 48.3 x 39.5 cm

attendance, including the opening day, was 14,000. Those of Norman Lindsay's pictures which were offered to the public were quickly sold. Sir J. Forbes-Robertson purchased Norman Lindsay's picture (etching) entitled 'Desire.'" Syd Ure Smith, the organizer, described 'yours truly' here. 'One day Queen Mary appeared at the exhibition. . . Worried officials tried their hardest to steer her away from the etchings for fear she might be offended. But the Queen wouldn't be put off. She demanded to see them. After studying them carefully for some time the Queen turned to her lord and said, 'I don't know what all the fuss is about.'" Norman's friend and fellow artist, Ethel Grames, was appointed by the Society of Artists to be their Australian ambassador of the show, and Norman's son Jack, in volume two of his autobiography *No Rearing Livestock*, relates in a footnote how Grames told "Two anecdotes ... of the effect of N.L.'s pictures on royal personages ... are worth repeating. The first, on sighting them, stood back, circulated, 'Tsk!, what wretches' and strode briskly forward. The second, after her equerry had tried to bar the way and refused to accompany her into the wicked room, made a thorough survey and then remarked with truly royal assurance, 'But why has he put stockings on some of them?'"

Many critics were outright laudatory such as the one in *The Daily Mail* (Sydney) October 11, 1913, serving as a final comment at the end of a very enthusiastic review, "Australia has reason to be very proud of her Art as revealed to London now

Mrs Nevill. Photo courtesy of the Griffith Public Library



Ambush in the Ballet from The Bible. Oil on board, 1920. Private collection

and Norman Lindsay's etchings, opulent in imagination as in form, must rank with the best of Dürer's best work."

Some reviewers remained neutral, like the commentator restricted to the rather lengthy caption at the bottom of the full page color reproduction of Unknown Seas which ran in the November 22, 1921 issue of The Sketch. Not wanting to take a stand, their main statement was "The interest roused by the examples of Mr. Norman Lindsay's work shown at the recent Exhibition of Australian Art, at Burlington House, was very great. He has always been a much discussed artist, and his work is said 'in part to suggest genius, and in part the withdrawn of a deliberately naughty child'" But there were a number of very negative reviews of which the most stinging criticism came not from any journalist or art critic but fellow artist, Sir William Orpen, who was quoted that same day in, among other papers, The Argus back in Melbourne Australia, as saying, "The Australian Art Exhibition is good, and shows great promise for a young nation, but please disregard its black spot—Lindsay. His work is sad. It shows no sign of art, no technique. It is nothing. Disregard it!" Other papers quoted additional comments of his in regards to Lindsay's work including, "...His works shown here are certainly vulgar, but not in the least indecent." Whatever that meant. And, N.L.'s work "shows ... a total lack of imagination." A very hurt Lindsay (he admired Orpen's work) wrote a rebuttal in Art in Australia in the December 1921 issue, which ran two full pages. His retort to his fellow artist in part ran, "...The taunts of Orpen's attack may fall suitably under bad manners, but hardly that of serious criticism... It is essential to his work that he should fall into a bad temper with mine, the sense of that bad temper falls on him, not on me. He protests to the world that he is attacking me, but in reality he is defending himself. If he is defending himself, he admits a need for defence. There the matter remains for me. If there is anything wrong with Orpen's work, I gladly give him the assurance that it is no affair of mine."

Some of Norman Lindsay's fellow artists rushed to his defense, among them Tom Roberts, a well respected and established Australian painter. Another was Norman's brother, Lionel, also noted for his ability with printmaking and watercolors. Lionel was quoted in The Register, Adelaide, Australia, October 26, 1921, under "Lionel Lindsay Outspoken": "I believe with Eugene Fromentin", that artists should not criticise their contemporaries. It is an unwritten code of honour to ignore bad work... and praise what is good."

Our research has exposed a couple of possible ways to explain Orpen's "bad manners." Earlier that year it was reported in papers such as the Exeter and the Plymouth Gazette (May 12, Saturday, under "Orpen is Bankrupt") that Sir Orpen had to cancel all appointments with sitters for portraits due to ill health. Just a few days prior to that (May 8) The Daily Telegraph reported that his picture 'In the Unknown British Soldier' in France caused both a critical and a public outcry because many who viewed it "seem to have been mystified ... and few seem to have known exactly what the artist aimed at." Was Orpen still feeling mentally and physically raw out of

Arabian Nights, 1920, Watercolor, 12" x 10"

