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COVER ILLUSTRATION BY
HENRY PATRICK RALEIGH
(1880 – 1944)

Original study illustration, 1889
Hess Collection of Heritage Postcards, Inc. art

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From the Editor...

In this issue, we present a detailed look at the work of Golden Age illustrator Henry Patrick Raleigh. His remarkable draftsmanship is a revelation, and I'm excited to be able to showcase so many fine examples of his original art in these pages. I want to thank The Henry Patrick Raleigh Archives, Heritage Auctions, and the Illustration House Gallery for providing us with many exceptional photographs and scans. The artist's grandson Christopher Raldig contacted the feature, and the article is an excerpt from a book I will write in the article available through www.Muth.com.

Our second feature is on illustator Victor Kalin, courtesy of the artist's daughter Rebecca Kalin. She has been able to provide us with many wonderful examples of his original art, as well as perfect condition proof sheets of many of his paperback book covers. To see more examples of his work, visit Rebecca's website at the address: <http://vicktoralin.illustration.com>

Coming up, the magazine will be featuring extensive articles on the artists Walter Baumhofer, Muel Shaeffer, Steven Johnson, Michael Dohs, and many more. If you have original pieces or your collection and would like to see them included in the magazine, please get in touch. We're always looking for quality originals to include in our articles, and finding unique images is one of the greatest challenges we face with every issue. If you have high resolution digital photographs, 4x5 transparencies, or scans of your artwork, send them in to me and I will add them to my archive. Even if we don't get a chance to covering an artist for some time, it's always nice to have a growing inventory of imagery for future use. Thank you in advance for your help!

Doughman

David Johnson, Publisher

the
illustrated gallery

Henry Patrick Raleigh (1880-1944)



"Graph Breaks a Tree"
Nudecolor on Paper, 12" x 16"



"Elegant Couple," Pencil and Gouache on
Paper, 9" x 14"



"Warfield's Moustache," 1904. Charcoal and Whitecolor on
Board, 16.7" x 11.7"



Illustration for the Genesee Evening Star, 1911. "Excuse
me, please... will you help me?" Nudecolor and Ink on
Board, 13.5" x 20"

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the
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Covers for the *Saturday Evening Post*



Epstein Douglas-Crockerell Cover for the
Saturday Evening Post, August 18, 1963 (Black
Marble, 36" x 22")



Ellen Pyle Cover for the *Saturday Evening
Post*, March 26, 1956 (Oil on Board, 14" x 12")



George Hughes Cover for the *Saturday Evening Post*,
September 14, 1955 (Oil on Canvas, 24" x 24")

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Henry Patrick Raleigh, circa 1880s

HENRY PATRICK RALEIGH

(1880 - 1944)

By Christopher Raleigh

All images shown in this article are courtesy of
The Henry Raleigh Archive unless otherwise noted.

BOYHOOD: 1880-1895

Henry Raleigh's grandfather, Patrick Raleigh, was born in the parish of Bally, in the county of Limerick, Ireland on January 1, 1817. Patrick, who claimed to be a descendant of the Viking Raleigh, immigrated to the United States in 1838. At the age of 21, he landed in New York and got a job in the dry-goods house of Lord & Taylor. In 1844, he married the Irish beauty, Miss Mary Louise Kinn. Shortly thereafter they moved to Dubuque, Iowa and opened a dry-goods store. Business was successful, but the couple was lured to California in 1849 with promises of large fortunes to be made in the gold rush. Patrick chose not to work in the mines. Instead, he used his talents as a merchant to supply the necessary dry-goods and equipment to miners and other adventurers who were migrating to the Pacific Coast.

Patrick Raleigh's business thrived and eventually he and his wife and their only daughter moved north to Oregon and settled in Portland. He immediately bought property and built a three-story brick building on the southeast corner of 1st and Stark Street to house his general merchandise store. Then he built a grand residence on the site where the Imperial Hotel was later erected.

From the beginning, his business prospered and he invested heavily in real estate, some of his investments became the highest priced property in Portland. He purchased and "planted" what became known as Raleigh addition to the city of Portland, an area of land that quickly grew into the main retail business center of the city.

Their second child was a girl, and their third, born in 1852, was a boy they named John Raleigh. John was a bright, but withdrawn youngster who early on showed a talent for math and accounting. In 1871, when Patrick Raleigh died of consumption at the age of 54, the family business fell on the shoulders of 19-year old John.

John and his siblings did what they could to take the place of their father, but they had little knowledge of business matters. Three years later their mother also died. John did what he knew best and immersed himself in the ledgers books of what was now a conglomerate of dozens of companies and corporations. He found that a safe investment because he didn't have to deal directly with the myriad of people associated with his father's businesses.

Within a couple of years, due to the lack of support from his other siblings, he was managing the operations Portland



Original illustration for an early Fakes advertisement. Used here at least. Photograph courtesy of Illustration House, Inc.



An early book illustration



An early book illustration

store and ultimately took control of all the family businesses. John was now in charge of a vast family fortune. At age 24 he married the daughter of a prominent Portland family—Margaret Kelly. Their first two children were Marie Louise and Ann Frances. In 1909 a male child, Harry Patrick Raleigh, was born.

While Patrick Raleigh, John's father, was revered as an astute and honest businessman, he was lacking his father's business acumen. Through a series of bad investments, a penchant for gambling, and questionable dealings with family members and business associates, John became less and less able to maintain the financial empire his father had created. As his businesses and relationships faltered, so did his ability to cope with reality. John's health was failing rapidly. His family could no longer provide the physical and mental help that John required. In 1917, at the age of 26, he was admitted to an asylum and passed away a couple of years later.

In 1908, John's wife Margaret and the three children moved to San Francisco. The income streaming from the family estate was conservatively invested, but it did not provide for the lifestyle they had known in Portland. With the family's savings dwindling, Raleigh had to help support his family. For awhile he sold newspapers, but the income was not sufficient. So in 1911, at the age of 11, he felt obliged to abandon the financial responsibilities of the family.

His first job was in a San Francisco office importing books. Though this did not appear to be an atmosphere that would encourage artistic growth, certain aspects of the work



Harry Raleigh in his art.

helped to develop Harry's imagination and his desire to travel.

