

Illustration



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At Bat, Saturday Evening Post
cover painting, August '68, 1940

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2014

Illustration



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From the Editor...

In this issue, we feature a fresh look at an artist originally profiled in *Illustration* 38. Paul Rader. Author Lynn Hershov's recent discovery of Rader's misplaced (and presumed lost) notebooks enabled the completion of a comprehensive checklist of the artist's work, a list that has been in progress for over 30 years. We have a lot of great original art this time, as well as the publication of that completed checklist.

Our second feature is a fascinating autobiography by award-winning illustrator Ted Lewin. In his early years, Ted was a professional illustrator, as well as being an illustrator of the men's adventure magazines in the 1960s. His later work in children's books has brought him an honor such as the prestigious Caldecott Award, as well as the Hamilton King Award from the Society of Illustrators.

Our final story concerns the artist Edwin John Pritikin, written by his grandson John L. Pritikin. Few know today for his work on the "Warrens of War" game cards. Pritikin should also be recognized for his many wonderful book illustrations.

Now, see with the issue!


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Abe Birnbaum (1899 - 1966)



Cover of the *New Yorker*, December 8, 1951



Cover of the *New Yorker*, September 3, 1951

THE ILLUSTRATED GALLERY is proud to announce the acquisition of a selection of impressive paintings by the accomplished illustrator **Abe Birnbaum** (1899-1966), whose charming and colorful work, reflective of the times, adorned the covers of the *New Yorker* magazine for decades, capturing the mood of the moment in the lives of the upper and middle classes in the tradition of Ludwig Bemelmans.

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THE ILLUSTRATED GALLERY

George Wachsteter (1911 - 2004)



Henry Fonda and Anne Bancroft in the Broadway drama *Two for the Road* (January 26, 1958)

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Original illustration for *The Cruel Touch*, *Mikwood* 1934, (194). Copy after an exact image courtesy of Brian Lutich (1987) *Mikwood* 1939



Van Paul Rader, self-portrait.

The Notebooks of **PAUL RADER**

by Lynn Munroe

Paperback book cover artists are often confined to the narrative of the book; they've been hired to illustrate. When he was asked to create a series of cover images for Midwood Books in the 1960s, Paul Rader transcended all restrictions by ignoring the story and instead capturing the essence of the life of the whole genre of sexy paperbacks with paintings that looked like pin-ups. At the East Atlantic Pin-up had brewed during World War II, and countless pin-up station calendars and Army/basiccadets were brightened by colorful depictions of healthy, beautiful women. Rader was a great pin-up artist too, but instead of calendars or coasters, he painted paperback covers. Today, like Paul Rader, it will be missed for the hundreds of vibrant paperback book covers he created over 40 years ago.

Paul Rader was born in Brooklyn, New York, in 1926. He grew up painting in Toledo, Ohio, Detroit, and Philadelphia. In the 1940s he moved back to New York City and became a commercial artist. He retired from commercial work in 1976, and continued to paint and teach until he died in Florida in 1986.

A decade ago, when I tracked down Paul Rader's widow Edith in Ocala, Florida for the article that appeared in *Illustration* #6, I told her I was looking for Paul's list of all of his paperback covers. She told me all his paper had been thrown out after he died. Disappointed, I tried to create a Rader checklist from scratch. I utilized the help of many friends in the paperback hobby, and we hunted at a lot of book covers, and I used the paperback price guides. Signed Rader (thru a cover art web site) or "Rader" signatures or sometimes just the letter "R" usually were a breeze, other

covers were just guesswork. I knew some of my guesses were wrong, and I knew there were some covers I was going to miss. But it was a start. After Edith Rader died, I kept in touch with their daughter Elaine. The years went by. And then Elaine contacted me with a big surprise.

Elaine Rader was looking through an old box of stuff in her basement when she found her father's notebooks. Her mother had been mistaken, she didn't throw them out, she put them in storage. Covering the years 1920 to 1976, the notebooks listed every painting and illustration he had ever sold, and included information about who bought each one, how much was paid, and the date of each sale. The notebooks included all his paperback covers and magazine illustrations. Elaine figured this information would be of interest to me. She was right. I copied her father's notes to my list and was pleased to see we had gotten a lot of their right. We had the missing list, and assigned a few to Rader that he did not paint. We now correct these mistakes this year with the first ever complete, and authentic, Paul Rader checklist, based on the notes he made in his notebooks.

This checklist now covers ALL of his commercial paperback and magazine work from 1956 (the date of his first paperback cover) until he retired in 1976. Information and photos and all other early illustration work in the late 40s and early 50s for magazines like *American Weekly*, *Family Circle*, and *Redbook* are outside our sphere of interest here. Around 1951, Paul Rader agitated with the National Art Service Agency, and *Art Recovery* began getting work for Paul in magazines like *Swank*, and with paperback publishers like Midwood.

The information for each painting in the notebook notes

THE INFINITE DETAILS OF A PASSIONATE WOMAN'S
WILDLY RAMPAGE AND WHERE SHE GET HER REZZES

CARLA

25c



Midwest 11

Some listings give the published title and book number; others are just a description of the art. Some detective work was required to locate the titles, but I think I found almost all of them.

The notebooks are amazingly detailed, but they are not always 100% complete. Rader was pretty quick onto us he was along, so there may be book sales that he simply forgot to record, or that he omitted for one reason or another. For example, in February 1968, Rader notes he was paid Second Rights to reprint his art for *My Book, Your Book*. There is no first appearance of that title either in the notebooks. Either he failed to note it, or it appears under some other title. I can guess what it might be, but there is no way to be certain.

All of Rader's hundreds of Midwood covers are found on the notebooks—except for two which I believe are Rader's strongly enough to include here also: the first one, *Midwood 5, Girls*; and *Midwood 20, All the Way*. I still think these are Rader covers, although I don't find them entered in the notebooks.

Girls (1968) is not only Rader's first Midwood, it is also

The World Give A Man
Anything He Asked For
... And More

ALL THE WAY

By
HACE
AVALLONE
(an original novel)



Midwest 11

arguably his work, from its title right down to the big "Rader" signature in the lower right corner. He might have just happened to list it, except there is a 1958 sale that I find no-book for, so I wonder if it might be the painting, Midwood, used for *Girls*. That listing says "Inclusive Month on One—1968." The price paid, \$450, matches what Midwood paid him for later covers in 1968. *Girls* features a red bra instead on the floor, and it's easy to change hair color (maybe she's a strawberry-blond?), but that title is wrong. Another reason I think this is *Girls* is because when *Girls* was reprinted three years later, there is a note in Rader's notebooks that reads "Girl on Floor—\$37.50." \$37.50 was his standard fee for Second Rights payments at that time. So, it might be *Girls*. But Rader painted more than one "girl on floor," so it could also just as easily be a reference to a different painting. Perhaps Rader just failed to make a note for the sale of *Girls*.

All the *Way*, Midwood 60, is not signed, so technically since it's not in the notebooks there is some possibility that it's not Rader. The problem is it looks exactly like a Rader, and has been identified as a Rader by collectors since day

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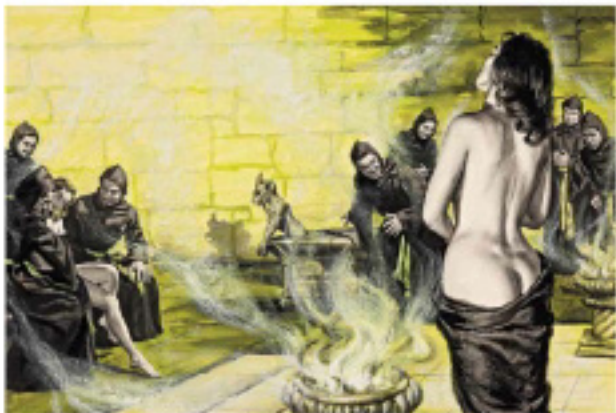




Digital Illustration by The Easy One, Released 02/11/2016. Gender neutral, 16.7" x 10.7". Image courtesy of Heritage Auctions, LLC.



Digital Interior Illustration for *Goodness*, Vol. 1, #1, March 1933. Goodness and restoration on Israel. Image courtesy of Rick Peng.



Digital Interior Illustration for *Sea*, Vol. 18, #5, May 1940. Goodness and restoration on Israel. Image courtesy of Rick Peng.



Digital Illustration for *Woman Magazine*, Richard D. Swartz on book. Image courtesy of Tom Jones

and *Alfred* re-used the art two more times, and when the second appearance was published there is the mystery note "Several Rights 317-38 'My Study, Your Book'—Could that be All the Way? It is a painting of a woman sitting on a bed. On a shelf a standing Kader (painting, called "My Study, Your Book") is to be discovered!

Based on the fact that they are not mentioned in Kader's notebooks, I now believe that the following books from my previous lists (or other sources) are **NOT** Kader:

NEWBORN

- 3L The Wife Next Door (and copyright Call Girl/Love, Lobs 115)
- 36 4 Doctor and His Mistress
- 66 Two of a Kind (plus a Victor Olan)
- 68 Farm Girl
- 69 Uncle Carolyn (and its reprint *Beauty Night* in Star 135)
- 71 4 Women
- Y128 Intimate (and its reprint *The Firm Of Autumn*, All Star 135)
- F177 Ladder of Fate
- F198 Kidnapped Marriage (This is Bruce Winick)
- F112 Sleep-in Mail (and its reprint *Crab*, Sea-Less 147)
- F150 Personal Luck
- F164 By Her Own Delight
- F167 Everybody Wins (reprinted as 33-039)
- F196 The Intruder
- F196 The Heat of Day (I now believe this is Victor Olan)
- F120 Just the Top of Us (This is Bruce Winick)
- F124 Go Fug It Home
- 90-911 *Obvious*

- 32-479 *Parish Lessons*
- 32-479 *Private Party* (reprinted as 34-367)
- 32-612 *The Lady Swain*
- 49-999 *Got Married*
- 99-000 *The Girl Next Door* (see 1207)
- 24-130 *Break the Rules / Campus Girls*
- 22-900 *The Society / The Mistress* (see 12-079)
- 24-111 *Teacher's Pet / Private Lessons* (see in *Money*)

Other publishers:

ACE

3112 *Steampunk*

Only source for this citation was the selected volume in the Ace Image Library, but I don't find this book (except in Kader's notebooks.)