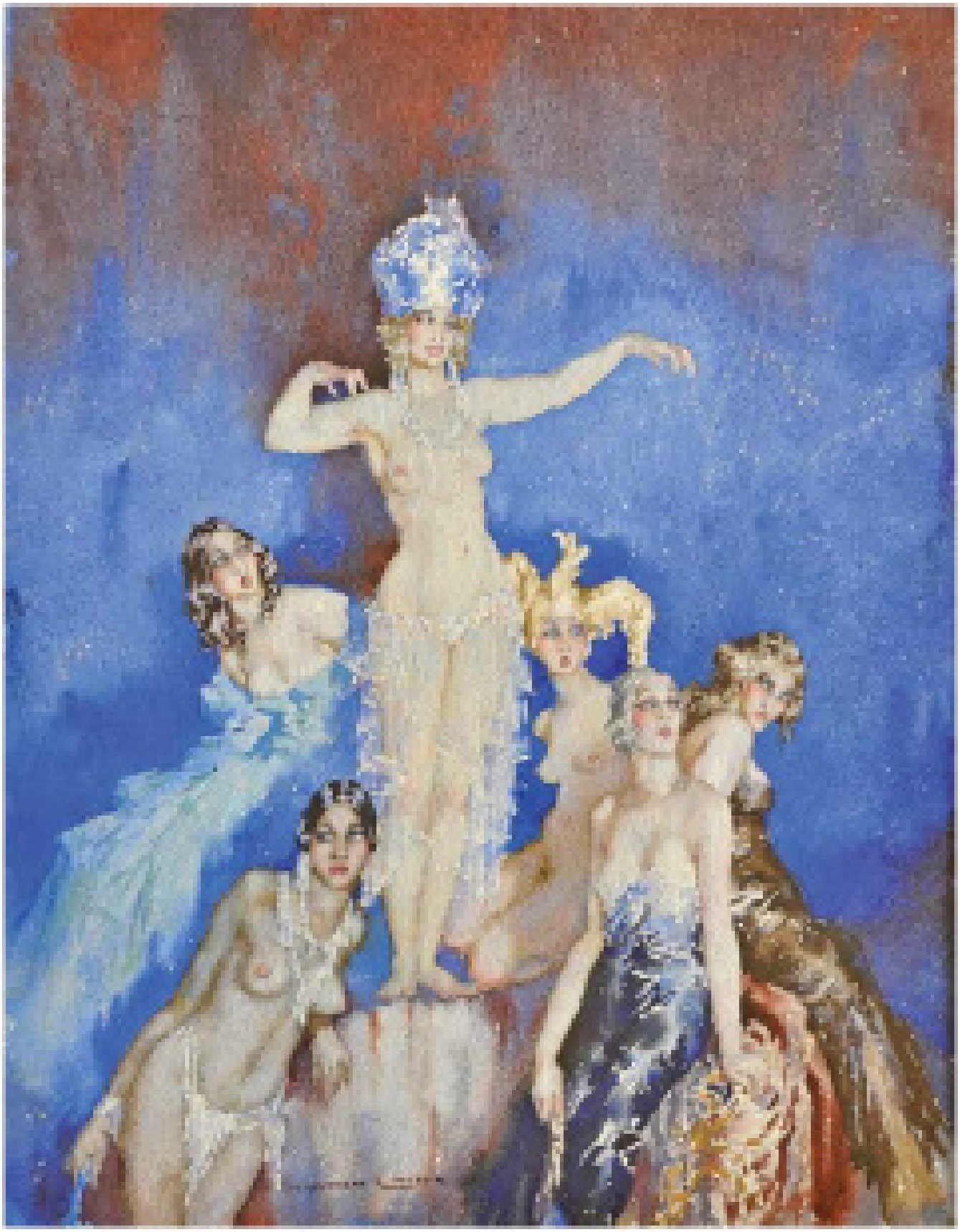
seem to view M.L.'s work with an open mind? Was emotional exhaustion from being a war painter during World War I a contributing factor? We will never know the truth.

"BEST SHOW IN LONDON"

Hailing his new exhibition[7] in London, at the prestigious Leicester Gallery[8] in 1925, many newspapers in both London and Australia covered it.[9] One such was the *Newcastle Daily Bulletin* (Tuesday, March 17, page 4) whose review ran a headline proclaiming "BEST SHOW IN LONDON!" Lindsay exhibited 36 etchings and 22 watercolors. Two of the watercolor titles in the exhibition catalogue are especially intriguing. *Adventure Boy* is cited as "Lent by Dame Nellie Melba, and *Actress, Silent Actress (to Addison Bleasby)* Dame Nellie Melba, referred to as "...the most famous Australian of all time who was also the most famous and sought after soprano the world has ever known," was a friend and staunch supporter of Lindsay. Bleasby is, of course, a world famous writer who was also one of the two or three men in England that Norman wanted to meet the most. Neither work, unfortunately is known to be extant. The review after mentioning that his etchings had been seen before in London, observes that the "water colors have been painted expressly for the present Exhibition. Some show a rich vein of fantasy, such as a circus gallopers in the depths of the ocean" (this watercolor is reproduced here.) The article then goes on to quote an article in the *Morning Post* as saying "Lindsay has been styled the Rubens of the Blue Mountains. Rubens was a good draughtsman and colorist. Lindsay is neither. Rubens painted healthy men and women. Lindsay's puppets seem to be slaves of cocaine or a similar drug, which reduced them to a state of frenzied and shameless morbidity." It is from this passage that the actor Sam Neil, playing the character of Norman Lindsay, reads aloud in the movie *Sirens* (1994). Perhaps the reviewer or the editor should have used a more accurately reflect the opinions expressed in the article, the headline "Most Sensational Show in London," and not "Best." Sensational invariably attracts a lot of public attention, and this exhibition drew the admiring attention of a very important publisher indeed.

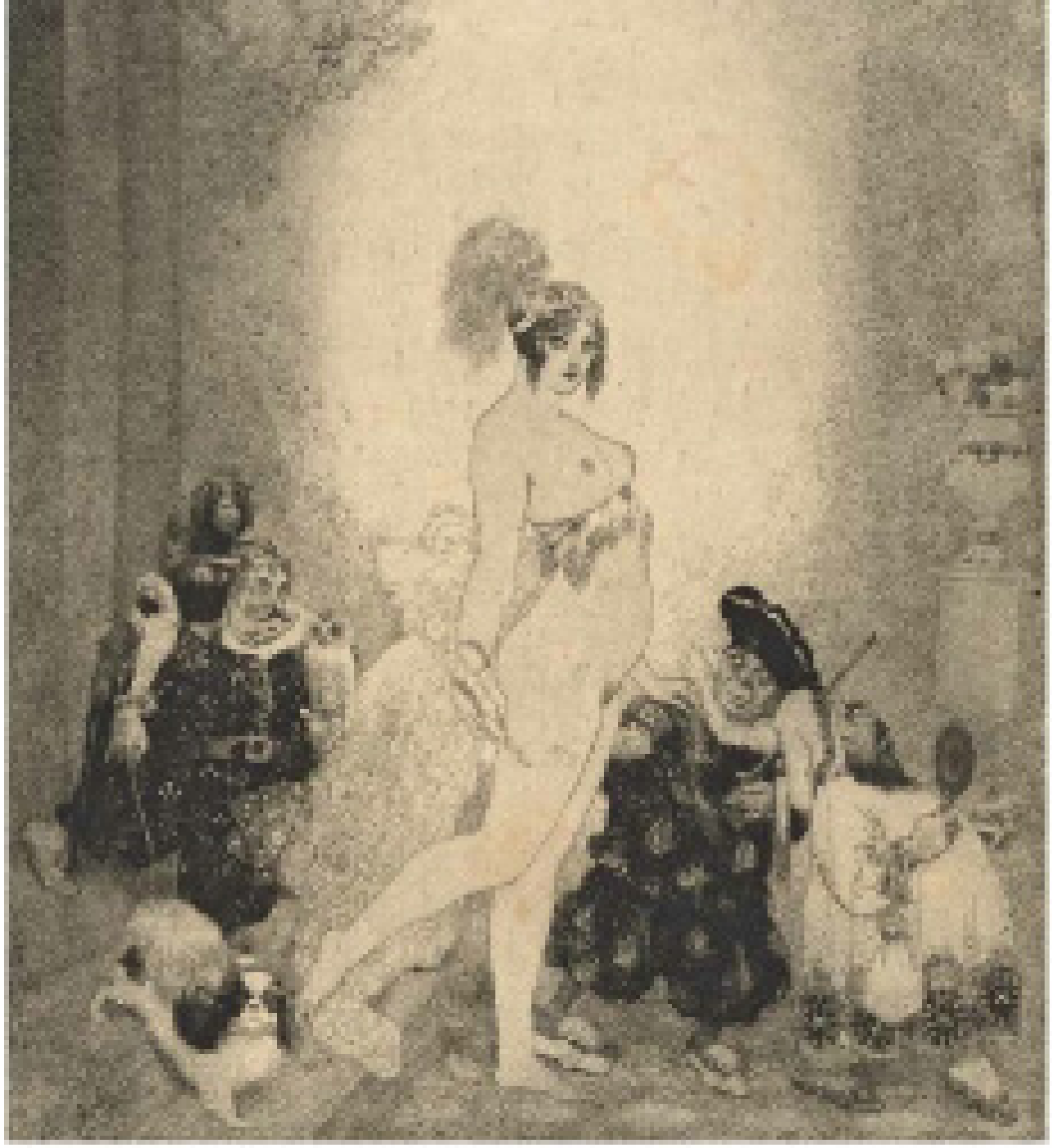
"A REALLY BIG BOOK"