Part of his duties involved going to the docks to check bags of coffee as they were unloaded from ships that sailed up the coast from Brazil. Raleigh's youthful imagination conjured up visions of distant ports while sailors filled his ears with tales of action and adventure. He felt a need to record these images so he began making pencil sketches on paper.

Raleigh was a responsible and dedicated worker, and after three years he was promoted to shipping clerk with a nice increase in salary. The extra pay was a benefit to his family, but the advancement provided little stimulation as he longed to become an artist.

ART SCHOOL DAYS: 1919-1927

Fortunately for Raleigh, the head of the importing firm, Colonel Clarence Siskford, was quite fond of him. Recognizing that Raleigh's heart was not in his work as a shipping clerk, Colonel Siskford offered to pay his tuition to attend the renowned San Francisco art school, the Hopkins Academy. Knowing that this young boy was supporting his family, he also continued to pay him his clerk's salary.

The Hopkins Academy was one of the most respected art schools in America. The instructors were both American and French, but they all followed the dictates of the Parisian Academy. The classical art program was based on the teaching methods of a 19th century European academic tradition.

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Hubert Anson's sketch, Feb. 1830



Original day illustration. Shaver and subscribers at least

intended for long term students, the curriculum was designed to provide fundamental drawing and painting skills with a strong emphasis placed on accurate observation of proportion, shape, tone, value, and color.

Students worked through the Anlier curriculum in a step-by-step progression under the watchful eye of an accredited master painter. First, the student was taught to make exact copies of historic lithographs and engravings to learn technique and aesthetics. When found competent in copying, the student would graduate to drawing from antique plaster casts of body parts made from famous sculptures. The student could learn directly from great works of sculpture how various shapes would respond to light and shadow. Again, when this skill was deemed proficient, the student would be allowed to join the life drawing class where all the experience gained from making copies could be applied to tackling the complexity of real life.

Right from the start, Raleigh was recognized as a gifted student and he made extraordinary progress. At 17, he believed he had gained all the fundamental tools that the academy could give him. He left Hopkins with the ambition of becoming a great painter. While he was excited about his career, he had the practical sense to know that he would have to put it on hold in order to make a comfortable income to support his mother and two sisters.



Digital art illustration, 2012. Watercolor and gouache on board, 17" x 14". Reprinted courtesy of iStockphoto.com

HIS FIRST JOB AS AN ARTIST: 1887-1891

With the help of a friend he met at art school, Henry got work with the San Francisco Bulletin newspaper. His position was in the art department. Initially, his duties were simply to maintain the files of the numerous drawings created by the paper's staff artists. After a few months, he had the opportunity to show off his skills as an illustrator when he was asked to make some of the last-minute drawings for news articles. Last-minute drawings were made by the quick-plate process, because there was not enough time to transfer a finished drawing to a metal plate. His work so impressed his audience that he was immediately given the title of staff reporter and artist.

For the next two years, Raleigh gained experience which he considered the best training an illustrator could have. As an "on-the-scene" newspaper artist he saw from a unique extreme and emotionally charged aspect, Henry forced his skills as a sketch artist and became proficient with pencil and ink.

In those days, newspapers were printed on inexpensive and porous paper. Due to the methods used to rapidly print the copies, he had to rely on crisp and accurate black ink-line work to impart the desired emotional impact for his illustrations. He could not rely on shades or printed half-tones, and color was not even a consideration.

His assignments brought him in contact with the extremes of humanity. Raleigh's day often began with a tour of the morgue, where he made sketches of any interesting new corpses. Later in the day, a conference with reporters and his editor would determine whether any of the victims of a sufficiently spectacular crime was newsworthy enough to warrant a four-page story. If they were, Raleigh could be counted on to dash off an illustration of the event incorporating sketches he had already made of the recently deceased.

Not all of his assignments were of the macabre type. The Spanish-American war and the rush for gold in the Klondike furnished material that was ripe with the sort of visual imagery he so much enjoyed. The newspaper's Sunday magazine sections gave him even greater latitude for his favorite assignments. He never went anywhere without his sketch book, in his free time he traveled the race, romantic excursions of San Francisco in search of settings and unique characters to add to his sketch book.

EARLY SUCCESS AND A NEW JOB: 1888-1890

Raleigh work for the San Francisco Bulletin led to a handsome offer of employment by the San Francisco Examiner which placed him, at the age of 25, among the highest paid newspaper artists in San Francisco.

The newspaper artists covered all noteworthy events. Excursions were open to the public and were particularly good for newspaper sales. Raleigh would be present to draw a three-column picture of the monster standing on the pillars with the cannon aimed his neck, just before the trap was sprung. Three big pictures would appear in all the papers under the heading "John Smith during his last moments alive." Though he admitted that these pictures carried to a morbid public taste, they gave him valuable experience and brought him in contact with the cast he and unworked side of human existence.

This form of newspaper work gave reporters and artists access to go just about anywhere. For example, a train would stop and the families escape into streets and unsettled country. The illustration to accompany these, and close behind the train, was a struggle consisting a reporter under such arms, ready to record the possible capture. Here is another example: A ship sinks and its crew and passengers are set adrift. Boats race to the rescue, and side-by-side in yet another boat are representatives of the press.

While Raleigh believed that in time his talents as a free artist would give him the prestige and financial security he longed for, he was quite amenable for now—considering the fact that he was still a teenager.

RALEIGH MOVES TO NEW YORK CITY

With just six years of experience as a newspaper artist, the owner of the *Examiner*, William Randolph Hearst, asked Raleigh to move to New York City to make daily feature pictures for the journal. He accepted, and with the advent of this position he was at the top of his game. Raleigh's work was being viewed by a much larger news reading public.

Two years later, *The World* offered him a position with an exceptional salary increase. The focus would be on illustrating Special Features. This new position required him to work only three days a week. The assignments covered all spectrums of New York society, and it was here that Henry had his first encounter with the "rich and famous."

He visited daily mansions of New York's wealthy elite. He covered all of the society events to sketch the elegantly dressed men and women. He was welcomed by the Vanderbilts and invited to sketch the grand social events held in their ballrooms. He also traveled to Chicago to cover the political conventions, and while he was there he rubbed elbows with politicians and power brokers.