WACON

- 8200 *Original Cat* (This is K-Girls)
- 9054 *On Job*
- 9056 *What's Goin' On* (This is Victor Olan)

WORLDLEY

- 8105 *Wired Woman* (This is Victor Olan)

DAVID

- 0816 *Go On Top*
- 08179 *Company Girl*
- 08200 *Pin-Up*

GOULD

- 18-14 *A Little Way to Go*

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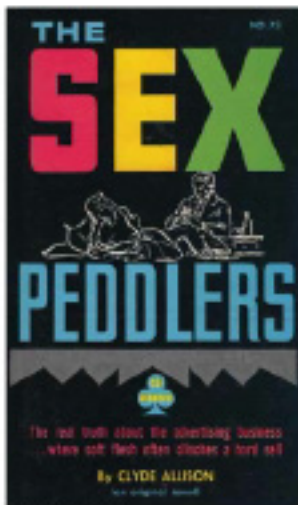


Midwest 111

Also missing from the notebooks are most of the recycled Baker covers found on later publishers like All Star and Private Edition. We were told Baker did those, but if so he didn't write about it in his notebooks. Perhaps he kept a separate list of those sales? He does mention some of the Bee-Line reprints, but there are Bee-Line Kabies not mentioned.

Some highlights from the notebooks are shown here.

Back toting to the Baker notebooks gives the date he finished the painting, who it is for, and, interestingly for us, a short description of the painting. For example, the familiar Baker painting *Her Private Hell* is in the notebook as: "Sample—get posing against her image so large some *showing* goes down in top." And then the date he finished the painting: "December 22, 1942." Then, at the left, Baker lists who the date he sold the painting and the amount he was paid after his agent's commission. For example, the listing for *Her Private Hell* has "708. 11, 7980, 2100." Sometimes Baker adds the published title. He did not do so in this book, but there is no mistake that description.



Midwest 71—One advertisement

As you might expect, there were several 'surprises' in the notes. I have always maintained that Midwest 71, *The Sex Peddlers* by Clyde Allison, has one of the ugliest covers in any 1940s paperback. They had Paul Baker doing covers then, why was a Baker cover for *The Sex Peddlers*? The notes show that Baker 1181 paid a cover for *The Sex Peddlers*:

For Henry Shortess—*The Sex Peddlers*—Black on back—open orange jacket—Black inside, down part—*Also Background Sold Oct 15, 1940.*

Somewhere this cover art wound up on the next Midwest, a 'third big printing' reprint of *Gone*. They already had a Baker painting for the original appearance of *Gone* that they should have used, and they would use it again. (Making one wonder why they switched the art for Midwest 79 to 74. In instead we get a dark and ugly Madc cover on the rowdy business, light and breezy *The Sex Peddlers*, and we get the cover Baker painted for it on the reprint of the dark and brutal *Gone*. Maybe somebody decided it looked like



Illustration 14



Illustration 15



A copy from Iorogh's notes

she was peddling it just a little too much from Iorogh's notebook:

December 1960—Maurice Beale cover (to Harry Shonick "Five Ever Hill Share" Bond during forward on allow—faded background—Maid lay right gone. 1960)

"Maurice Beale" a friend through to Iorogh's notebook. They passed on his cover and went with a different artist for *How Love, Full Moon, March 1955*. Harry Shonick then bought the painting and *Million Dollar Mistress* had one of the truly hellish covers of the 1960s. Not sure why Iorogh couldn't see Iorogh's genius, but he would never reach with them again.

February—LOVE TUTOR—May 13, 1963. Beale handed to your old woman in blue dress sitting on a check. Bond 17 year old boy in foreground—hand behind head.

This description does not match the cover UniversalPublishing.com/Title/Beale%20Beale%20different%20artist. There is no title information, so they must have passed on it. (Beale had indicated this painting to Universal before, in April 1960.) But take a look at *One Kind of Woman*, DECE from later in 1965. There is Iorogh's brunette in a blue dress putting on her stocking. They used it anyway. In a more recent books did take after time, they have taken half of Iorogh's (owner) *Love Tutor* painting and married it to cover art by a different artist from George Thomas. (Kesson K244, 1956) to create a "new" cover for *One Kind of Woman*, according to Iorogh's notes, he was never paid for that art.

February 1961—Mildred "Vertical Secretary" Lisa Karas could sitting on edge of desk, leg crossed, dress pulled up. Yellowish scribble background.



Midwest 805 9



Midwest 1248



Midwest 5071

There are hundreds of paperback critics, but this is the only one that Rader names his model Lisa Katan was highly regarded by the illustrators of the day and resulted in a lot of men's adventure magazine illustrations for artists such as Bruce

Wimsey and Norm Eastman.

Rader was a regular photographer for *High Society* magazine, and sold several photos to paperback publishers. Midwest 8071—*Rusty* by Draper 1961, has a photo cover

ORIGINAL ART FOR SALE



ONE KIND OF WOMAN 8059



HORIZONTAL SECRETARY 1248



RUSTY 5071



RUSTY 5071



ONE KIND OF WOMAN 8059



HORIZONTAL SECRETARY 1248



RUSTY 5071

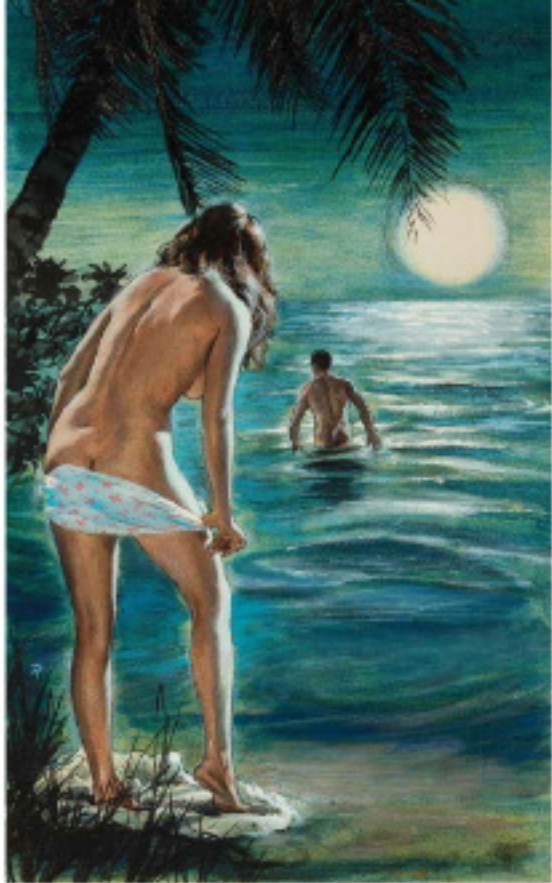


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Original illustration: island of sea, Ketchikan 1961. Watercolor and gouache on board, 51.25" x 6.25". Image courtesy of Heritage Auctions, US.com



Original illustration for *The Blue*; *South Atlantic* issue, issue 11 (1958). *South Atlantic* is issue 11 (1958). Image courtesy of www.fairfax.com



DELL 901



ACE 928; 1966. Illustration and cover attributed to Paul Baker, copyright



Portrait of Paul Rader, 2011

by Paul Rader. Here's a surprise addition to the checklist. We know Rader was a working photographer as well as a painter. And we know he sold some photographs to Midwood. But this is the only nonbook entry that uses a cover photo and gives a title that we can match to a Midwood from that year.

The discovery of Paul Rader's nonbooks has allowed us to clarify items at the cover sites on some previously unidentified paperback covers such as Dell 901, *The Uncomplaining Corpses*. From his nonbooks:

December 1959—Ace cover "Open Season." Girl in black gown against orange and sky—man dancing on tree in middle background.

Our checklist covers just the last commercial phase of Rader's 90 years as a painter. There are many paintings listed here either ones that are outside our purview here, including for instance a one that Mark Twain's daughter commissioned a portrait of her famous father. That painting "by Isaac Rader" is cited in the book *The Mark Twain Encyclopedia* with the incorrect date, 1903 (Rader was born in 1866 and never met Mark Twain, who died in 1910.) The book says it was Twain's favorite portrait of himself. The correct story is that Rader based his 1907 painting on a 1905 photograph by Thomas Hart. The photograph was a Felix Stenroos.



Digital Illustration by Rita Brown Ltd, Michael GOATE, 1983. Materials and process as listed. GOF's 3DTM image courtesy of Heritage-Artists, UK.com



Digital Illustration for Vogue Summer, March 22-29, 1963. Swimsuits and accessories as shown. 35" x 40". Image courtesy of Heritage Auctions, 6/4/2016



Original illustration for Mike Shayne Mystery Magazine, November 1952. Source and materials on hand. Image courtesy of Brian Clarke



Man's Magazine, Nov. 1959



Edith Rader "The Rader Girl"

As mentioned above, around 1950 Rader signed on with artist agent Ed Balcourt, who was asked by Harry Shorin to supply sexy paintings for a new paperback line called Midwood Books. Rader and Midwood were well matched. The two books they did almost 200 original covers for Harry Shorin, many of which were reprinted. Rader also supplied interior illustrations for a dozen Midwood doubles. It felt at times like Rader did all the artwork, but actually they were over 1000 of them. With his covers highlighting almost a third of their total output, a Rader cover became the lynchpin of Midwood Books. Many Midwoods are collectible today mainly because of the Fred Rader cover. And some ten years ago for my 2003 article, Paul Rader adapted the great American tradition of pin-up art for mass market paperback books covers, carrying on the tradition of the artists who had given us the Gibson Girl, the Betty Girl, and the Vargas Girl.

Rader's *Naughty Pet* was recycled for the cover of *Man's* magazine in July, 1959. This cover was turned up by Johnny Bogdan on the *Man's* Adventure Magazine Facebook page (highly recommended.)

When I mentioned to Elaine Rader how delighted I was to confirm in her father's notes that he used an artwork for the cover of *Midwood 196*, *Chick Chick*, the tool of his idle *Petty* and *Virgin*, Elaine replied:

"As you tell me this I now have memories of exact points in time in our New York City apartment, of watching my dad doing his air brushing with a mouth piece, blowing gunk, with sweeping motions of his hand across the board."

When I mentioned that Rader's father Edith a decade ago, I asked her the information about Rader's *Naughty*, especially the classic long-haired beauty that appears again and again on his Midwood covers. "Oh that was just a fragment

of his imagination," she told me. "That was a dream girl, his fantasy."