In a letter dated June 18, 1925, Michael Sadleir of Constable wrote, "Dear Norman Lindsay, I am delighted to have your long letter and have read with interest and sympathy all you say about the cruelties of contemporary enthusiasm and the folly of the fighting musicians. Of course there is nothing new under the sun and critics, like the Swedons, never learn." He continues, a paragraph later, "The whole question of launching you on the English and American book market must, I think, be viewed in the large. I am convinced that it would be a bad mistake to start with something not overwhelmingly representative of your work, because, (as the press notices of your show proved) there is plenty of hostility about among you still, as it were, from an appreciative public. ...It is for this reason that I want you to consider helping us to get together a **really big book** of your stuff ..."[10]



Anonymous, c. 1930s Watercolour on paper, 14 x 10.5 cm. Photo courtesy of Tilbury Jones Fine Art Gallery, Australia

In the Poetry of Hugh Williams / Fine & Lee



Aretic, 1914. Etching

This compelling letter goes on for two-and-a-half typed pages, and assures Norman that he is convinced that "a big book would knock England and America endways." The letter reveals that his original concept for this book was the inclusion of "Bon's etchings and pen and ink drawings." In two follow-up letters to Lindsay, Sadleir discusses methods of reproducing the etchings like collotypes versus photogravures. Lindsay responded in a couple of undated, handwritten letters that make it clear that he is happy with the "excellent" proofs, goes on to discuss different papers, that he agrees "that the usual rah-thumping preface should be dispensed with," and that, in the hopes of producing a three volume series (with volumes two and three devoted to his pen and inks and his watercolors) the initial volume can be devoted to just his etchings, and that he trusts Sadleir enough to place the production and money aspects of the book in his hands.

The Etchings of Norman Lindsay[1] is the magnificent book that resulted from their combined efforts. This folio-sized volume featuring 40 full page fine photogravure reproductions of the etchings came out in two editions. The standard edition was limited to 110 copies signed and numbered by the artist bound in blue buckram, and a deluxe edition was limited to 30 copies with an original etching tipped in, bound in white buckram with a vellum spine. Recently, an Australian bookseller listing it for sale ($10,500) described it as "one of the most sumptuous and rarest large scale publications."

The Pool, 1908. Etching

Delight, 1908. Etching

DISTRIBUTING BY BOOKSELLERS

Although the Endeavour Press first grew in Australian soil, it was soon transplanted to England (in 1908) Norman's son, Jack, and John Kirtley, Jack's friend who had a natural talent for printing, joined forces first in Sydney, publishing very limited editions, with their first *Apuleius* being their first major title. Once they decided to try their fortunes in England, they soon did another "London edition" of *Lyrictetia* (December 1908) which was followed by several volumes of importance to us here due to being illustrated by N.L. There was an addition of the Complete Poems (Jackson plus Jack's translation of the poems), *Properties in Love*, *Loving Mad Joan*, *Homage to Sappho*, *Satyrs in Sunlight*, *The Anatomist of Narcotic*, and *Women in Parliament*. They are not only true fine press editions, being nicely printed on high quality paper and beautifully graced by Lindsay's illustrations, but they were also almost unique in the fine press world as they combined a focus on classical literature with translations that were mainly the product of Jack's prodigious classical scholarship.[11] *Homage to Sappho* is generally regarded as the magnum opus of the press, being a fine marriage of text, his own Jack's translations of Sappho's poems, and art, consisting of the 13 original etchings by N.L. Loving these verses, N.L. greatly enjoyed the job. Jack and his partner at the time, F.R. "Inky" Stephensen, also published a magazine, *The London Aphrodite*, to serve as their response in opposition to *The London Mercury*[12] and what it stood for.

It's probably as true as any generalization ever is, that magazines that are published purely motivated by the desire to express an intellectual orientation, rather than the profit motive, meaning catering to a mass audience, are almost inevitably short lived. Its lofty purpose, Jack declared, was the affirmation "of Life, and for dedication unto Nietzsche 'Spirit is that life which itself cuts into life.' We affirm Beauty, and by that term understand a sensual harmony." And they warned their readers that modernists like T.S. Eliot and Wyndham Lewis should beware because, "We shall draw blood, even from the bloodless." But, *The London Aphrodite*, lasting only six issues, was no exception to the rule.[13] Unlike *The Love Book* back in Australia, it did not serve as a major outlet for Norman Lindsay's artwork, and unlike *Art and Australia*, it did not serve as a major vehicle for his articles either. Although it did reprint a couple of his etchings, *Of Mirror Quartette* and *The Jagged Fact*, of greater interest is that it published two of Norman's short stories. The first, "Black Bill's Friendship," is a very entertaining pirate yarn of greed and betrayal, and "The Master of Time" which, unsurprisingly, is a science fiction tale that would not have been out of place in an American weird menace pulp. It is a gripping read despite its lengthy philosophizing, because during the turning and roving, the central character is forced to act as a witness by a mad scientist who is about to kill everybody on earth over the age of 48, including himself, just by the flip of a time machine-like apparatus's switch.