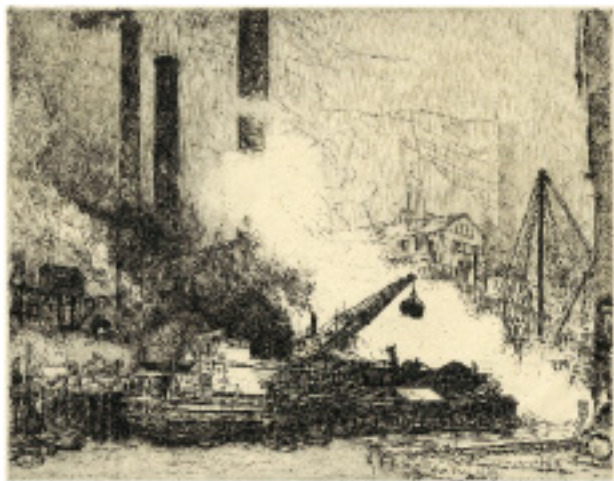
New to his 25th year, Raleigh received a certain amount of notoriety and it made him feel important. The artist made many new friends in New York's vast artistic community, and he was quite happy with his success as a commercial artist.



Henry Raleigh in his New York City studio



Original story illustration, 1862. Winslow as hero



1890, 1898

But he had not yet fulfilled his dream of becoming a painter of his art. Nor had he had the opportunity to travel and explore the world.

While living in the city he met Ernest Felt, an artist who lived in the burgeoning artist colony of Fitzport, Connecticut. Together they decided to adventure into Mexico. They planned to make a fortune painting pictures of the Mexican nobility. From New York they went by boat to Vera Cruz, and from there they traveled inland to Mexico City. The nobility were all very kind to the two young American artists, but they didn't care a great deal about having their portraits painted. Felt and Raleigh found plenty of adventure, but no fortune. For a month they lived on hot tamales and beer. Raleigh decided to put his oil paints aside for the time being and pursue his career as a commercial illustrator.

This first trip outside the U.S. had an enormous impact on his future, and he promised himself that he would eventually explore all the great capitals of the world. With the ability to generate a handsome income, he felt it was his destiny to travel and to amaze himself in the maddest moment that was growing in France. And, travel he did. His first trip to Europe would be in 1903.

FIRST MAGAZINE ILLUSTRATION WORK: 1907-1908

Working only three days a week for *The World*, Raleigh had the opportunity to take the next step in his career. He would move into magazine illustration, where he could use more of his skills as a painter. The printing process used in magazines was a bit more sophisticated than newspapers, and allowed for halftone reproduction. No longer just relying on black ink lines to create an image, he could use total shades to help him develop a style of illustration that would be more pictorial and imaginative. Early assignments came from *Clayton Farr*, *Hopper's Corner*, *Coller's*, and the *Saturday Evening Post*. Soon he was working 16 hours a day in his little apartment and studio at 625 West 148th Street.

The varied nights of New York city called to Raleigh to come out and play. His evenings, after finishing his work, he met with friends to have a late dinner and experience the city's nightlife. Raleigh was tall, handsome, and engaging in conversation. He had a deep, resonant voice and piercing, steel gray eyes. He had tossed the "Rummy Stone" and could wear a wonderful tale, not only in his artwork, but also in social situations. He was gracious, intelligent, and charming. He dressed fashionably in finely tailored shirts and suits.



By Stangor, 1919

He had taken on the airs of New York society and the people he rendered so skillfully.

BALDWIN'S FIRST TRIP TO EUROPE

Baldwin's first trip abroad was to Paris in 1908. It was a grand and earthy city, and it was the center of the emerging modern art movement. He felt alive in Paris. It was such a visually rich city and there seemed to be hours' worth of play on the artist. Everywhere he went he took his sketch pad to record images of the city and its people. This first visit to Paris was the beginning of his visualized life story.

The following was from a 1914 *Amper's* feature article by Henry Stangor titled:

WHEE ARCHIE'S LEAVE HOME

I think every American must ought to go abroad at least once each year. He ought to get away from regularity, from schedules, from the system. He ought to play. He ought to loaf, and relax, he ought to witness that fresh, childlike enthusiasm and naive spontaneity, which is absolutely necessary if his art is going to mean anything. I want to get away from routine fare. At 10:11 I attempted to

do things, just drive, I couldn't do it. Because system, duty, and an almost unconscious urging of the conscience to be producing something. They are all part and parcel of our American philosophy of materialism. We don't know how to play here. I had to leave completely everything that was familiar. I had to get away to lands where the surroundings, the people, the customs were strange, and therefore novel. So that I could be my real self. Many places in Europe can give you the change you need. But, I happened early on to my favorite, no more than usually fortunate.

I went to the Riviera, and particularly to Monte Carlo. It was all a happenstance. I started out with some loose idea of traveling from Paris to Africa. On the way, I stopped at Monte Carlo, and, there I stayed. For me, it was totally weird. What occurred changed my life forever. The scenery, everything seemed to me to be a stage setting. It was artificial—too perfect for my mind to accept as being natural. The losses were out by hand. It seemed as though every person I came across in the town was a highly talented stage actor, a character, incredibly psychopathic. Monte Carlo is where they make a dash of gambling,



The Fair Grounds, St. Louis

Where the Americans have no time to pay. Where the whole atmosphere is gay, lively, and where at first you think that everybody is terribly genuine, and ultimately you conclude that nobody cares very much about anything except having a good time.

Americans, as a general rule, haven't got it. They are too conservative. They don't know how to let themselves go. That is probably because they can't let go gracefully. They are so afraid of being lightness mistaken for flippancy. So they repress an honest emotion. And, they make bad laws to help themselves to repress. The French make bad laws, too. Possibly more than any other nation in the world. But, they also break them. If a law seems foolish to a Frenchman, he ignores it, and with a fine gesture, with a flourish they continue on with their lives. When Americans try to do the same thing they do it with wincing guilt.

The French have that beautiful bread. Yes, it is particularly France I mean, when I mentioned Europe in the article. France or some other Latin nation. The French are too serious. But the French—what addition to volume, so generous, so delightfully simple hearted! They never give up, they never learn by experience. They strut, they pose, they seem to be making a tremendous

"let's pretend" out of things. And always that essential flourish. Always that mysterious and lively quality which cannot be described, but which we Americans haven't as yet developed.