After Edith Rader died, I learned from Ed Balcourt and Elaine Rader that the model was Edith Rader. She was never contentedly talking about Paul's sexy covers, let alone the fact that she was the model modeling our attention on so many of them. She preferred to remain anonymous. But now Paul and Edith are no longer with us, and time has passed, it's a new century, so I elaborate here the remarkable modeling career of a woman known only to my generation as "The Rader Girl"—Edith Rader.

For more on Paul Rader, including a look at many other paintings, see Elaine Rader's wonderful website tribute to her father at <http://www.paulrader.com>

The year ago when I compiled a checklist of the paperback covers by artist Paul Rader I called it "the first draft of a work in progress." I am happy to present now the final definitive draft of that research: the complete authorized list of all paperback/book covers by Paul Rader. ♥

—by Lynn Abner, 2013

Special thanks to Elaine Rader, Edith Rader, and their authors and artists, at the Latin Movie Books website, when most of Rader's artworks are shown: www.latin-movie-books.com

Books for help to buy (used, hard copy): Ben Jacobs at *Vintage Books* in Los Angeles, Ben Crim, Greg Colton, Robert Day, www.manofmagazines.com, Rich Oberg, Bruce Beck, Ed Balcourt, Edward Carroll-Rudis, Ron & Sara at *Age Books* in San Francisco, Grant Bissner, Rachel Pinter-Daghen, Pamela Bell, Jane Wallace, William Mitchell, *King the Books*, and *The Friends of Paul's Books*.

This checklist would have been possible without the patience, persistence, assistance and inspiration from Elaine Rader.



Barley

Portrait of Edith Head. Concepts and artwork on layout image courtesy of Brian Smith



Midwest 31



Midwest 1025

NOTE: This example of 1950s Midwestern publishing is for illustrative



Midwest 90



Midwest 1021



Booky 12.01



Booky 01



Booky 5.01



Booky 1.01



Original illustration for Key Club Girl, Double 0078, 1951. Gouache and watercolor on board. Image courtesy of Bob Mery, 1987. Double 0079



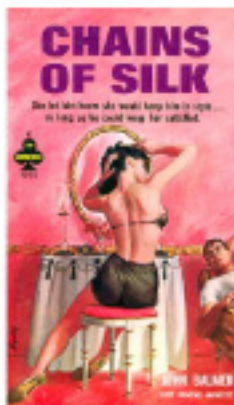
Original illustration for *This is Elaine*, 1941. Reprinted and materialized as book image courtesy of Bob Long, W&L Wilkman LLC



Simon & Schuster



Simon & Schuster



Simon & Schuster



Simon & Schuster



Midwest 527



Midwest 5222



Midwest 52 124



Midwest 52522

- 34-004** *Particular Parts/Off Days*
33-002 *27 Day Show!*
33-003 *One Show!*
34-001 *100 Super Shows*
34-002 *No New Shows!*
34-003 *October*
33-001 *Don't Ask! Ask! L.A. & L.A. (No Show)*
33-007 *Don't Ask! Ask! L.A. & L.A. (No Show)*
34-000 *Love Live! (No Show)*
34-006 *September 30th*
34-008 *The American Game*
34-009 *10 Shows! (No Show)*
34-008 *100 Shows! (No Show)*
34-009 *100 Shows! (No Show)*
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Illustration by Ganesh Khanna, 2016 (detail), *Man rowing on boat*



Lewin in his studio. ©2010 Photo by Illustration

Ted Lewin

My Life as an Illustrator

by Ted Lewin

I grew up in Buffalo, New York, with a mother, father, seven, two brothers, a chimpanzee, an African lion, several kinds of monkeys, a fox, a contractor, and an iguana named Iggy who used to crawl up into the Christmas tree, ferns, grass, and stay until New Year's.

People would ask our neighbors where the Lewins live. They would answer, "Oh, yes, mean the circus people."

My earliest memory is of the pain of a spinal tap that was done on me on top of our dining room table when I was four years old. My parents were told that I had enough pain tolerance to put me in an iron lung. Against all odds I recovered, and after two weeks of light therapy I came home to a room full of toys. I especially remember a toy mechanical foot, and a drawing board with a mechanical arm for copying an image. One end of the arm held a stylus for tracing the image, the other end held a pencil to transfer it onto the blank paper.

He wasn't great warden in my family, but my parents used to lie in bed at night reading detective magazines. The covers were my first introduction to the pulp.

We used to tell my father that he liked to read about the cops. "It's the detective work I like," he'd say.

My father was a great story teller. He would tell my dad brother and me stories about a character he made up called "Jaggy the Snapper" whose nose got huge from sticking it

into other people's business, and "Sad Eyed Sadee"—when she cried it was enough to cause a flood.

Our favorite was the story about a whale attacking a ship. The sailors threw tubs, chairs, and finally, boxes of oranges at the whale. He swallowed them all, including a little boy. When they caught the whale and looked inside, there was the little boy sitting oranges, those for a quarter.

We called my father by his first name, but because he wanted it that way, he loved being the life of the party. His favorite trick was to sneak into the bathroom, tear long strips of toilet paper, wet them, and stick them in his eyelids then return the party blinking his eyes like crazy.

I drew constantly. My mother used to say to me, "Go outside and play." I'd say, "No, I have to finish my drawing." No one else in the family could draw—just me. My family thought my ability to draw was a miracle, and encouraged it by buying me pads, pencils, pens, and oil paints. My younger brother Mike used to watch me draw. I tried to teach him, but to no avail. He would hold up his hands and say, "See these hands? I can't do neither with them."

I copied magazines, newspapers, and book illustrations. Besides drawing I loved movie music, which I guess my parents interpreted as my wanting to learn to play it. So I found myself taking lessons, tormenting the family when practicing



The Girl on the High-Diving Horse, 1928



Western Union telegram concerning World War I, December 18, 1914

at home. I played for two years in the high school orchestra until one day the music director stopped a rehearsal. "Yes," he said, pointing at me, "play the last two bars." I squeaked and squeaked my way through it. "You can't read music!" he screamed. It was the worst moment of my life. I got after that, rehearsed not to be ridiculed by my peers, matriculated at the high school football team, for showing up at practice with a violin case.

When I was ten I painted a portrait of President Truman that I copied from a photograph in the Sunday supplement of a newspaper. My parents sent it to him. We got a letter of thanks from the White House.

My whole family used to go to Atlantic City for two weeks every summer. We lived in a room on the boardwalk. One of my favorite things was watching Louis the artist. He did portraits of presidents and movie stars. He could do your portrait in three minutes. He used zircon crayon on gray paper with white highlights. He always started in the middle of the page with the nose. He worked with cream in his ears. My father said it was so he couldn't hear the comments of the crowd. Another of my favorite things on the boardwalk was to watch the diving horse act at the end of the Steel Pier. Little did I know that years later I would illustrate a book called *The Girl on the High-Diving Horse*.

My 9th grade art teacher told my parents not to give me formal lessons. He said they should let me develop on my own. I copied Thomas convex, Charles E. Knight paintings of dinosaurs, and photos from *Life* magazine.

In high school I was the star of the art class. I made only one in the art class more of the time. My art teacher made me art director and chair of the club at our year book. I did black



I, Ed Lewis, Dean, and Mark Lewis

and white drawings in cello pencil. My first printed samples. My art teacher told my parents that her alma mater, Pratt Institute, was the best art school, and that I should go there. She was almost 90 then so she must have been one of Pratt's first graduates. I was supposed to make a speech in front of the whole school at her retirement ceremony but I got stage fright and couldn't utter a word. She came to my rescue saying, "He draws better than he talks."

I grew up during WWII. I remember hid wrapping care packages to send to my older brother Dean, who had enlisted in the Marines when he was 11 and was fighting in the Pacific. I remember the biograms that said he had been wounded. There were three of them, and my parents died a little with each one. When Dean returned from the war, we went to see him score his three purple hearts at the Philadelphia Navy Yard. He stood on the stage with other vets, some terribly wounded, and watched the troops passing in parades to the music of the Marine's Hymn. My brother saluted as the flag passed. I cried like a baby. I still have the same reaction when I hear the Marine's Hymn.

When I was about 12, I read a book by Osa Johnson titled *I Married Adventure* about her and her husband's travels to exotic places all over the world. It had photos of gorillas and rhinos, and lots of horses, pygmy, and Fu Manchu with bones in their noses. I was enthralled. At about the same time, 100 miles away in the little town of Charlefield, PA, a ten year old girl named Rivley was reading the same book, and was just as enthralled. We would meet years later at Pratt, and end up living one lives at a madhouse day Marine, and Osa. We had married adventure as well. But... I'm getting ahead of my story.



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THE GATES OF THE CITY

Rudolf Lubana (1912-1987) Watercolor, 28 x 18 2/3", The Designer magazine, May 1928

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When I was 17, I became a professional wrestler. My brother Dean, now home from the war, had been trained as a pro wrestler and was on the road as Ohio. I needed a summer job to help pay my tuition at Fran and was about to take a job stacking boxes at a surplus store when Dean called from Ohio trying to get me to be his tag partner. Well, that was a no-brainer. All summer Dean talked me about going to school. "Go College," he called me. I was the only one in our family to go to college. He was ruthless, and I hate my feelings. That Christmas he handed me an envelope saying "Here, Joe College." It contained my next year's tuition.

My becoming a professional wrestler was inevitable. I guess when my little brother Mark and I were kids, Sid would take us to the matches every Friday night in Memorial Auditorium. He loved it, and used to practice every move we saw, imitating every grunt and groan. My little cousin asked me to join him. Mark and I had had hundreds of matches with each other. It seemed perfectly natural to join Dean. Mark, two years younger, sat home and ate his heart out. (A couple of years later he joined the pro ranks himself.)

There's a sketch book that summer I would sit in the dressing room sketching the likes of Haystack Calhoun, all 400 pounds of him, Red Murphy and Percy Capital, one of the biggest wrestlers. He was four feet tall with shoulder-length, curly blond hair.

In the fall of 1952, I headed for Fran, with a pocket full of money and a letter of introduction from the winning promoter in Ohio to the promoter in New York. So I started what was to become a 15-year part-time job, during school and the



Joe Lauria and Red Dora in a workout, 1954

Ted Lewis • I WAS A TEENAGE PROFESSIONAL WRESTLER



©Joe Sargent International Media, 2011



Sam Mitchell



Mike Mitchell



Gene Eagle



Jerry Elias



Alfred G. Cohen, 1980. Oil on canvas.