The Bunkle, 1926 Etching

Illustration for "Princess Honey Bee," in The Bulletin, August 26, 1914

By the time the magazine and the Fanfrolico Press folded (October 1930)[4], Norman Lindsay and his sons Jack had a falling out, and both had no problem moving on.

A BRIEF RETURN

After his visit to America (see "Norman Lindsay in America," *Illustration* 27), Norman and Rose paid England a return visit before returning to Australia. They crossed the Atlantic aboard The Nairn, suffered through a terrible storm, and arrived in London during gloomy December (1931) weather, with Norman heading in bad mals. Their sole mission was Norman finding a publisher willing to establish an Australian publishing house. As not one of those embraced his visions, they either explained to him the tariff difficulties, or fell back on the excuse that it simply wasn't done, the book trade experts at the time deemed Australia off limits to them. After about three months of unsuccessful haggling, Norman decided, after conferring with his Fanfrolico friend (and Rhodes scholar) Inky Stephensen, they conspired together to launch the Endeavour Press. By this time Lindsay was enough of a celebrity that the press even acted his return home in papers like the *Morning Bulletin*[5] under the headlines, "COMING BACK" subtitle Norman Lindsay and Wife. London, March 9,"...will depart for Australia on the Mongolia on March 11. Lindsay has practically finalized arrangements for establishing an Australian publishing company with London and American connections.... He considers the prospects are excellent."

THE MAKING FAMOUS

The Great Depression did not hurt Norman Lindsay the writer. Lindsay's first six novels were all published in England by either Ashe and Faber, or T. Werner Laurie, both of London, all between 1930 and 1937. Two were retitled: *Redheap*, banned in his native Australia until 1959, became *Every Mother's Son*; *Mr Gresham and Olympus* appeared as *Salute to Arcadymore*; *Saturday* was published in 1936 in it's first illustrated edition. Ironically, his very first novel, *A Curate in Bohemia*, was the one published last in 1947, in this string of successes. They received mostly positive reviews by the critics.

"UNLEASH THE IMAGINATION"

There were many known appearances of Norman Lindsay's work in England along the way. Widely acclaimed as one of the most successful and important art magazines in the world was *The Studio*. It was established in England in 1893 by Charles Holme, and one of Lindsay's earliest known watercolors, *Princess Honey Bee*, appeared in it in 1914.[6] The piece makes it recognizable as N.L.'s work, otherwise it is reminiscent of Howard Pyle. It is reproduced as a full page tissue guarded color plate, as one of 9 examples of the work of almost a dozen different artists whose work is described in an article entitled "Notes on Some Younger Australian Artists" by William Moore. After making positive comments on the other artist's work, he states that, "Within his range Lindsay... is in some way the most remarkable artist that the country has

produced... While objection has been made to the audacity of some of Lindsay's illustrations, which are sometimes treated with Rabelaisian freedom, there is no denying the freshness of his conceptions and the skill with which he gives a touch of life to the most trivial incident. The fact that most of Lindsay's best work is confined to the pages of costly editions is one explanation why it is not more widely known in London."

Beginning the same year, and for the following couple of years, *Pearson's Magazine* featured at least nine short stories illustrated by Newman in the medium of black and white wash drawing, the same medium which he utilized quite a bit in *The Lone Pine* and years later in *Great Expectations* and *Nell Gwynne*. They were printed usually as full page frontispieces or as story headings.

More important media coverage of this "colonial" artist appeared in a somewhat obscure British magazine, *Colour*.[6] More important due to the fact that no less a critic than P.G. Konody[7] concludes his article entitled "Art in Australia" with, "Among the illustrators, leaving aside the immortal Phil May, whom Australia apparently claims as her own, and Will Dyson... Norman Lindsay stands supreme. His drawings for the *Sydney Bulletin* have a clearness, incisiveness, a sense of beauty and orderly design, that entitle them to be ranked among the modern world's masterpieces of graphic art."

Other magazine appearances included more cursory yet critically praised *The Art Chronicle*, September 26, 1912, which featured an article on N.L.'s work, reproducing four of his pen and inks. A more substantial publication, *The Bookman's Journal*, reviewed Lindsay's work again and again, either on its own, or as an illustrator in a book under review (September 1918 *Like Loves Gallant's Songs of a Campaign*. It printed perhaps the unanalyzed defense that Lindsay's Leicester Gallery show enjoyed. In the April 1919 issue, Raymond Dean, writing his usual column "Art Notes," pp. 21-24, declared, "How remarkable is the appeal of Norman Lindsay's art! The Orpens may rage and the critics contradict themselves, but his work attracts alike those keen connoisseurs who have been so long and so zealously collecting him and that other and more diversified public whose interest in art has not the impulse of the purse." R.D., as he signs his article, heaps praise on each and every piece mentioned. An example of the general tenor of his remarks is, "His types are so striking in their unconsciousness, his compositions so daringly disinterested and imaginative, that the ideas behind them, so widely illuminating, must often be inadequately grasped at a first view."

Two slick magazines that embraced his work, two times each, were *The Sketch* and *The Illustrated London News*. *The Sketch* ran two watercolors, *A Star Exploits* in the April 1932 issue and *Interest* in the Sketch in the Christmas number for 1932. *The Illustrated London News* reproduced two of his watercolors, *Mad Alpheus* and *The Wanderer*, in their 1931 and 1933 Christmas issues, respectively.

The most exciting magazine article was printed by Norman's son, Philip, for the November 21, 1931 issue of *Everybody's*, entitled "Lindsay the Magnificent." Three years earlier *Everybody's* ran an article by Philip about Ned Kelly, Australian Robin Hood, that used three of his father's illustrations, but it was greatly surpassed by "Lindsay the Magnificent," which

Two page spread for "Lindsay the Magnificent" in *Everybody's* November 21, 1931

Triangle Boat. Watercolour. 30 x 40 cm

"The Dead Queen". Illustration for Rupert the Bear and Me

featured no less than five illustrations including a line pen and ink, an oil, a photo of the artist standing next to one of his ship models, and the personal reflections made by a man who maintained a close lifelong relationship with his father.