Of course, I spent a month or more also in Paris. I managed to find the genuinely French places, the little holes and corners back of boulevards, or hidden in byways into which foreigners seldom penetrate. It was play—or the spirit of playfulness. That's what I observed. And, what I call the "flourish." I'm putting the word some questions, because I want to accent it. That word means something special to me. A flourish—the grand gesture—

- the thing which might be called "volume,"
- and might be called "style,"
- or it might be called "bold."

The reason—that is, for me, the secret of greatness. One of my friends once thought he was giving me a lot of timely criticism when he said, "See, Louis, there are just a few too many flourishes about your drawings." I was delighted! I knew exactly what he meant. It is the flourish which makes the difference, which puts the so-so-ordinary into one's art.

And as time when I begin to feel myself getting stale,
 conferring to systems, sinking into a rut, I drop every-
 thing once more and set forth to some distant land. And,
 there I shall recapture the ability to play and to look at
 life with a clear, unspoiled eye. And there I shall find the
 correct note—the confidence of line, grand gesture—the
 beauty.

RALPH COURTS A LOVE INTEREST

In 1918, Raleigh met Dorothy Mason Scott at a newspaper illustration exhibit at the New York Public Library. Dorothy was admiring one of Henry's drawings when he walked up to ask her what she thought of it. She said, "It is amusing that such a small black and white sketch could evoke such emotion." She went on to explain to Henry about the technique and how there was dynamic tension between the two main characters that spoke volumes about the event taking place. She talked in a rapid manner with confidence and knowledge of the subject.

After several minutes, when Raleigh could get a word in, he introduced himself as Henry Raleigh 'the artist.' She was taken aback, not only because he was the artist, but because the man standing in front of her did not look like a Bohemian, but rather a well dressed man who looked as if he just stepped in for a moment after leaving a society function at the Plaza Hotel. Raleigh thought that Dorothy, a dark eyed beauty, was obviously well educated and well versed in artistic matters.



Raleigh's wife Dorothy, sketch

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THE NATIONAL WEEKLY

IN LATE 1914

Introducing
BEALBY
A Romance Serial
by
H.G. Wells



Collier's, June 28, 1914

They walked around the show discussing the intricate pieces of art and artists who created them. Their dinner the next evening he found out that Dorothy was 19 years old and lived with her parents. They continued to date for the next two years.

On April 8, 1914 they were married. The ceremony took place at Our Lady of Lourdes chapel on west 141st street and they honeymooned on Raleigh's new, custom built 50 foot yacht, the "Alinda." They sailed to Bermuda and then on to the Caribbean where they island hopped for the next two months. Upon their return they moved into Raleigh's apartment overlooking the Hudson River.

THE RALEIGH'S MOVE TO WESTPORT, CONNECTICUT: 1913

The New York apartment was quite small and the Raleighs decided to move to the country. Their arctic friend, Ernest Fabre, suggested they consider Westport, Connecticut. Westport was not only a place of great beauty, it had attracted a group of artists who found it a peaceful place to work and an easy commute to New York City.

On their very first visit they found a house they liked, the old Marcus Hill house on Gossip Beach Road. It was a charming house and an artistic property. They thought it would be a fine place to start a family.

A 1914 newspaper article describes the Raleighs home. "Their house was once an old barn. Now, it's a pretty gay



Bealby

Chapter I - A Riddle-Song Man

By H.G. WELLS



Collier's, June 28, 1914

house with gray green blinds, guarded in front by a tall pine tree. Within its low ceilings, soft gray walls, and dark rose hanging givre an atmosphere of cool quiet and security."

Dorothy and Henry, comfortable in their new home, did start a family. Within five years, three children were born—Shelia Ruth, John Stephen, and Vera.

AN IMPROVED ILLUSTRATION ASSIGNMENT

On June 28, 1914 Collier's magazine published the first installment of "Bealby," a five-part story by the immensely popular author H. G. Wells. This was the first time that anyone, other than the author, illustrated a Wells story. Raleigh's illustrations were rendered with Dickensian humor, and the picture of unshod Bealby and his pompous butler was featured on the magazine's cover. Raleigh stated in a *Mosley's* magazine article: "Bealby is the best story I ever illustrated." This was a perfect pairing of author and illustrator and would be a pivotal moment for Raleigh. It was the exposure he needed to capture the attention of editors and art directors of all the major monthly magazines.

In addition to illustrating magazine stories, Raleigh was now much in demand to illustrate hardcover novels. These books include *Nowhere in the Sun*, *The Leatherstocking*, *The Diamond on Mount Oh Dancer*, *Living Wallbridge*, *The Cup of Fury*, *Remembrance Day*, *A Harvest Festival*, and *Living People's Proof* by Stephen Vincent Benet.



Original illustration for *Sally's*, June 26, 1914. Charcoal and pencil on board, 11.5" x 10"



HUNGER

For three years America has fought starvation in Belgium.

Will you eat less—wheat
meat—fat and sugar
that we wear still send
food to ship lands?



Reproduced by permission of the U.S. Food Administration, 1917



Original illustration for U.S. Food Administration poster, "Hunger in Belgium"

AN ARTISTIC AWARD FROM HIS COLLEAGUES AND PEERS

December 11, 1916, Ralough won the Salmagundi Club's *Major Award* for his illustration, *The Immigrant*. The illustration is a strong picture that depicts a woman on a sailing vessel sitting for nearly four hours in the air to give her her first look at the United States.

The Salmagundi Club, founded in 1871, was one of the oldest art organizations in America. Originally the club members were artists and members of the art community. With a strong focus on all aspects of art, the members' time would be spent socializing and critiquing each other's work. By 1900, the club became an important New York City venue for art exhibitions.

POSTERS FOR THE U.S. FOOD ADMINISTRATION

World War I was in its third year and Ralough offered his assistance as an artist to help the cause. And, in a month, his *Hunger Poster* was selected by the U.S. Food Administration for printing and distribution. The illustration shows a mother and her three children. It is not a romantic image of a homely, fat person, but rather a bold, strong and expressive statement of grief and the discomfort of a starving people. The poster is a black and white graphic lithograph and ultimately was used to print five million copies.

He received a letter of gratitude from Herbert Hoover dated July 12, 1917:



Letter from Herbert Hoover, 1917

Mr. Ralough
Worcester, Conn.