Ahmed Barakat, *Boxer in Blue*, 2010. Oil on canvas



Alto by Matisse, 1903. Oil on canvas.



Leslie Koonin with a Cheesecake, 1903. Oil on canvas.

man following, which I built my portfolio unclocked in my work as a freelance illustrator.

Like Superman charging in a phone booth, I would leave school, grab my vesting gear, and take a subway to places like Ridgewood Grove, Jamaica Arms, St. Nick's Arms, and even the old Madison Square Garden. In both school and in the ring I learned the art of sleeping—with a paint brush by day and a sleep lock by night.

At school in New York, I couldn't believe of There was Pratt, plunked in the middle of Brooklyn. Its imposing main building, built in 1887, looked like a factory, which it was to become if the art school failed. Charles Pratt was no fool. The freshmen were housed in an old army barracks on the campus. There was one hot vet as well. The "dorm" as we laughingly called it was like being in the army—small rooms with desks, chairs and cots. We shared a common shower and bathroom at the end of the hall. This was our foundation year where we learned where we belonged in the art world. Some chose advertising or fashion design. I chose illustration. I was in the dorm with people like Jesse DePaola, Harold Lloyd, and John Schooner, all of whom would become famous cartoonists/book illustrators. We took two-dimensional design, three-dimensional design, figure drawing, and academic courses required for a degree. I learned to love reading in a class called "Great Books" where we were introduced to the

classics. As a kid I'd hated to read because it took time away from my drawing.

Pratt was a no nonsense school. You were expected to produce and read. Pratt's motto was, and still is, "The more you work, and more work will be made for you." In the summer after my freshman year I scrawled all over New York State, in every place from ball parks to cow pastures.

In my sophomore year I had great instructors. John Good had been a war correspondent, and he looked the part. He drew quick, scribbly pen sketches on the spot. He worked the Empire magazine at the time, and I wanted to be just like him. Roger Croswater taught us the old masters' technique of oil painting, loading up an underpainting then waiting over it with thin glazes. What a revelation—a long way from my portrait of President Truman. Cabrio Albert taught a figure drawing class. He used to have an imagination being in art as the ground or a bird in the sky, then draw the model from that point of view. That proved to be a valuable tool for the storyteller. Irm Eisenberg taught an illustration class. Mitchell Green did an oil class working from a model. He always wore a shirt and tie and an impeccably tailored suit. He would put a telephone book into gobs of oil paint and, with sweeping gestures, pull a face out of the canvas. I had never seen her do face painting like that. We had an hour of figure painting on Fridays, and made aquatint and intaglio etchings in



The Extra Strong Man by 1984. Oil on canvas



Boxing Illustrated/Wrestling News, August 1954



Portrait of Betty Smith, 1968

print shop. I found over the work of Norman Rockwell, Jeanne Briggs, and Blanton Fisher.

I became familiar with painters like Matisque, Hopper, Sargent, and Adonis. I was also greatly influenced by the art-crit school, especially George Bellows. I started a series of portraits of "the boys" as pro-wrestlers called themselves. I painted them in the ring and in the dressing room. I wanted to record the time in my life because I knew it would be fleeting. They were all to appear later in my autobiography *I Was a Teenage Professional Wrestler*.

In my sophomore year at Penn, *Boys Life* magazine held a contest. They gave you an assignment and, if you won, your illustration would be published in their magazine. I won. Andy Laska, the art director, told me to look him up after graduation.

Graduation was coming up quick, and I couldn't wait to get out in the field. I wanted to be Norman Rockwell or Harold Von Schmidt or Tom Lovell. I wanted to be a freelance magazine illustrator. The only problem was, a few years after I graduated the *Boys Life* magazine was beginning to fold. *American Evening Post*, *Collier's*, *Ladies Home Journal*. TV is what did it, they said. Andy Laska was true to his word and gave me my first assignment for *Boys Life*. It was the beginning of a long and fruitful relationship.



Debbie and me at the time, 1962

I did black and white and color samples working in cafes and restaurants etc. One of the first jobs I managed to land was with *Boxing Illustrated/Wrestling News* magazine. It was a cover illustration of legend Johnsen knocking out Hoyt Patmanon. Then I was given another assignment. I was to show two lefties having a fight in the dressing room before his big match. I was wrestling in Allentown, Pennsylvania, that night, and I took my camera along. I realized some of the wrinkles to pose for me. The dressing room

was a perfect one location set. It was cold and sluggy. The single light bulb was just the right light source. "Golden Boy" Arnold Mustafa posed as jettison, and some of the other boys pretended to hold him back. Their acting was perfect. Wonders know how to tell a story.

Finally, I met the little girl from Pennsylvania named Betty. She was now a sophomore at Penn.

I had loved her from afar for a while now, but was too shy to call to her. My roommate introduced us. I showed her pictures of my pet chimp and lion-ess, and that did it. We became inseparable. We went everywhere together. I even took her with me to the wrestling matches.

The first time she won, she looked around at the dingy hall and screaming crowd and thought, "This mother knew whom I was right now shall kill me."



Man's Adventure, September 1948



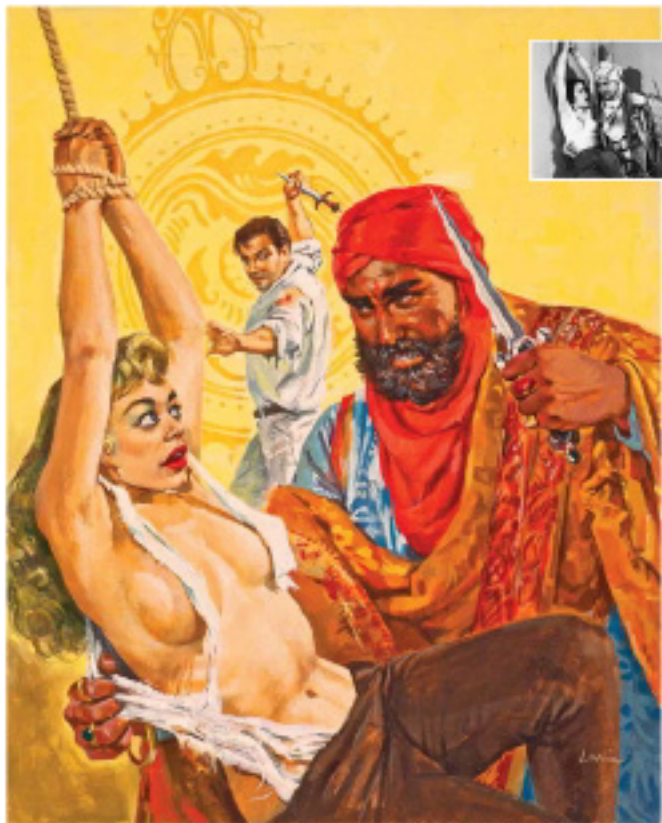
Real Men, April 1948



Battle Cry, September 1944

Then there were the men's magazines like *Sage*, *Jackie*, *Cry*, *Rear View*. A schoolmate of mine who had gotten a job as an art director at one of the men's magazines gave me an assignment for *Real Men*. Suddenly, there was so much work available that I was working day and night. I did paintings of WWII battles, all the uniforms carefully researched. Using friends, my brothers (who were then working in New York) and Betty as models, I photographed them in black and white. Developed the film myself, and made 35-cent prints to work from. I painted Barry being attacked by everything from a single meggow to a plane of the *Red Sea*. My brother Mark made a great Nam, being shot in the stomach, landing off alligators with a bowie knife, and taking off gatorpunch totes. They took pictures of me as a Comanche warrior, in rvt duds, and a sailor going down with a sinking ship. I didn't make a bad *Jesus* head hunter either. We all had so much fun doing this it should have been illegal. I was grateful to have my brothers around (he were new losses on television as "The fabulous Erwin brothers"), but they could also drive me crazy. I lived in a one room apartment that was also my studio. With nothing to do all day until the movies, they would hang around my place talking with each other and sleeping on while I was working on a job. Brother Don kept saying, "I taught you everything you know, just give me the trash, and I'll show you how to punt." God, he could be irritating.

Barry and I were married in 1946. It happened like this: he was visiting my parents, who had moved to Houston, Texas.



Great illustration for a men's adventure magazine, late 1950s to early 1960s. Sanders an artist. (MIL) Got and Betty pose for a reference photograph



Sketch illustration for *Prisoners of War*, 1944. Located at www.fox.com



Set piece for a reference photograph



Steve Skoloff for a men's adventure magazine: late 1950s to early 1960s. Smut-on-board



AP/Wide World photo



Steve Skoloff for a men's adventure magazine: late 1950s to early 1960s. Smut-on-board



Movie illustration for a movie about magpies, late 1920s to early 1930s. Source on hand



Merle illustration for a men's adventure magazine, late 1920s to early 1930s. Source on hand



Merle illustration for a men's adventure magazine, late 1920s to early 1930s. Source on hand



Illustration for a men's fashion magazine, late 1910s to early 1920s. Source on hand

Reby and I had been going steady for six years, and my parents were very fond of her, but neither one of us had thought about marriage. We were both just embarking on our careers. My mother followed post-Reby around saying, "What's wrong with that boy? Why hasn't he asked you to marry him?" Reby came outside where I was sunbathing. "Your mother is driving me crazy," she said. "What do you think? He's obviously not going to go our separate ways," my romantic reply was "Whatever you say."

We managed to be married the next day in a local church. I was booked in a few matches in the area to help pay for our trip, and was working in Lake Charles, Louisiana, that night, in the gritty, smoke-filled bars where the matches were held. I was thrown out of the ring and hit my eye on a railing.

The next day we arrived at the church to talk to the minister before the ceremony. My brother Mark was there at the time, as was my sister and her seventh husband Dougrena Danny McStain. The minister looked at Mark, who was as big as a refrigerator. Danny, who had two cauliflower ears and as much scar tissue over his eyes that he had to wear his hand like an owl to look at you, and me, with a barely smug on my completely closed and swollen lips. Then he said to Mark, "I hear you have an elder brother. What does he do?" "He's with Kinging Brothers," answered Mark, with a straight face.