The British press and journals not only took notice of his novels, but his philosophical work, *Creative Effort*, as well. In the *Western Morning News*, January 15, 1915, the book critic was not impressed with *Creative Effort*, concluding the brief review with, "It is well for him (N.L.) to remember that the gentle art of shocking is 50 years out of date." The critic for the magazine *Arrow's Monthly* felt differently. He concludes a lengthy two-and-a-half page article in the March 1916 issue with, "We can recommend its perusal to all who like to keep abreast with modern phases of thought applied to a vital subject, who like strong opinions, however they may differ from their own, strongly expressed, and acquaintance with new and original ideas. We have merely touched on a very small part of a very interesting work." Coincidentally, actually in all probability intentionally, the page opposite this conclusion is illustrated with an attractive pencil drawing of a female nude on a beach with her male companion steadily gazing at her by Sir William Orpen.

SCALING THE HEIGHTS OF ABSURDITY

Some contemporary critics have been no kinder to N.L. than Orpen was back in England in 1915. In *Wallflowers and Witches*, edited by Maryanne Dever, she includes Frances de Groen's essay, "Dymphna Cusack's Comic Inferno Poets," in which she states, "Norman Lindsay's crude sex authority in the sexual exploitation of women for a whole generation of (male) artists and writers." Angela Woollacott apparently shares this misperception as she goes even further in her *To Try Her Fortune in London: Australian Women, Colonialism, and Modernity*, when she quotes and endorses an outrageous statement made by Kerreen Taylor, "Lindsay...specializing in painting erotic tableaux in which, as Kerreen Taylor has argued, men are depicted as 'active and powerful' and women as 'passive and powerless'...and the line 'between seduction and rape is blurred.'" Any one with an open mind, looking at Lindsay's artwork, will see in the vast majority of pen and inks, etchings, oils, or watercolors, women who are, most of them anyway, confident, fearless, self-assertive, and generally their expressions reflect a exalted state of excitement, of anticipation, of wonder, curiosity, and other positive emotions and states of being. Take for example the etching shown here, *Sir Arrows*. The loud, central, and dominant figure is a standing female nude that looks quite intimidating if not downright ferocious. She is certainly no "wallflower". Rape, just like pornography, was the furthest thing from Norman Lindsay's mind. N.L. addresses this point in a letter dated August 28, 1935, in reference to one of his great watercolors, *Out of the Dawn*, in which, among other figures, a young girl rides astride a leopard and another leopard gazes down benignly at a white domestic cat. The artist explains that the message of this piece is, "The leopards and the cat convey an image that there is no taint of savage animality in the emotion of happiness."

Another charge leveled against Lindsay has been that he had trouble getting along with other artists and had a lack of respect for them,[1] as when Underhill claims that, "Grosvenor it will be remembered, was the only visual artist in Norman Lindsay's lodge of heavenly beings...." This is patently untrue. In an interview that Peter MacGregor did with Lindsay, Norman expressed admiration for artists of his generation like "the black and white school (of the Bulletin) like George Lambert who did excellent work...Phil May...the Dyonts," and elsewhere in his letters he mentions loving the work of

Eric Gaba, Etching

Gaston LaTouche. This is further supported by his friend, fellow artist, and gallery owner, Robert Bennett, who "went up to Springwood every fortnight for about 20 years" and so is very qualified to make this observation that "He (N.L.) had a great appreciation of other artist's work and if he could say a kind thing, he said it. I don't think he ever said an unkind thing—he just refrained from praising it."[7]

Unfortunately eyewitness accounts do not reveal the two-way creative stimulus enjoyed by Lindsay and poet Hugh McCrae with "Relationships operated on high frequencies...in particular Hugh McCrae...nurtured psychologically rather perverse relationships with Norman."

"They fed off each other for inspiration." Creative partnerships are a good thing! There have been some wonderful writer-artist collaborations of which this is surely one. Many commentators over the years have traversed the artistic marriage of Lord Dunsany's short stories with Sidney Sime's illustrations. The list of these creative partnerships goes on and on, including such greats as L. Frank Baum and John R. Neill in the Oz stories, Edgar Rice Burroughs and J. Allen St. John, and others whose creative give and take produced such memorable illustrated books over the years.

CONCLUSION

Despite being disgusted with London's book publishers and hating England's climate, Norman Lindsay became a bit more cosmopolitan over the years about England and her role in world affairs and culture. In one of his letters commenting on his Leicester Gallery exhibition in 1924[8] he stated his belief that, "We are still so close to the catastrophe of War that the only hope of counter-balancing its destructive impetus is to turn minds to an opposite principle in emotion. Thus the release of an aesthetic in Love and Happiness must be the basis

of a return to stability and order in the artists' life. There are strong indications that Literature in England is moving towards a grave and frontier outlook. I feel that if this expression in art and its response does not develop in England, there is little use of striving to develop it elsewhere, for England must be the central point of the World's control, both in affairs of mind and action." It is our good fortune to have an extremely fine watercolor reproduced here that illustrates this respect that Lindsay had for Britain, albeit in this piece a very playful manner. Britannia is aptly described by the art gallery owners who are currently offering this piece for sale. Tiffany Jones writes as part of her informative catalogue entry, "Painted in 1921... the regal female figure of 'Britannia' is depicted in the top left of the painting. Surrounding her are royal huntsmen, soldiers, entertainers, and angels that are symbols of her power and magnificence. Her winged angel hovering above with a garland crown emphasizes Britannia's regality."

In the introduction to his *Yon Imagination* (Imaginary Lives), Marcel Schwob advises biographers not to be historicizers and not to classify but to declassify, and to focus on and to celebrate those things that make a particular man unique. Since any attempt to pigeon-hole Norman Lindsay would only end in frustration, this has been easy advice to follow. Lindsay always followed the road less traveled, always a hard road, showing little if any regard for what the art establishment or publishing world expected or rewarded. That is one aspect of his genius that we find so fascinating. For those of us who grew up falling in love with books and book illustration, the gods and goddesses of mythology, luminous beauty, pirates and adventure, fantasy, cats—large and small—the pictorial imagery arising from historical and literary inspiration, all executed with technical virtuosity and style, the work of Norman Lindsay is simply irresistible.