My dear Mr. Ralough:

Your stirring picture showing a hungry mother and children has made a deep impression upon all who have seen it here.

It is so true that it almost takes one's breath away. It will be a long time before we can convince our American people living in the midst of plenty that there is the background to the food conservation movement.

My sympathies being so widely shared, our poster service will be established.

May I thank you heartily for your kindness in sending it to us.

Very faithfully yours,
Herbert Hoover

The following year, Ralough took six months off from magazine illustrations to work exclusively on war posters and to devote his time to fine art. Other than the overall theme for war posters requested by the government, Ralough was free to express his artistic ability. Since these posters were to be distributed in such large quantities, the predominant process used for printing them was lithography.



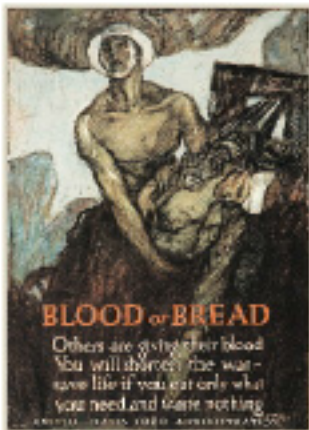
34 WEST 27 STREET, SUITE 400, NEW YORK, NEW YORK 10001



THE GATE OF THE CITY

Rafael Larroca (1912-1987) *Venezuela*, 28 x 18 25", *The Designer magazine*, May 1928

WWW.ILLUSTRATIONHOUSE.COM ☎ 212/966-9444



Blood or Bread U.S. Food Administration poster, 1917



Halt the Hun U.S. Food Administration poster, 1917



Hun or Home? U.S. Food Administration poster, 1917

back, then, engraving and lithography were considered to be a much lighter form of fine art than illustration.

By this time Raleigh had become a world traveler. He was keenly aware of the "modern art movement" and wanted to devote more time to creating fine art. These assignments, to make propaganda posters to persuade the American public and to assist in American interests abroad, were just the opportunity Raleigh was looking for to advance his career. He began devoting his efforts to lithography.

The next poster for the U.S. Food Administration was titled *Blood or Bread*. It was followed by a poster titled *Halt the Hun*. This poster was a zinccut lithograph, or multi-color lithograph print, of an American soldier protecting a woman and baby from a German soldier. Scott Habes, the curator of the Cornell Fine Art Museum at Rollins College describes the *Halt the Hun* poster that was displayed at a recent show:

"It embodies the prevailing negative and positive stereotypes to great effect. The Hun was a common general term used in America for the German enemy. The epithet associates German soldiers with the nomadic hordes of the 6th century AD and by Julia the Hun who swept across the continent committing rampant slaughter and destruction. This is a positive image of the soldier-hero saving the young mother and infant from the implied rape and death of a melodramatic background of 'huns'."

The *Hun or Home* poster was the final of his war posters. A final, his last to date, *Meet Children Day*, was the last poster created before the end of the war.

The art for these posters was a departure in style from the drawings



Buy More Liberty Bonds and Mothers Plead in Vain! U.S. Food Administration poster, 1917



Lithograph for the International China Relief Fund, 1941

that appeared in monthly publications. They are not precisely drafted portraits or characterizations. They are emotionally charged scenes that stir. When color is added, it is not as a loose wash, but rather a uniform mass intended to fill in between the lines. The work could be more readily identified with German Expressionism.

Expressionism was a modern artistic style in which the artist sought to depict not objective reality, but rather the subjective emotions and responses that events will trigger in a person. The artist accomplishes this with distortions, exaggeration, primitivism, and fantasy.

A few years later, in 1933, Kollwitz would be called upon once again to create a poster for the government. This time it was for the International China Relief Fund. The lithograph is of a Chinese woman holding up her starving child. The poster was requested by President Franklin D. Roosevelt. It is used in an international effort to feed 40 million people who were starving as a result of a severe famine in northern China.

ANART SHOW IN SAN FRANCISCO 1938

Kollwitz's wife, Dorothy, took 100 of his illustrations to San Francisco for a show at the Print Room, Inc. on Geary Street. After posing himself into the creation of further dark and emotionally charged images for the war poster, Dorothy wanted this show to represent the breadth of his illustrative style. And specifically to give exposure to his engravings and lithographs. The art focused on his work from 1910 to 1918.



Original steel illustration for the Saturday Evening Post, 1938. (Reproduced with permission)



Original drawing illustrating an act and attitude as usual

A February 22, 1905 story in the San Francisco *Call* and *Post* newspaper mentioned up-the-staircase quite well:

Beginning Monday there are to be placed on exhibition at the Hill Telferston Place Rooms more than 200 of Henry Raleigh's pictures. These are in almost every conceivable medium. There are original watercolors, wash, pencil and wash, pen and ink and color, crayon, pastel and other examples of his lithographic talent, monotypes and etchings. Mrs. Dorothy Raleigh, wife of the artist, has loaned the collection to San Francisco to the friends and admirers of his work could judge how far he has gone.

It is 14 years since Raleigh put aside his last assignment for a local newspaper and looked forward to New York, since then he has been steadily climbing into the ranks of the world's greatest illustrators. His work made for the columns of the *Evening* newspaper all that his later day drawings emphasize—his ability to observe and to record every possible subject in life. When he was a student at the Hopley Art Academy, Raleigh was without rival in the life drawing class. He knew anatomy better fifteen years ago than most artists do today. Raleigh's illustrations seem to be woven out of the fabric of American life. You know his smart-looking gals, always chic; nothing of the suggestive or vulgar;

and his successful-looking empty men.

Here too are the "foolish" illustrations. It has been widely commented upon at the time Raleigh illustrated the H.A. Wells story in *Callery* that no other present day artist so well interpreted a text in a visual expression as Raleigh has caught "foolish."

Give Raleigh a mother and child and he is at the very best. A few lines a pose, the thumbed-in shadow in a soft mother's and in some almost featureless he has set them down before you in all life, wit to every detail. This is what Raleigh longs to do.