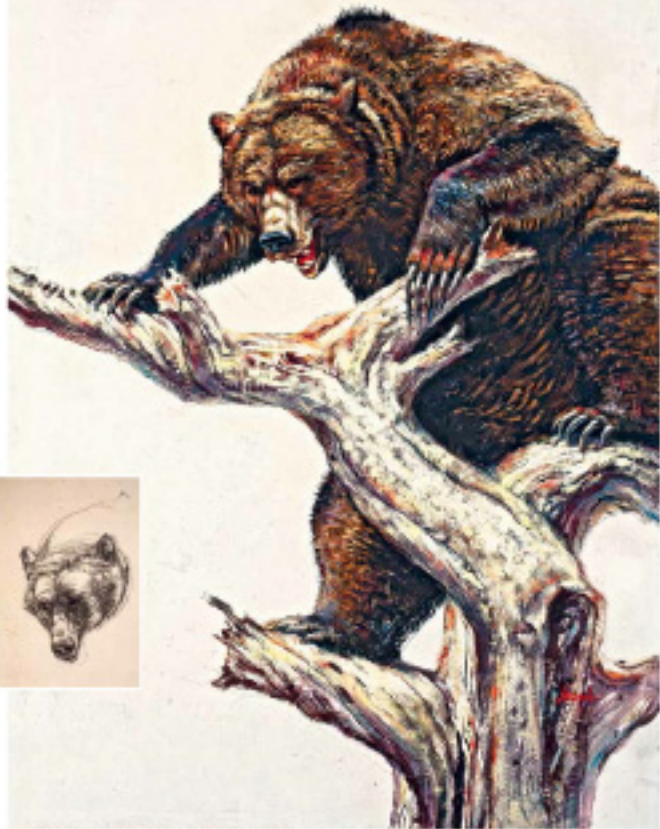
Let, Mark, and Dougrena come to the ring.

The minister sat down Reby to follow him into his office where he asked her if she was even she knew what she was doing. She nodded him she did, and the ceremony took place with Mark and Treacy as best men. Mark was barely able to contain his giggling. Dougrena Danny was taking notes on his face, and my parents and sister were beaming in the front row of the otherwise-empty church.

We moved into an apartment across the street from PAU. I worked in the second bathroom, and Reby worked at the dining room table. She was doing freelance work for getting card compositions and books into magazine work at a men's magazine called *HEAT*. When she showed her portfolio to the art director he said, "What am I supposed to do with your 1 pound, blond, red, and violent, and you show me woodcuts of furry animals." So he gave her the more business-minded illustrations.

I had started doing some work for children's magazines like *Scout* and *Children's Digest*. One day I met an agent who had seen my work there, and she asked if I would like her to represent me. Her name was Elizabeth Armstrong. She was a chubby little gray-haired lady who looked more like a school teacher than an artist's agent. At that time President Lyndon Johnson was pouring a lot of money into education, so she was able to get me lots of full-color text book illustration jobs. I started slowly moving away from men's magazines, and

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Green Bookstore for Gaps, February 1964. Canache at Island 1963/Prehistory sketch

5: Illustration



ABOVE: Illustration by the artist D. G. P. for *The Lincoln*, 1968. Lincoln caricatured.

doing more and more children's illustrations which I really enjoyed. In 1968 Elizabeth got me a plan of an assignment with Random House, a book called *The Last 400 Miles of Freedom* which featured portraits of all the presidents up to and including Lyndon Johnson plus significant events in each of their administrations. It was my first book for children.

After the book was published I got a call from a little boy in Chicago. "I read the book," he said. "Does your mother know you're making a long distance call?" I asked.

"Yes," he told me, "and I have a question for you. You know the painting you did of John Wilkes Booth jumping off the balcony? Will it be out of context?"

"What do you mean?" I said. "I really researched that thoroughly."

"You showed him with a knife in his hand. He didn't have a knife," said the boy.

"How do you know that?" I asked him.

He said, "I saw the movie."

My career as a professional illustrator was coming to an end. I had my last match in Sparta, New Jersey, and called it quits. I had been a great role. I had wrestled legends like Gorgeous George and Niko Kowalski along the way. It was a tremendous ending as it would never see most of "the boys" again. But my world now was the world of illustration.

Eventually Elizabeth Armstrong decided to move, and she asked Betty if she'd be interested in taking over her job. "After



MR. BIG BRITCHES, 1971

all" she said, "you know more about art than I do, and you've been doing most of the leg work with the publishers." Betty agreed to represent me along with doing her own work. She expanded my portfolio to include young adult book jackets and interiors, and illustrations for magazines like *TV*, *Family Circle*, *Field and Stream*, and *Angler* *Mag*. She also got me work with *Reader's Digest* (children's books).

Elizabeth had never solicited publishers of picture books because she thought they didn't pay well enough for her to take a commission, so now Betty decided to explore the possibility, and made an appointment with an editor at Dodd, Mead & Co. The editor loved my work, especially the animal illustrations. She

said to Betty, "I have a manuscript about a boy and a fox. Can you draw a fox?" My portfolio had illustrations of just about every animal you could think of, including dogs, wolves, and coyotes—everything but a fox. The editor had to see a fox. So I drew one for her. The book was called *Mr. Big Britches* and it was the first of many books I illustrated for Dodd Mead.

It was now 1970, and Betty and I decided it was time to fulfill our life-long desire to travel. We went on safari in East Africa, and for the first time. We followed Africa with several trips occurring in the Florida Everglades observing the wildlife. I was in the editors' office one day regarding the book series of our adventures in the Everglades. "If you write those stories down and illustrate them, I'll publish them," she told me. Through was a series called *World Reader A Howl* that I



Illustration for 'Danger in the Air' from *Illustrated Magazines*, c. 1930

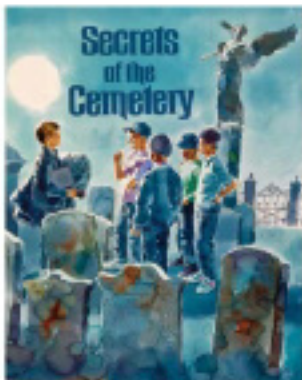


Illustration for 'Secrets of the Cemetery' from *Illustrated Magazines*, c. 1930



My Name is Not Angelica, 1938



Illustration by Geraldine Barbara Eyles

Illustration by Ted Smith

Faithful Elephants, 1948



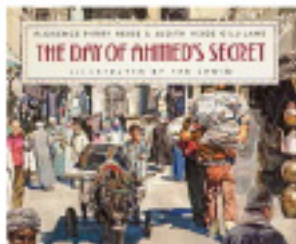
Mark Winkler • *Mark Everglades 1*, 1971



Mark Winkler • *Mark Pribilofs*, 1980



Mark Winkler • *Mark Baja*, 1981



The Day of Ahmed's Secret, 1988

wrote and illustrated from 1970 to 1980. It started with a book about the Everglades, followed by a book about Baja, then a first about the Pribilof Islands. So now I was an author as well as an illustrator. It dawned on me that we could turn all our words into adventure stories for children.

I continued to illustrate young adult books. Altogether I did almost 70. I probably did more young adult jackets than anyone. Publishers called me a "jacket artist." I continued to work for *Reader's Digest* Condensed Books for a total of 22 volumes. They told me once that I'd done more work for them over the years than any other artist.

One day in 1981, Betty came home very excited about a job she'd gotten for me at Random House. It was *The Adventures of Tom Sawyer*! Now I would be in the company of Norman Rockwell, but best of all, my name would appear on the jacket right beneath Mark Twain's. In 1970 another classic was offered to me by William Addison: *It Was a Wonderful Night*.

In 1981 Betty got a call from Elizabeth Miller in Boston asking if I would be interested in illustrating a picture book titled *Puffin's Alphabet*. It was all about art, and animals

was what I was known for. Betty handed me the manuscript with tears in her eyes. "I can't read this," she said. "It's too old." It was a very strong anti-war time, every, and I decided to accept the contract. Children's books, once a small business, was now booming, and Betty managed to get me a very good advance. When I completed *Puffin's Alphabet* I was hooked on telling stories through a sequence of pictures, and wanted to do more picture books. *Puffin's Alphabet* is still in print to this day.

By this time Betty was illustrating children's books, too. One day in 1986 she was discussing her sketches for a book with the art director at William Morrow Co. In the course of conversation the art director told her there was a wonderful picture book she thought would be perfect for Ted. Knowing our line of travel to exotic places. The only trouble was the editor knew Ted only as a jacket artist, she needed to see samples. Betty told the art director about *Puffin's Alphabet*, and I got the job. The book, *The Day of Ahmed's Secret*, was about a little boy growing up in Cairo, Egypt. After *Ahmed's Secret* I began to do more and more picture books, and had to



Interior Illustration for *My Home in Sonora, Mexico*, 1901. Malcolm LeCombe



Watercolor illustration for *Johnny Doghouse*, 1988. Watercolor on board



Watercolor illustration for *Tiger Inn*, 1996. Watercolor on board

Island of the Blue Dolphins



SCOTT O'CONNELL
ILLUSTRATED BY TED LEWIN

Award of the Blue Dolphins, 1968

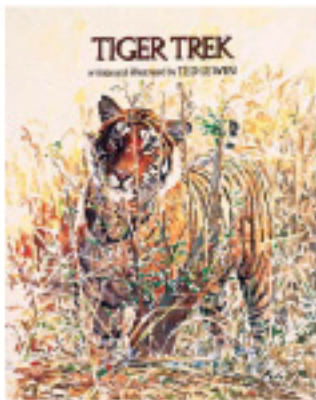
stars' dazzling work from all my other clients.

In 1979 Douglas Griffin called again. This time they offered me *most* of *The Blue Dolphins*, the classic by Scott O'Connell. I had three trays of his young adult jackets, and he specifically asked that I be the illustrator for this book. It was the 50th Anniversary edition, and the first and only time it was ever illustrated.

In 1980 we made our first trip to India. While an elephant back we had an awesome experience. We watched a tiger make a kill. In 1986 I turned that experience into my first self-illustrated, full-color picture book. It was called *Tiger Trek*. This encouraged us to do more books about our travels. Just a year later, as a result of a trip to the Galapagos Islands, Betty wrote and illustrated *Becky Hatch*, and I did *Site and the Terrace*. *Chucho Pico* was Betty's book based on her experience in Botswana, and my book *Lost City: The Discovery of Machu Picchu* was the result of our visit to that ancient site.