—Jay Lewis Irwin, 2014

ACKNOWLEDGEMENTS

I want to thank everyone who made this article possible, particularly Helen Glad of the Lindsay estate. Helen patiently gave her official permission for me to access documents, again and again. Sincere thanks to Tiffany and Frederick Jones of the Tiffany Jones Fine Art Gallery, who came through at the last minute in a heartbeat. Thanks to Susie Jones, who steered me to Mike Ashley, who was invaluable in researching Pearson's *Magazine*; to Karen Shafer and the Boston Public Library, for providing photographs of the artwork in their collection; to Clarence Wild, for his impeccable photography of the archival material used; to Rodney Kent, who was wonderfully generous and helpful; to Warren Blacks of Brown Andrade; to Bea Lindeman, for her inspiration and encouragement; to Barry Klaphake; to Kandy Blaedel, who has been there since the beginning; to the librarians and curators at the Rare Books and Manuscripts Library at Princeton University Library: Eileen Schwartz of the University of Illinois at Urbana-Champaign; Anna Gainer of the Berg Collection of the NYPL; Geoffrey Morse of Northeastern University Library; Thomas M. Whitehead of Temple University Libraries; Caroline Bamback, Australia; Elaine Coates, and Karin Lawson of the State Library of New South Wales; Dennis J. Lewis of the University of Illinois Library; to Ana Wiles of the Magdalene.com website for access to the *Bulletin*; to S. Gillies of the British Library Newspapers (*Everybody's Magazine*); to the indispensable Ron Brennan Allender, editor of *Australian Literary Manuscripts in North American Libraries*; and a hearty thank you to Dee, my wife and collaborator, for her support, her input, and for listening.

ENDNOTES

1. Illustrator: The closest thing we have to H.L.'s opinion of Arthur Rackham can be found in Rebecca Mayo's book in *Springarove* (May 1918, p. 133), where he tells Rebecca that he doesn't think Rackham was the right man to illustrate Blake's *Job* that Mayo'd loaned. "I love life and light!"
2. Norman Lindsay: 1879–1969. N.L. was one of 10 children, five of whom became established artists. He was married twice. First to Katherine Abbey (they had three sons: Jack, Raymond and Philip; then to Rose Soady (they had two daughters: Jane and Helen. He is generally regarded as Australia's most iconic and controversial artist. He was also a voracious homosexual.
3. *The Centaur* (Mrs. H. 1908 one of a group of bound nude, 12,000 ten dozen eighty cents Book in the Other Line Debt explained for Great Between England and Australia.
4. Stephen Bassett: N.L. in a letter to his Grafton Agent, dated January 12, 1910, mentions that Bassett wrote to Moses stating that he thought N.L. "appeared to be the Best Illustrator in Melbourne." (See Letters of Norman Lindsay, p.51.)
5. Publicist Jackson: Apparently N.L. struck up some sort of friendship with Hallmark Jackson, because when Norman's son Jack arrived in London, N.L. gave him a letter of introduction to H.J. (see Life Family Bits by Jack Lindsay, pp.508-509, Penguin Books.) Jackson is remembered today (if at all) for editing *The Complete Nonsense of Edward Lear*.
6. See pp. 109-851 of Letters of N.L. for Hall on, and topic of, this subject.
7. Rats: One cannot avoid suspecting that this fold is the due to a lack of marketing skill. There were publishers in Paris and elsewhere in continental Europe publishing illustrations by the likes of the Montparnasse Bayes, and Felician Rops, that make Lindsay's work pale in comparison. In fact to bring a 12 volume proposition was simply at that time too costly an effort to risk!
8. "Books from Australia," *The Nottingham Evening Post*, Saturday, September 6, 1913.
9. Eugene Fromentin: The great French 19th century academic painter associated with Orientalism.
10. His own exhibitions were Kennard Holmgrend (1884–1946), a talented literary artist who never fulfilled his early promise.
11. Salvador Gallery: Exhibition of 1927: Lord Nuneaton opened the exhibition the afternoon of Tuesday, March 15. Lord Nuneaton (1850–1934), or Richard Henry Pangbourn, Earl Nuneaton, served as the 26th Governor-General of Australia.
12. Many newspapers: Famous as well. See *Sydney Bulletin*, 1913, April 27, 1928, for front page coverage of this exhibition.
13. A fondly dig down: I cannot resist commenting here that when I read this phrase I recall Ed Sullivan always introducing his television variety shows in the 60s with, "We've got a really big show!"
14. The Etchings of Norman Lindsay: Printed in 1917 by H. Newberry of The Chiswick Press. This press was utilized by not only the Bartholomew Press, but some other than the Holmscroft Press. The Chiswick Press had been established by Charles Whittingham about a hundred years earlier. Not only was Chiswick Press one of the most important presses of all time, it even mentioned the notorious character Dracula as one of its customers.
15. The Bartholomew Press and Jack Lindsay: I've always felt that Jack Lindsay was a good match to William Morris, not that the Bartholomew compares to the Kelmscott Press in importance, but when you own a Bartholomew volume, you get many of the same qualities of production and craftsmanship at a fraction of the cost.
16. The London Mercury: 1919–1939, edited by J. C. Squire. Both Lindsay and his uncle considered this major literary magazine to be very impor-

Science Fiction/Fantastic Pen and Ink, 10.25" x 13.5"

New and Notable:

ILLUSTRATING MODERN LIFE: THE GOLDEN AGE OF ILLUSTRATION FROM THE KELLY COLLECTION

EDITED BY MICHAEL JANEDA, WITH ESSAYS BY
MICHAEL KELLY AND CONTRIBUTIONS BY DAVID APATOFF
AND OTHERS. FULL COLOR.
SMU DEDMAN SCHOOL
YALE UNIVERSITY PRESS, 2013

This beautiful new book serves as the exhibition catalog for the recent "Illustrating Modern Life: The Golden Age of American Illustration from the Kelly Collection" held at the Frederick R. Weisman Museum of Art at the Pepperdine University. This collection features all of the paintings and drawings in the show, along with a number of additional works. There are 75 color plates plus 8 full-page color details. 78 works by 50 artists including Jon Clelland Buckley (2 works), W. T. Benda, Harrison Cady, Joseph Clement Coll, Dean Cornwell (7 works), Harvey Dunn (4), Charles Dana Gibson, John Held, E.M. Jackson (3), J.C. Leyendecker (7), Maxfield Parrish, Coles Phillips, Howard Pyle (4), Norman Rockwell, Ethel Schaeffer (4), Frank Schoonover, Jessie Willcox Smith, Sarah Stilwell, Arol Tepper (3), E.P. Ward, A.B. Wenzell, and N.C. Wyeth (6). Museum director Michael Zakian provides an essay on the time period and artists represented. An interview with art collector Richard Kelly by David Apatoff is included.