Because he is craving for serious interpretations, Raleigh is now going to his lithography. In this he is only following in the footsteps of George Wesley Bellows and Albert Bierstet, two of the foremost exponents of this work upon stone. Raleigh's work is reminiscent of the good that is in the modern technique of the group, which includes Wilhelms Meergan, Frederick Gruger, and John Sloan. In connection with William Meergan, he does not work from live models. All his illustrations, and those of his elaborate media, are made from his recollections of certain types. "Henry never looks at a face, interesting or otherwise, that he does not put a ring around it in his mind," says Mrs. Raleigh. "That is why many of his friends have recognized themselves in his drawings."



Detailed illustration for 'McLure' by Joseph Beuys, Leeds, the Floating Living Press, 1968, ink and watercolor on board.

Another newspaper reporter wrote:

As an illustrator Raleigh seems to have been quite successful in depicting the dangerous rocks of "poetry" drawings. He has maintained his individuality in the track of popular illustrating.

He is human. Possibly the best impression that will come to the viewer of his work will be that of a tremendous humanity in the artist. In all his work, no matter what the subject, there are a prevailing sympathy with life and all its intricacies. And the saving grace of humor is there; in many of the drawings there is a gentle satire with a rich gleam of humor; one knows instinctively that here is a man who refuses to take himself or the world too seriously.

Following the first impression welcome a realization of the balance of the reaction and movement in his work. This is a subtle style common to the illustration as we know him. There is an imaginative boldness in his lines, although it cannot be said that there is anything of artistic rebellion in them. He is quite conventional.

1920s: A NEW ERA OF OPTIMISM

The world war in Europe was over and the US and its allies were victorious. Out of the horror of war was born a national spirit of optimism. In America, it seemed that nothing was impossible to achieve.

Perhaps no other single author captured the mood of this era better than F. Scott Fitzgerald in his novel *The Great Gatsby*, published in 1925. The main character, **NICK CARRAWAY**, happens into the social world of the mysterious **JAY GATSBY**. At the end of the novel Nick means to return to his home among the people of his acquaintance, stern to transform his dreams into reality. It is this that makes him "great." Nick also believes that the time for each grand experiment is rapidly coming to an end. Greed and dishonesty have irreversibly corrupted both the American Dream and the dreams of individual Americans. Nick's realization can certainly be taken as a harbinger of the fall of the stock market and ultimately the Great Depression.

The 1920s was not only an age of optimism, it was an age of great innovation in technology, transportation, style, music, and the growth of commercialism. The magazines of the period gave it readership and profitability.



Original story illustration, 1881. Photograph courtesy of Illustration House, Inc.



Edward Hopper by Walter Reed, *Illustration* 1921. Hopper and audience in focus

Magazines such as *Collier's*, *Woman's Home Companion*, *The Defender*, *Ladies' Home Journal*, *Harper's Bazar*, *The Red Book*, *Myra's International*, and *Vanity Fair* supplied most households across the nation with the latest information about society, politics, world events, and celebrities, as well as fictional stories written by the most popular American authors of the day.

The *Saturday Evening Post* was by far the most popular in the 1920s; its circulation grew exponentially. It went from a monthly magazine to publishing two issues per month. In 1928, the *Post* started to print advertisements and comic story illustrations with a four-color offset process. By the end of the period its advertising revenue grew to 30 million dollars per year. The mere pages of advertising, the more demand for short stories, subsequently the more demand on the illustrator. Hough was an independent artist, he never contracted to a contract for exclusivity with any individual magazine. Consequently, his illustrations were in constant

demand from all of the most popular magazines.

In order for the publications to keep their readers loyal, they published fictional stories in a serialized format. The stories were segmented into three to eight chapters. There were some authors who just produced short stories for the magazines, but many of the most popular authors of the day would finance their lifestyle between needs, by writing short serialized stories.

Once an author had submitted an outline or a manuscript for his story, the magazine would enter into a contract with the author. It then became the responsibility of the magazine's senior art director to pair an author with an illustrator. When this was accomplished and deadlines were set, it was the author's responsibility to distribute rich segments, in a timely manner, to the art director and the artist. Many authors requested a favorite artist to illustrate his or her story, but it was only the most highly paid and popular authors who might actually get the artist they wanted. One such author

who repaired the services of Henry Raleigh was F. Scott Fitzgerald. As a result, Henry illustrated twelve of Fitzgerald's stories.

Many of Raleigh's illustrative illustrations of the 1920s focused on people of high society, types reminiscent of characters from *The Great Gatsby*. They were well-to-do, with self-consciousness indicated by smoking, accessories, position, and taste. They were sophisticated, but even in search of a moment to celebrate. They were tolerant, yet appeared quite aloof.

As a young newspaper artist he was enthralled by his access to the most important of the social society events. The beautiful people of New York Society held great fascination for him. He studied their movements, their confident gestures, and their unique sense of social interaction. By the time he was in his 40s he had become a member of high society himself, not through his blood line, but as a result of his own power—his notoriety as an artist. This opened many doors for Raleigh and, at the time, he believed they were no limits on what he could accomplish.

He illustrated hardcover novels, monthly publications, and was starting to get lucrative contracts through the J. Walter Thompson Advertising Agency. This ad work included illustrations for Kuppenheimer Clothing, Chase & Rice stationary, Ivory Flakes detergent, Dale Penelope, Old Discovery whiskey, Kotex sanitary products, Libby tomato juice, Old Gold cigarettes, Quaker Oats cereal, and a 10 year advertising campaign with Maxwell House Coffee.

Maxwell House was the perfect assignment for Henry because it brought together two of his favorite subjects: The privileged environments of society, and historical events. The Maxwell House in Nashville was one of the grandest hotels in the South.

Dear Mr. McKoy:

I want to thank you for the really stunning illustration you did for my copy of *Book of the Golden Age*. I am sure that you did this one when you did the other ones in a couple of the kind - you can just see the look of it! I think they're the best illustrations I've ever seen! and you can't have just a lot of me! as this.

They inspired me to that I want to do the whole thing to get it of the done also - I think you'll do a really effective thing.

Yours truly,
Frank F. Schoonover
F.F.S. Official

Letter from F. Scott Fitzgerald, 1926



SIR FRANCIS DRAKE LANDS AT NOVA ALBION 1579

Frank F. Schoonover OF: 30" x 42" x 94"

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...After you've tried the first of the famous Jackson Dry Balls, you'll want to get more. You'll find them in all the leading drug stores and health food stores. You'll find them in all the leading health food stores. You'll find them in all the leading health food stores.