In 1994 I got the surprise of my life: a book I illustrated called *Peppé*. The *Compaigner* writers by Elisa Bertone, won a Caldecott Honor award given by the American Library Association. (The *Newbery-Caldecott Awards* are the children's book version of the Oscars.) As a result, I signed book contracts for the next six years. Seven years later in 2001 Betty won the same award for her illustrations for *Click, Click, Aise: Lives That Tap to Down*. *Caran* which became a *New York Times* best seller. New contracts poured in for Betty, too.

More and more I began writing my own books. I did books

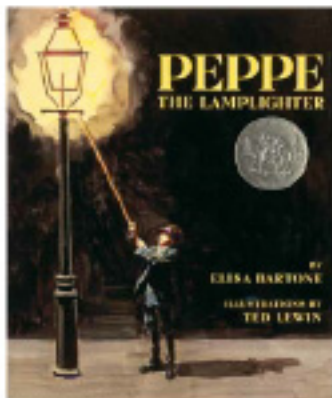


Age 104, 1998

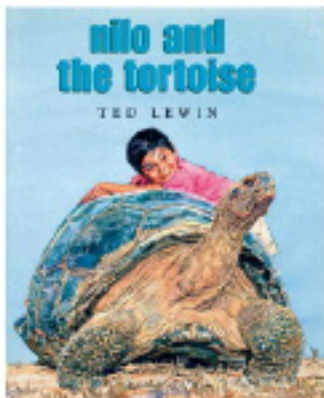
about those Brooklyn institutions I loved—Big Sister's East-Kim Chinese, *Linkov*, *Ar-Glossari* *Qion*, and *Stable*. I call it my "Brooklyn trilogy." I did another book about *Red Dogs*, about a Civil War drummer boy. I found the perfect model for the boy in a restaurant and in Brooklyn. During the Civil War they were called the red-legged devils because they wore red Zouave pants. To research it I went to several reenactments including a reenactment of the battle of Gettysburg. I photographed Pickoff's charge, and there tell everyone I had 15,000 models that day.

In 1996 Betty and I were offered the job of doing the text and art for the signage at the new Central Park Children's Zoo. Betty wrote the text, and I did the art which is displayed on posters and holding what look like open picture books. We were told it would be there as long as the zoo exists.

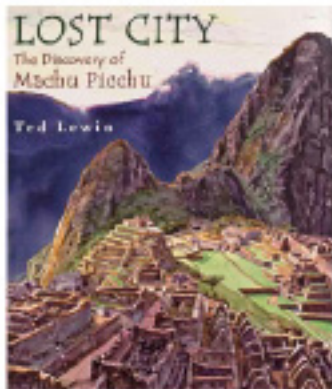
In 1997 we traveled to Uganda to *Imperial Impenetrable Forest* to fulfill our childhood dream of seeing mountain gorillas in the wild. The trip was more than we bargained for, what with the altitude, the heat, and the 60 degree volcanic slopes. Our shared experience was so intense we decided to tell the story together rather than each do a separate book. The result was *Gorilla Hill*, our first collaboration. It was so well received that we were inspired to do more. The second was *Elephant Queen* about our travels in Botswana, followed by *Tap To Down Down Under*, (set in Australia, of course), *Just Before*, *Belonging*, *A Royal Elephant*, set in South India, then *Stone Song: A story of the Mounders of Skopje*, and *Steady Puffing*



Peppe the Lamplighter, 1998



Nilo and the Tortoise, 1998



Lost City: The Discovery of Machu Picchu, 2003



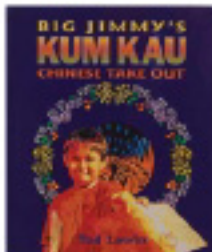
Red Legs: Drummer Boy of the Civil War, 2005



© 1984 Illustration by Bob Miller for The Order to Go, ERM, Milwaukee, WI, USA



One Order to Go, 1984



Big Jimmy's Kum Kau Chinese Take Out, 1981



At Gleason's Gym, 1987



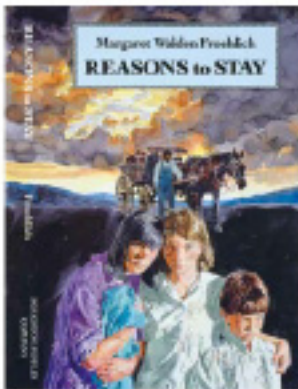
Image illustration by *My Study's Art* for *Illustration* No. 101, 2021. Illustration on board.



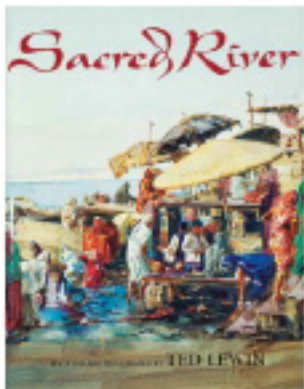
Image illustration by *A Woman's Eye*, 2021. Illustration on board.



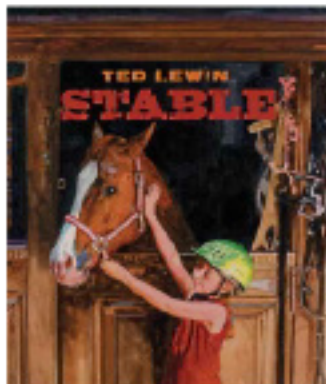
Streams to the River, River to the Sea, 1980



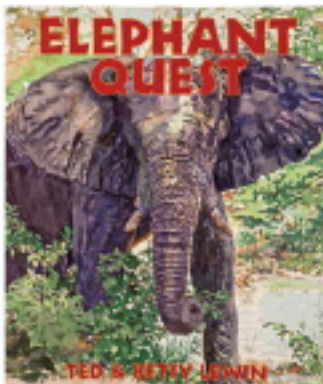
Reasons to Stay, 1985



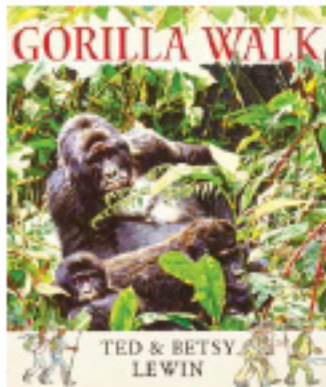
Sacred River, 1991



Stable, 2001



Elephant Quest, 2006



Gorilla Walk, 1999



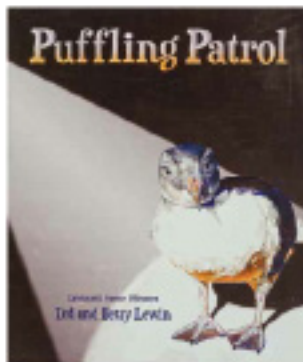
Balarama, A Royal Elephant, 2001



Movie illustration for *The World's Greatest Elephant*, 2001. Mammals on board. Winner of the Society of Illustrators' Hamilton King Award 2007



Weg around food store illustration for *Illustration*, 2008. Mammals on board



Puffling Patrol, 2012

Patrol about the rescue of baby puffins in Ireland.

In 2011 I was given the Hamilton King Award for the best illustration of the year by a member of the Society of Illustrators. It was from a book called *The Wildlife Governor's Elephant*.

I taught a Master Studies class at Pratt for five years, and I'm currently co-teaching an Illustration class with Betty in the MFA Program at Hartford Art School.

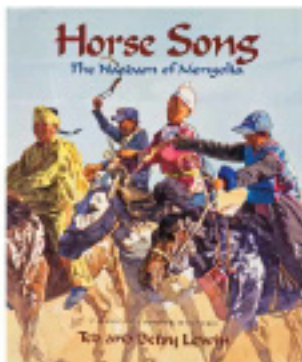
At this writing, we're still very busy with six books between us in 2012. The book we are most excited about now is the soon to be published *Adventures with Ted and Betty* about our 40 years of travel around the world.

It's been a great life, combining our travels to places all over the world with work we love. Our life and our art have become one. And, in my 50-plus years as an illustrator I've never forgotten the Pratt motto, "Be true to your work, and your work will be true to you!" 🍀

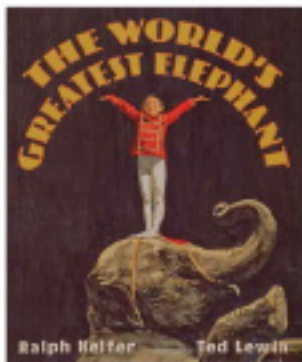
—by Ted Lewis, 2012



Ted and Betty Lewis in Ecuador, 2012



Horse Song: The Hobbies of Mongolia, 2008



The World's Greatest Elephant, 2006



Frederic Frank-Johns (1910-88) oil on canvas, 30" x 22", *The Last Meeting of Gullag-ochlath, the King*



Edwin John Prittie, circa 1870, age 21.

Edwin John Prittie: American Illustrator

by John L. Prittie

How did Edwin John Prittie, accomplished illustrator of classic novels for almost 40 years, come to end his career doing artwork for bebop jazz cats? The answer might be...controversy.

The cards in question are Gern, Inc.'s "Masters of War" series, and other related cardsets from 1939 to 1941. Prittie was above all else a "military man" as in the late '90s, with the economy still struggling and the market for mainstream illustrations rising accordingly then, Prittie found a home supporting a team of unseasoned artists on an ill-fated assembly line.

This is the story of his long career and the path that eventually brought him to the door of Gern, Incorporated, where E.J. Prittie and Gern, Inc. may have been, if hardly the last thing that could have happened to each other.



Edwin John Prittie, circa 1890, age 40.

and thereafter became an active member of the Grand Army of the Republic (GAR), a Civil War veterans group (which was, among other things, the primary institutional force behind the national observance of Memorial Day).

Edwin attended many of the GAR "exercises" with his father. Still in high school, Edwin joined the Sons of Veterans of the Republic (SVR), the GAR spin-off for its following generation. In 1902, with a taste for the military but between any wars, he traveled in the *Compagnie des Franchises*, a National Guard affiliate with long lineage roots, where by 1910 he attained the rank of colonel. All of these activities had a profound

influence on his interests and his art throughout his career.

Edwin attended the Government public school system and graduated (in a class of 11) in 1895, the year the USS *Main* was in Havana Harbor, resulting in war being declared at the end of April. In a commencement address given by the young artist, Prittie exhorted against political and financial self-interests who "have wished to make our war with Spain one of politics instead of one for humanity and honor." In his view, America's patriotic duty was to help the Cuban people against the "extraneous cruelty" of Spain.