THE ALLURING ART OF MARGARET BRUNDAGE, QUEEN OF PULP PIN-UP ART

BY STEPHEN D. KORSHAK AND J. DAVID SPURLOCK
144 PAGES, FULL COLOR
ANTARCTIC PRESS
WWW.ANTARCTICPRESS.COM

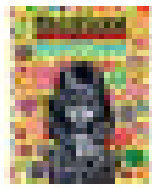
Starting in 1931, Margaret Brundage, wife of left-leaning screenwriter Ben Boothby—who she met at the wildly bohemian Dill Pickle Club during the Chicago Renaissance—forever changed the look of fantasy and horror with her alluring, sensationalistic covers for the legendary pulp magazine, Weird Tales. Brundage, whose art contemporaries include Virgil Finlay and Hannes Bok, is unique as she was the first female cover artist of the pulp era. Decades before the gothic fetish craze, Brundage's lush, provocative paintings, which frequently featured smoldering, semi-nude young women bearing whips, became a focus of controversy and controversy. At the very peak of the notorious pulp's classic run, the magazine's appeal was due as much to Brundage's covers as to the stories inside by famous authors H. P. Lovecraft, Clark Ashton Smith, Robert Bloch, and Conan creator Robert E. Howard. Long before Frank Frazetta, it was Brundage who was the very first Conan cover artist. *The Alluring Art of Margaret Brundage* is the premiere book devoted to this noted artist and features all of her Weird Tales and Conan covers.

HANNES BOK: A LIFE IN ILLUSTRATION

EDITED BY JOSEPH SIPOSS.
INTRODUCTION BY MICHAEL KELLY
MORE THAN 200 FULL COLOR AND B&W IMAGES
KOZIK OCTOPUS
CENTIPEDE PRESS, 2012

Hannes Bok (1914–1964) is considered to be one of the foremost fantasy illustrators of the 20th century. Dying young, he left behind a comely assortment of wonderful and astounding black-and-white pulp illustrations, a dozen or so dazzling dust jacket covers, and an as-yet-undetermined number of gorgeous color paintings, most of them quickly snapped up early by connoisseurs and still under heavy guard in private collections. And it was only due to the efforts of a few dedicated admirers, who published the first Bok collections, that the richer part of his legacy still survives. But even these early Bok collections are out of print and going for high prices in the collectors' market. As a consequence, most of Bok's artwork is currently available to the general public, and there is still much that has never been reproduced in the first place.

Hannes Bok: A Life in Illustration redresses this by bringing back into print not only his out-of-print artwork but many newly discovered drawings and paintings, reproduced here for the first time. In addition, *A Life in Illustration* also includes a rich selection of critical and biographical background material, including a nostalgic memoir by Ray Bradbury, incisive tributes by fellow artists, a newly uncovered letter of mentor-ship by Maxfield Parrish, and Bok's own concise autobiography as well as his long unavailable essay, "Hannes Bok: Leader in Fantasy Art and Illustration," a cogent elaboration of his artistic credo.



MITCH O'CONNELL: THE WORLD'S BEST ARTIST

BY MITCH O'CONNELL
264 PAGES, FULL COLOR
KNUCKLEHEAD
KNUCKLEHEADBOOKS.COM

I've been a fan of Mitch O'Connell's sexy, sexy, outrageous work for decades. (I even featured him in the first issue of my ELLE magazine, so I was very excited to receive this massive new tribute to one of my favorite artists. This beautiful new book brings together a tremendous selection of Mitch's best work, illustrations for clients as diverse as *Rolling Stone*, Newsweek, GQ, *The New York Times*, *Time*, *Playboy*, *Entertainment Weekly*, *The New Yorker* and even Jaguar. Advertising campaigns for Coke, McDonald's, KFC, Kellogg, and many more. The book also features many examples of his fine art contemporary works in auction gallery sales, and he's exhibited these from New York to Hollywood, and from Germany to Tokyo to Mexico. Run, don't walk, to the bookstore and buy this book!

GIL ELVGREN'S PRIVATE STOCK

BY TOM HOLMBERG
ART PANEL, SAN FRANCISCO
$29.95, SOFTCOVER
WWW.ARTPANEL.COM

The existence of Gil Elvgren's personal nude slide collection has only been known about by one or two collectors until now, and this is the first time they have ever been seen or published. Still housed in original Kodak slideboxes carrying Elvgren's bold signature in large letters, the slides are decadent with age. They are a mix of stereoscopic 3D slides and regular 35mms. Although a few date from the 1960s, the vast majority relate to the early years of Elvgren's career, from the 1940s to the early 1950s, a period when he was producing a

greater volume of nude paintings and also honing his personal style.

The female body was Elvgren's stock and trade and he was a dedicated student of its forms. As his career developed from the early 1950s onwards, he often painted from his own photographs, setting up the scene exactly as he wanted in his own home studio, using props and nudes of his choosing. The photographs that make up his models are mostly from this middle and later period of his career—the 1950s onwards—and are generally always photographs shot by Elvgren himself of girls wearing, at least, a generous covering of lingerie.

The discovery of Elvgren's collection of over 350 nude photographic slides is a fascinating find that forms a more complete picture of his artistic process. Elvgren's paintbrush could capture the exact angle of a hip or line of a leg seemingly effortlessly. He understood instinctively how women moved. It is thus perhaps not such a surprise to realize that he worked from nude photography as well as his more dressed, clothed, studio set-ups. As Elvgren himself once commented, "Working from photographs is funny. Once in a while you hit one which has everything you want, but most of the time it's like life in a mannequin factory. A leg here, an arm there, a little from this one, something else from another. Finally you have a picture."

One of the most fascinating features of the Elvgren collection is the glimpse this one box of slides gives into the still relatively unknown subculture of amateur camera clubs and underground nude photography that existed at a time when even topless modeling was taboo and full nudity was classed as illegal pornography.