MAXWELL HOUSE COFFEE
 Taste - It's a Whole Different Cup of Coffee

Advertisement for Maxwell House Coffee from *Golden Age* Journal, March 1939



A breakfast feast for the Five Loaf of the Land

...After you've tried the first of the famous Jackson Dry Balls, you'll want to get more. You'll find them in all the leading drug stores and health food stores. You'll find them in all the leading health food stores.



...After you've tried the first of the famous Jackson Dry Balls, you'll want to get more. You'll find them in all the leading drug stores and health food stores. You'll find them in all the leading health food stores.

MAXWELL HOUSE COFFEE
 Taste - It's a Whole Different Cup of Coffee

Advertisement for Maxwell House Coffee from *Golden Age* Journal, August 1939

In 1907 • Theodore Roosevelt said
"Good to the Last Drop!"



...After you've tried the first of the famous Jackson Dry Balls, you'll want to get more. You'll find them in all the leading drug stores and health food stores. You'll find them in all the leading health food stores.



...After you've tried the first of the famous Jackson Dry Balls, you'll want to get more. You'll find them in all the leading drug stores and health food stores. You'll find them in all the leading health food stores.

MAXWELL HOUSE COFFEE

Advertisement for Maxwell House Coffee, 1910

In the 1930s it was well known for its hospitality and hosted many dignitaries including business tycoons, scientists, authors, inventors, and U.S. Presidents.

Maxwell House Coffee launched one of the most successful advertising campaigns ever in print with the slogan "Good to the Last Drop." Joad Salinger illustrated it. The slogan was attributed to a comment the President Teddy Roosevelt uttered upon the completion of a cup of Maxwell House coffee while staying at the hotel. Those coffee tin illustrations have been considered by many art critics to be some of Salinger's finest work. They were certainly essential for Henry to create and ultimately allowed him to develop the loose and colorful style of illustration that became his trademark.

Until the early 1930s, most magazine illustrations appeared in black and white. Full color illustrations only appeared on the covers. These advertisers began to demand the impact of color for their ads. By the mid-'30s, magazines began to print some pages in color based upon increases in advertising revenue. Salinger and some important art critics believed that multicolor art was not well suited for magazine publication.

Salinger had advanced skills as an oil painter and had been trained in color theory. But, he believed that color was not suited to the print medium because when printed on the porous paper of the magazines and newspapers, the printed image became flat, muddy and degraded when compared to the original.

Spicing Up of L'Esprit



*A soft, subtle perfume... subtle of perfume,
of delicate notes... of subtle perfume... One of
America's most famous perfumes... Parfums de
Paris... A Parisian perfume... A perfume of
soft, subtle notes which follows the perfume of
the season.*

*Parfums de Paris
Un Air Embaumé*





Original story illustration, March 1914. All our materials on hand, 30.7" x 12". Photograph courtesy of Illustrative House, Inc.

In a 1920 article, Raleigh stated: "Illustration is distinct from painting, and I vigorously oppose the encroachment of the latter on my chosen field. Line drawing is the one appropriate fundamental medium for illustration, so it must necessarily harmonize with the casual effect of the printed page. Painting, in its present form, is primarily emotional, whereas illustration is necessarily more rational, more expository. Each has its legitimate sphere of influence and should be restricted to that sphere."

But as color illustrations began to fill more pages of the magazines, there was no turning back. Publishers also were willing to pay a little more for color illustrations than traditional black and white drawings.

That last condition was a tremendous request and to be reproduced in color, and Raleigh set out to develop a technique to bridge the gap between line drawing in black and white, hatching, and full rich color. He was not about to become an oil painting illustrator only to see his work, like so much in the printing process, be had twisted too much time perfecting his technique of precise line drawings created with pencil and black ink. He knew that a crisp colored ink line would reproduce just as well as a black ink line. Where the problem occurred with oil painting reproduction was in the subtle tonal modulations and in the shades and shadows.

Raleigh decided to take his influence from the European impressionists and expressionists. He lowered his drawing-to-illustration transition line and brought to his work a more suggestive

brushwork in the contours and physical surroundings. Thus he focused the viewer's attention with precise confident lines in the areas of the primary characters and focal points. Finally he felt comfortable with adding loose colorful impressionistic washes of transparent and opaque watercolor. This worked because his original illustrations were rendered in a manner that was a bit over-saturated. When printed on the off-white page of the magazine, the colors softened when to give just the right impression to the observer.

The high demand for his work dictated that he make quick decisions about his subject matter. During his early years, he tried to establish a standard for his various types of artwork based upon the difficulty of execution, but some magazines were not willing to pay his standard amount. The art directors of the publications would negotiate fees based upon what they determined to be their standard rates. Some paid more and some less.

Raleigh was a versatile artist and also had a keen sense for the business side of commercial art. To deal with this incapacity in fact, he developed various levels of illustrating, and various techniques to execute his work. Many quick book illustrations paid \$200.00 to 1,000.00 dollars, while a few important color pieces paid as much as \$3,000.00 dollars. He was very confident and the images flowed easily. Some illustrations he was able to complete in 30 to 45 minutes, most took two to three hours. A few, particularly the advertising illustrations, he worked on for days.

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Richard Kline - "The Untouchables"

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Original story illustration. Photograph courtesy of IllustrationWeek, Inc.

As his career took shape and his demand as a story illustrator grew, Raleigh was able to exert a small amount of control over his client base. He also did not take every job offered. His reasonable desire to travel abroad made him unavailable three to four months each year. In compensation, he developed good friendships with various art directors, which ultimately led to a constant flow of assignments and income.

In a 1923 interview, Raleigh stated that he had already published over 20,000 illustrations. That translated to an average of 100 commissioned original works of art each year for the first 15 years of his career. Considering the fact that each story illustrator required a minimum of two illustrations, this was a huge volume of work for any single artist.

Raleigh had his own unique way of creating art as well as favorite subjects to illustrate. He said that he considered the most compelling pictures to be ones that allow the observer to complete the image. Raleigh said, "The illustrator should be able to select the essential elements in any subject which will convey to the layman the entire scene in the simplest and most direct way, avoiding those details which tend to cause either memory or confusion."