HISTORY

Edwin John Prittie was born on July 11, 1874, in Claverham, New York, a rural northern town near the Canadian border.

Edwin's father, Thomas Prittie, was a Civil War veteran who raised young Edwin in a post-Civil War, enthusiastically military-ambivalent environment. The older Prittie served in the New York Volunteer Infantry in the later stages of the Civil War.



Frederic Remington's influence is unmistakable.



Edwin Blair's "Stomper the Rabbit" series.

Perhaps the single most important influence on Peirce's early years was the artist Frederic Remington, who was born and named in Canton, NY—obviously the “red ones over”

from Governor—in the sparsely-populated Adirondacks. Remington's war had been rising throughout Peirce's youth, and the “Tommy” was by then a good “almost served, at least in part, as inspiration for Peirce to pursue a career in art.

Peirce's father worked as a carpenter in New York's Thousand Islands region, and was reasonably prosperous during a boom in summer cottages for wealthy New Yorkers in the late 19th century. With his father's modest financial support, Edwin attended the Pennsylvania Museum School of Industrial Art in Philadelphia in 1899. He was a full-time student for two years, and continued with night school until 1903.

In September of 1906, Edwin began full-time employment as a draughtsman (architect & planning), a penmanship printing and engraving firm in Philadelphia.

In 1905, Peirce received a “Certificate of Illustration” from the Museum School, as well as the Henry Perry Leland award for Best Work in Illustration. Later that year, he left school to begin a freelance career. He shared a studio with two other artists who became lifelong friends: Robert R. Stewart and Robert F. Rapp. Rapp's advanced model separate to his own right for his magazine cover art.

Peirce immediately began doing commissions for advertising art, magazine interior illustrations for various companies, and book illustrations for the Triton Publishing Co., with whom he was to have a relationship for nearly 50 years.

JOHN C. WINTON PUBLISHING COMPANY

Peirce began his lengthy freelance relationship with Winton's Generously Built, Bombard and Winton in 1905. He did dozens of covers, jackets, and interior pages and ink or wash drawings for numerous boys' adventure series by Edward Ellis, and girl's adventure series by Margaret Vandercook. He also illustrated or contributed to most of Winton's young adult non-fiction, science, and text books.

In 1912, Edwin illustrated George White's popular “Twilight Animal” (aka “Stomper the Rabbit”) series. The original pub-

Advertisement for Satchel & Manning Engraving, circa early 1900s

After had used very primitive illustrations in the books. "We have a series of animal stories in hand... purchased from another publisher" means the Winston edition in a 1922 issue: "We propose to make four new color plates for each of the 11 titles... These books are to be sold at a very low price." Price was effected (and accepted) \$8.95 for the 40-page job.

Throughout the 1920s and '30s, Britz was the primary contributor of covers, interior plates, and ink drawings for Winston's "Classics Series." Among the other artists contributing to this series were Frank Godwin and Frederick Richardson.

Winston Classics Illustrated by Britz

- Ruby Princess Ruby Book*, 1911
- Alis in Wonderland*, 1923
- Robin Hood*, 1923
- The Hollyhock Book*, 1924
- Cremor Ruby Book*, 1924
- Story of a Bad Boy*, 1927
- Black Beauty*, 1927
- The Little Low Price Adventure of a Brownie*, 1928
- Knights of Alaska*, 1929
- The Nursery Verse*, 1929
- Joan of Arc*, 1930
- Goldfish Books*, 1930
- Ruby Book—Quaker Bells*, 1932



Illustration for *THE WINDMILL*, 1923



Men Pulling Sleds
Frank E. Schoonover

(1877-1974)
Oil, 43" x 34", 1926
"Coffin's Weekly Magazine", 12/18/1926
#422 in the Catalogue Raisonné

Schoonover's remarkable winter trip to Hudson Bay during the winter of 1903-04 is well documented in his son, Carlondt's, book, "The Edge of the Wilderness", Methuen 1974.

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Bookplate illustration for Joan of Arc, 1876



Bookplate for Joan of Arc, 1884



Bookplate illustration for Joan of Arc, 1884



MOA's illustrations for Joan of Arc, 1884 (partial)

Author Michel Treghe-Holmes expressed her thoughts in French after reviewing the newly completed illustrations for her book *Joan of Arc*, published in 1886: "While it is in the extreme and feel that my book will be very much closed up thereby... I should like it if I could be made a little less pretty with a little stronger, more of the French peasant type cut of features... her hair should be made straight, without the fall at the bottom... she ought not to be pretty." She closed with, "I particularly like the white horse... he is a rarer thing!"



Illustration for *Robin Hood, a King and an outlaw, 157 x 207*. From a series of illustrations, www



Illustration for the story of a holiday, 1861. Billion years, 17's 17. Photo courtesy of Heritage Auctions, Dallas



Illustration for *Robin Hood*, 1882



Illustrated himself as the model for the famous World War I recruitment illustration. 1918



Book cover illustration for *Engineer's Job: The Last of the Long Haulers*, 1918



Wife 'Ella' (Frank) Pettie was the model for his unknown engineer illustration

FAMILY AND INFLUENCES

In 1911 he married Ella French, a fellow artist with "Gibson Girl" looks and a successful actor doing lecture ads and news illustrations for the Philadelphia *Register* newspaper. Ella died tragically of illness in 1913, but her face is often seen in Pettie's early illustrations.

Due to his age, the recently widowed Pettie was unable to join the active armed forces during 1916. A letter writing campaign by Pettie and numerous fellow State Penitentiary officers failed, much to his dismay to equip the Army with more horses. He remained active in both the SVR and the State Penitentiary his entire life, and his military experience was a pervasive influence in his art.

In a speech to the Philadelphia Society of Allied Arts in the 1920s, Pettie stated, "There is one phase of illustrating very dear to me personally, and... that is the illustration of the military and naval life of this country. ... [noting] argue that there are so few people who care for the army or know what is right as to detail of uniforms as to make any effort for accuracy on the part of the artist unnecessary." He went on to discuss the importance of an authentic depiction of the details when illustrating military subjects, as a measure of respect to the men involved.

When Pettie was illustrating *Wilson's Sergeant Cook—The Last of the Long Haulers*, he asked his publisher to send some details from Sgt. Edwin York regarding the critical moments of the battle. York's response, as forwarded by the editor, is on the next page; the resulting illustration is shown above.



Charles Keck Illustration for Ship of These, 1929



Charles Keck Illustration for Ship of These, 1929

Dear Mr. Pyle:

As I write you on the 15th, I look up the several matters with Juggan's list as referred to in my letter to you. I am enclosing copy of the letter I sent to him. This morning I received a telegram from him reading as follows: ANSWERING LETTER MY PICTURE WAS EXACT HAD REVOLVER AND BIBLE DID NOT WEAR OVERCOAT SINCERELY MY ADV'NC. CORE

This definitely defines the several details you were in doubt about and should therefore enable you to proceed with the drawing of the jacket at once. It may also help you in the proposition of some of the other drawings you have to make.

In 1921, Edwin known by friends as "Bobby" remarried to Mrs. Sherry, and in 1922 they had their only child, son Thomas. Recurring lies in many of Pyle's works bear strong resemblance to his grip-board of father, Thomas, his young son "Tommy", and to the street himself.

THE BOOK OF LIFE

Pyle's second largest commission was actually outside of his Miltones portfolio. This was a contract to illustrate an eight volume set of high quality, closely illustrated Christian books entitled "The Book of Life." Pyle was a Methodist, with moderate religious convictions. Two of the Miltones books and numerous cover and interior illustrations for magazines were religiously and/or biblically themed, so he was well-acquainted with the subject matter.



Charles Keck Illustration for The Book of Life, 1923

Pratt was commissioned to produce approximately a dozen dramatic color plates and an equal number of black and white drawings of biblical scenes. These supplemented hundreds of photographic and artist renderings, mostly from urban sources.

The illustration shown was originally captioned by the book's editor, and described in a letter to the artist:

"How would a picture of Paul going down by night from Jerusalem to Caesarea under cruddy moon? You draw horses well, I know—a deep blue sky—moonlight—Paul on horseback—fountain cruddy—sparses in the background...I should think it might appeal to you."

The punning was an afterthought by the publisher, who felt he needed it to connect the art. It was painted, grainy, and under numerous pressures to get the work submitted so as not to delay printing. In light of this, it is amusing to contrast the upper half of the page with what seems to be a hurriedly illustrated lower half.

COMFORT MAGAZINE

Beginning in 1916, Edwin illustrated covers for the monthly magazine *Comfort*, published out of Joseph, Maine, by the John Garret Co. *Comfort* was popular with rural women, who were its target market. Its cover themes tended toward idyllic light-hearted slices of American farm life. Pratt was born and raised on a farm, and returned to the Osage, N.Y. farmhouse to which his father had retired. He knew personally the simple, depression-era rural life that he expressed on his

Comfort magazine covers, and he soon became their exclusive cover artist, eventually going on to illustrate roughly 100 covers over a 15-year span, from 1926 to 1941.

At its peak around the turn of the century, *Comfort* boasted the largest circulation of any subscription magazine in the country—at over one and a quarter million subscribers. *Comfort*'s popularity was due in large measure to a very low subscription cost, owing to the magazine being primarily an advertising vehicle. As such, it relied on advertising revenue—and that, in turn, depended on its large readership. It also relied on low production costs. It was printed in black and red on a two-color press, using newspaper paper. As the artist's profits in this article show, the two-color process actually required less ink and less drawing, not less painting or work. Pratt was clever in his use of subjects to which pseudo-brown, pseudo-thriller tones, and stars, could bring an almost full-color feel to the black and red print.

Pratt began doing the *Comfort* magazine covers in 1926, and with only a few exceptions produced all of the covers from 1929 to 1941. The magazine continued briefly without cover art. They ceased publication in 1942.

Demand for illustrations waned throughout the 1930s, due in part to the Great Depression, and was exacerbated by the growing use of photographic illustration. Pratt's last work for *Comfort* was in 1932, and monthly *Comfort* magazine covers alone did not provide a meaningful income.