The real area is the lasting legacy of Elvgren's slide collection. It helps us build a more complete picture of his artistic process and it offers a valuable insight into the development of glamour photography. However, the lasting impression of the collection is of a man who loved and appreciated the female form. Its real beauty and impact lies in the knowledge that one of the greatest masters of the illustrated pin-up took his inspiration from the very real flesh of womanly curves on all of their various styles. ✦

EXHIBITIONS & EVENTS

Remembering the Battle of Gettysburg:
The Civil War Art of Mort Künstler

April 16 through July 24, 2013
Reading Public Museum, PA

For Us the Living:
The Civil War Art of Mort Künstler

August 31, 2013 through January 5, 2014
North Carolina Museum of History, NC

In recognition of the 150th anniversary of the Civil War, a collection of over 50 original Civil War paintings and sketches by Mort Künstler is on traveling exhibit throughout the Southeastern and mid-Atlantic regions of the United States. With an opening in Virginia at the VMI Museum in Lexington in February 2013, the exhibit has been to the Virginia Museum of the Civil War at New Market Battlefield State Historic Park, and the South Carolina State Museum in Columbia, South Carolina. The traveling exhibit will conclude at the Washington County Museum of Fine Arts in Hagerstown, Maryland in 2014. Two of Mort Künstler's newest Civil War paintings will be unveiled during the exhibit: *Pickett's Charge* will be presented in April at the Reading Public Museum and a "must seen" painting set at the North Carolina capitol on February 1, 1861 will be appear for the first time in Raleigh in August.

For more, visit: www.mortkunstlerhistory.blogspot.com

Imagined Places: The Art of Aliki Natsikas

March 2 through August 4, 2013
The Delaware Art Museum, Wilmington, DE

This exhibition is from the over 40 works by Aliki Natsikas and represents the range of his career, highlighting his body of work as a children's book illustrator. Natsikas's techniques are wide-ranging, centering up on imaginary world of playful creatures, unlikely animals, and fairy-tale places. His watercolor illustrations for Brian Jacques's books *The Tale of Urso Brown, Little Father of All Bears* (2003) and *Urso Brown and the White Emperor* (2008) are bright and forceful, while the intricate hand-colored wood block prints of *The Black Door—A Passover Tale* (2012) evoke the haunting mood of folktales.

For more information, visit: www.delart.org

The Art of Henry Patrick Raleigh

May 7 through June 28, 2013
The Society of Illustrators Hall of Fame Gallery Showcase

Henry Patrick Raleigh (1880-1946) was one of the most prolific illustrators of all time. His works appeared in numerous publications including the *San Francisco Examiner*, *Journal*, *New York World*, and the *Saturday Evening Post*. He became famous for his illustrations of high society which appeared in a series of Maxwell House Coffee advertisements, and was a star among his peers during the Golden Age of American Illustration. Among his many awards were the Silver Prize for Illustration at the Salmagundi Club in 1914, and the Gold Medal for Advertising Art at Panama in 1916. He was elected to the Society of Illustrators Hall of Fame in 1982.

For more information, visit: societyillustrators.org

Maurice Sendak—A Celebration of the Artist and His Work

June 11 through August 17, 2013
The Society of Illustrators, NY

For more information, visit: societyillustrators.org

Snow White and the Seven Dwarfs: The Creation of a Classic

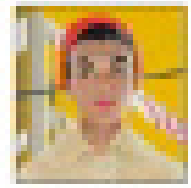
June 8 through October 27, 2013
The Norman Rockwell Museum at Stockbridge, MA

This exhibition explores the making of Walt Disney's classic animated film *Snow White and the Seven Dwarfs* through more than 200 original works of art—from conceptual drawings and early character studies, to detailed story sketches and animation drawings. Meticulously rendered pencil and color layouts, rare watercolor backgrounds, colorful animation cels, vintage movie posters, and a variety of interactive stations in this fantastic exhibition will bring Walt Disney's unforgettable story to life. #

For more information, visit: nrm.org

Know of any upcoming exhibitions or events related to the world of classic illustration? Email: illomag@gmail.com

Coming Soon in Illustration...


The Art of Ted Lewin, Joe Bowler, Bruce Dobkin, Jon Agee, Victor Kalin, Bernard D'Andrea, John Cameron, Saul Tepper, William Meade Prince, Barry Buckhoff, Howard Terpning...

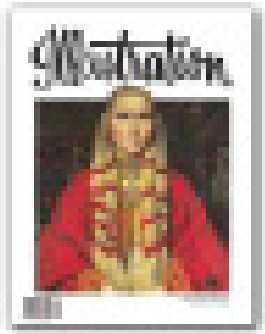
...and many more!

○ **RE-ISSUE #1**

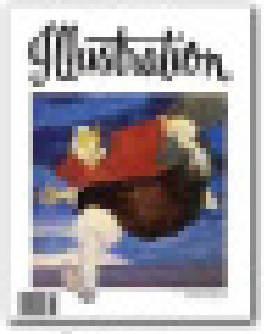
○ **RE-ISSUE #2**

○ **RE-ISSUE #3**

○ **ISSUE #14**



○ **ISSUE #15**



○ **ISSUE #21**

○ **ISSUE #22**

○ **ISSUE #23**

○ **ISSUE #24**

○ **ISSUE #25**

○ **ISSUE #26**

○ **ISSUE #29**

○ **ISSUE #33**

○ **ISSUE #37**

○ **ISSUE #38**

○ **ISSUE #40**

SUBSCRIBE TO *ILLUSTRATION MAGAZINE!*

Four great issues per year delivered to your door in a super sturdy cardboard box! Shouldn't you order a subscription today?

❑ **4-ISSUE USA Sub $40.00**

[CAN $48.00, INTL $50.00]

Start with Number: _____

MAIL TO:

_____

_____

_____

_____

Please add $2.00 postage for your first back issue; please add $1.00 for each additional copy. *Send order payable to:*

ILLUSTRATION MAGAZINE 1848 Russell Blvd., St. Louis, MO 63110 **314-577-9765** EMAIL: ILLUMAG@GMAIL.COM

ORDER ONLINE at: WWW.ILLUSTRATION-MAGAZINE.COM

NOTE: Issues not shown above are sold out