In 1936, Disney was recruiting artists in the Philadelphia area, and Pratt submitted slices of his production. In response,



Comfort, January 1928



Comfort, February 1928



Comfort, November 1916. Editor-in-Chief (Dr. E. B. Goodenough) stands behind the gentleman. Thanks, created and shared using the GAN system



Comfort, January 1920



Comfort, November 1916. This covers a self-portrait of the artist at 17



Comfort, December 1920



Howard Chaykin, *Illustration*, Page 10, vol. 102 of *The Works of H.C.*, 1938



Howard Chaykin, *Illustration*, vol. 102, *The Works of H.C.*, 1940



Carl Gustav Carlsson, *The Sea*, 1933



Carl Gustav Carlsson, *The Sea*, 1933

He received a letter with a five-page questionnaire requiring numerous finished drawings addressing war scenarios, four of which involved "kicker" and all intended to establish how creative and literary a prospective artist was.

For example, "A lot more is waiting about and slipping away... Is he busy to look at... Is there life? Is it tragic?"

Peirce did not pursue the Disney option, as he was not convinced of the long-term viability of what he considered an "upstart" company. It also would have entailed moving to Burbank, California.

GUN, INC.

In 1938, Gun Inc., a Philadelphia-based drawing gun manufacturer founded in 1916 by I. Morris Rowman, put out a new series of trading cards called (and depicting) "The Heroes of War." The slogan, "To know the heroes of war is to know peace" was printed on the back of each card, along with a description of that card's particular hero.

This series, if that, departs not the time marketing plan which targeted adolescent boys with graphic depictions of warfare, death, and disembowelment from their current

international conflicts: namely the Sino-Japanese War—of "rape of Nanking" infamy—but also the Russo-Finnish War, and the Spanish Civil War. The cards were largely successful. The last 48 cards of the series included depictions of Nazi Germany. The cards were discussed in *Life* magazine for their propagandistic effect on the youth of the time, and even President Roosevelt used the cards in presentations to Congress when discussing the current events of the increasingly war-torn's world.

The George Mehl Agency, Gun Inc.'s art and advertising agency, had recently prepared the initial cards in the "Heroes of War" series using a small staff of young art students and recent graduates who worked as a team—usually five styles. The initial cards were on the primitive side, and Rowman did not find them pleasing.

Peirce, at the time seeking for work, was hired by the Mehl Agency's art director Charles Reinhardt in 1938, as primary illustrator and reviewer of the rest of the artistic staff, providing military authenticity. Initially he provided the sketches of the general scene, but soon he was doing the central figures with the backgrounds filled in by others. Eventually, Peirce

was doing rarely all of the illustration. The point in the 200 card series is which Frimé joined the team is not known, and as a team effort the cards remained artistically inconsistent throughout, but later cards did exhibit marked improvement from the earliest rank. The artwork, and to a greater extent the subject matter, have made the set "the most popular and sought-after sports cards ever produced."

The company did numerous non-related sports sets of the era. In one interesting example, from a 1959 series entitled *1500 Stars Pictures* (1959), Frimé apparently copied his own textbook illustrations of 1950 German outdoor activity from *The Growth of Our Country*, 1931.

One Gerni, Inc. series illustrated variously by Frimé deserves special mention. This is the "Lone Ranger" series, published in 1946, comprising 48 cards. This is one of the most famous chewing gum card sets ever printed, and its artwork has been highly praised by collectors. The images look more like quality book illustrations than trading card art, and bear obvious stylistic markers to Frimé's work in *Illustration* magazine.

The *Warrior* of this series was complete by the end of 1950,



Illustration Frimé, circa 1930

in Orange, NY. Frimé suffered a debilitating stroke in 1960, and he died on February 26, 1963, at the age of 65. *

— by John L. Frimé, 2013

JOHN L. FRIMÉ is the grandson of JOHN JAMES FRIMÉ, who compiled this biography from personal family documents and oral history.

but the sports sets and associated series kept Frimé employed by Gerni, Inc. until 1942. Eventually, American entrance into WWII, which some have argued may have been expedited by such war card sets, created shortages of sugar and latex. The company halted trading card production as it was no longer able to manufacture gum. That same year, *Compton magazine* ceased publication.

LAST DAYS

At this point in 63 year old Frimé retired from full-time illustration. But to do his bit for the war, he took a job as draftsman with the U.S. Navy Yard in Philadelphia. With the close of the war, he took a similar position with the Pennsylvania Department of Agriculture.

In 1936, suffering from glaucoma and a detached retina, Edith and her wife Meta retired permanently to their second home

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This beautiful new art book, *Pennsylvania Railroad Advertising Art* by David Barbores, is now available, and it's a stunning volume. The book features the incredible collection of railroad art that was the source of many years' research and slogging application of ephemera—hundreds of examples of brochures, posters, booklets, flyers, memorabilia, newspaper ads, menus, original artwork, and much more. The work of many notable illustrators is showcased, including such artists H.C. Wynn, Giff Teller, John Clymer, Suseta A. Miller, Howard Scott, Leslie Donald Rogan, Edward Eggleston, James B. Dingham, Steven Debarau, Frank I. Soffle, Geoffrey Stagg, Jerome Rosen, Hy Hirshman, and more. All of the images in the book have been digitally photographed and meticulously retouched to reveal like-new condition, and the overall effect is spectacular. Historian Chris Rose of the Hagley Museum & Archives provides an introduction. You won't find this on Amazon, so please visit the website at www.PRRRT.com. You may also send a check or money order to: Newtown Publishing Co., LLC, Box 526, 86221960, PA 17050-0526.



FELDSTEIN: THE MAD LIFE AND FANTASTIC ART OF AL FELDSTEIN!

BY DAVID BARBORE
200 PAGES, FULL COLOR
\$40.00 HARDCOVER
OCT. 2012

Feldstein: The Mad Life and Fantastic Art of Al Feldstein! takes along readers back to the artist's remarkable career of this legendary artist, writer and editor. Both a full biography and a coffee table art book, the story begins with the artist surviving Feldstein artwork from the High School of Music and Art, proceeds to his very earliest comic book work, and follows his development from the 1946 Victor Fox shop (including the so-called "headlight" comics) to his highly visual work for the classic EC Comic book line. Along with new and previously unpublished photographs, the book pictures every EC Feldstein comic book cover, many placed alongside the original artwork, presents several complete EC stories, plus nearly every splash page and bonus of Feldstein did for EC. The book traces his 30-year career as the editor of MAD, and presents his post-retirement work as a "free" artist, including his prize-winning Western canvases and his more commissioned paintings ("venezian") his classic cover images from the 1950s. Every aspect of Feldstein's long career and fascinating personal life is examined, seen, and all.



AL CAPP: A LIFE TO THE CONTRARY

BY MICHAEL GOODMAN WITH A FOREWORD BY
AL CAPP, JR. AND ANA WARD
320 PAGES HARDCOVER
NOVEMBER 13, 2012

More than 30 years have passed since *Al Capp's* death, and while he may no longer be a household name, at the height of his career his ground-breaking comic strip *LIT. Abner* reached over 90 million readers. The strip ran for 43 years, spawned two movies and a Broadway musical, and originated such expressions as "happend" and "double whammy." Capp himself was a familiar personality on TV and radio; in addition, he was frequently compared to Mark Twain.

Though *LIT. Abner* brought millions of people joy, the man behind the strip was a complicated and often unpleasant person. A childhood accident cut him a leg—leading him to art as a means of de-stigmatizing himself. His apprenticeship with Hans Fisher, creator of the *Palumbo*, started a 20-year feud that ended in Fisher's suicide. Capp enjoyed notoriety publicly for a moment, but his status slipped toward obscurity and protection from him from the several approximations *LIT. Abner* has. His politics became intensely conservative, he courted Richard Nixon as a friend, and his gift for satire was reflected in targets like John Lennon, Joan Baez, and anti-war protesters on campuses across the country.

With unprecedented access to Capp's archives and a wealth of new material, Michael Goodman and Denis Clifton have written a probing biography. Capp's story is one of incredible success and failure—told here with authority and heart.



THE ART OF BROOM

INTRODUCTION BY ADAM BROOM
200 PAGES, FULL COLOR
\$40.00 HARDCOVER
NOV. 2012

The Art of Broom is the largest, most comprehensive retrospective ever published on the work of this extraordinary dark fantasy artist. Collecting together the very best of his art from an over 30 year career, many of these pieces have never been published before. The artist has written an insightful autobiography detailing his journey from his father's childhood drawings, his frustration with commercial art and challenges breaking into the industry, to his years working in games and film, and insights into his latest personal works. Dark and beautiful, haunting and inspiring, *The Art of Broom* is a fitting showcase of images made iconic through his illustrious travels and his work in film and games. Designed by the artist himself, the layout allows Broom the opportunity to arrange his art in a personal manner, with large full-color images and details to show his brush work. This is a beautiful masterpiece, and one of my favorite books of the year.



DIAN HANSON'S HISTORY OF PIN-UP MAGAZINES

EDITED BY DIANE HANSON
100 PAGES, FULL COLOR
\$35.00, 2 HARDSHIRT MAGAZINE
MARCH, 2012

If you already own *Dian Hanson's History of Pin-Up Magazines*, these books basically cover the same territory, though in a slightly reformatted version. Bargain priced at only \$19.98 for these books in a slipcase, this set is almost irresistible now if you own the aforementioned set already.

Over time, Hanson traces the birth and Golden Age of the pin-up magazine, from 1930 to 1960. In Volume 1 you'll learn about the first magazines that appeared around 1938 in France, Germany, and the U.S., and follow them through the First and Second World Wars. Covered are men's magazine masquerading as movie magazines, humor magazines, art magazines, nudist magazines, and "spicy" fiction.

Volume 2 discusses the proliferation of pin-up magazines following World War II, most notably *Playboy*, the debut in December 1953 and spawned dozens of imitations. Here's the resurgence of English men's magazines, French magazines (*Elles*, *Vieilles* and *Jeunesse*), and the top ten covergirls of the 1950s.

Volume 3 begins with an explosion of new American pin-up magazines following the loosening of U.S. obscenity laws, and contrasts with French girls in decline, England going potty, nudists going happy, and Germany going potty, happy, and political.

This re-edited version is less text heavy than the original but contains more images. Hundreds and hundreds of full color reproductions of rare and rarely seen images, as well as the more recent ones. Be it *Play* or *Madras*, *Mirror*.



WAGG: 1490s-1550s

EDITED BY NOEL DANIEL
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