He was happiest when illustrating a story about imaginary

situations or unusual settings. He also enjoyed drawing an incident with characters surrounded by an atmosphere of the supernatural. This was thanks to his fertile imagination. In these types of illustrations he would convey a feeling of suspense and a sensation that something else was on the verge of happening. "Something even more gripping than the scene he was illustrating," Raleigh said. "The artist's ultimate goal is to engage the reader with his visual contribution to the story in a profound way that encourages the viewer to continue to reading the story."

RALEIGH EXPRESSES FRUSTRATION WITH HIS CAREER

It has often been said that artists tend to be temperamental, and Raleigh was no exception. On the outside he seemed to "have it all." He was at the top of his profession and was making, in today's dollars, over a million a year. He was a celebrity whose art was viewed monthly by millions of Americans. He had a beautiful wife and three adoring children. He lived in the country. He had grand cars and an ocean-going yacht. He traveled the world at will. But inside he was always restless. One reporter commented, "An emotional approval by juries and the financial yet sensitive lack of the churning, deep-voiced industrial."



Original story illustration for the Saturday Evening Post, 1933 (ink and watercolor on board)



Digitized from Illustration, 1906. Psychological meeting of the Illustration Bureau, Inc.

Raleigh started out to be a fine art painter. His drive and determination to support his family and to be recognized as a great artist overruled, and perhaps collied, as he found social and financial careers as a commercial artist. This in turn allowed for and perpetuated a high profile lifestyle. He talked a great deal about the purity of art as a creative expression, while being caught up in the high pressure, high output, and the business end of illustration.

Through all of this he tried to walk the fine line of creative virtuosity. In one article Raleigh boasted that he "had never drawn a magazine cover yet" but, by the way fact that he was hired to create art that helped to sell a publication or a product, he was constantly subjected to the changing dictates of the advertising profession. His art, while masterfully executed, was not a personal form of creative expression. This was a constant battle fought by Henry and many other illustrators of the time.

Raleigh began to question his new work and to speak out again about his desire to take more time for travel and to focus on his personal art work. In a 1924 newspaper article titled "Illustrator's troubles," he wrote:

"Speaking of business meetings, Raleigh pointed out that many magazines have entirely different restrictions for authors and illustrators. That the artist will send pictures

that perfectly portray the story only to have them thrust back as offensive to the moral standards of the magazine. So Raleigh is not entirely satisfied with illustrating as a medium of expression. He makes four concessions that he must make as drawbacks to it. First he must follow in the footsteps of the author; second, he must conform to the editor's policy; third, he must satisfy the eternal demand for purity, grace and beauty; he must suffer inwardly from seeing his work spoiled by a cheap process of reproduction."

In another interview the reporter observed:

"Raleigh will never be satisfied with his own work. If he labors for 200 years, every half hour or so he wants to pack up and run down to the South Pole or wander the blanched land. And that is what one can reflect in his work; the energetic, agile sweep that distinguishes all he does and marks him as a man whose output will never bring the steady quality of self-satisfaction or the restless yearning that nerves him on to perfect achievement, always unachieved."

DOROTHY KALEIGH ORGANIZES ANOTHER EXHIBIT: 1924

Dorothy was kindly aware of her husband's insecurity. His feelings of insufficiency, and his impotence to attain



Original illustration by Albert Bierstadt, 1875, ink and watercolor on board



Original story illustration for *Ladies Home Journal*, 1916. Image is an extension of Sloan

his goal as a fine artist, she decided to do what she did on your author—she organized a traveling gallery show of his artwork along with four other top-ranked American magazine illustrators—James Frank, George Wright, F.R. Griggs, and Wilbur Morgan. The show opened on November 3, 1924 at the Anderson Galleries in New York to much public acclaim.

One reporter said:

"Human interest," that had worked best, answers the question, "Why are these drawings of such strong appeal to the observer?" For the illustrators, whose genius is directed at making the work of the novelist and short-story writer more vivid and understandable, has in his task the picturing of people. Men and women in scenes of emotion, tragedy, comedy, love and women dancing, drinking, quarreling, making love—all are shown in the original drawings which make up this extraordinary exhibit. The purpose of the show was to expose the public to the actual artwork. In doing this, there hope was to advance illustrations as a fine art form."

In an interview upon the opening of the show in Portland, Mrs. Raleigh said:

"It is the greatest imaginable inspiration to get the public's appreciation. It is particularly interesting to meet art students who regard the actual signed work of these men with such reverence, and ask all sorts of questions about it. I wish artists were not such shrinking creatures. It would gratify them to hear some of the enthusiastic appreciation of their work. An artist's creative process is essentially lonely. He seldom has the opportunity to come into contact with his public. An artist gets immediate applause, while an illustrator a bit in question—what a good thing!"

After three weeks in New York City, Dorothy took the show on tour to San Francisco, Los Angeles, Portland, Dallas, New Orleans, Memphis, and Indiana.

A GOLD MEDAL FROM THE ART DIRECTORS CLUB: 1926

His illustrations for an *Autoblock* Brothers Coffee ad were honored with a Gold Medal from the Art Director's Club—J. Walter Thompson was the ad agency.

1928: RALEIGH DIVORCES EDWORTH

Holly McDonald was the epitome of one of the society



Myself and Gustav, 1888. Ink and watercolor on board. Photograph courtesy of Illustration House, Ltd.



Digital art illustration. All art materials are found. Photographic copyright of Marshall Stone, Inc.

girls in a Henry Raleigh illustration. She was young, beautiful, and was working as a model. She had studied acting, but found that she preferred to pose. She worked for a time in the Zigfield follies in a stationary model draped in glamorous chiffon gowns and a massive dice headpiece. She was sent to Raleigh by a New York modeling agency. With her acting background and drop-dead good looks she was the perfect model. She could put on an air of sophisticated aloofness and usually was one of a handful models that Raleigh liked working with. In 1930 they gave their Raleighs both ends. The marriage turned out to be a volatile mix of personalities and the couple separated after six years.

THE 1930s: STYLES ARE CHANGING

By the late 1930s, Raleigh rarely used models and never worked from photographs. He had an amazing memory for detail and a vast reservoir of faces, gestures, ethnic characteristics, and a knowledge of human nature and anatomy that was born in the wharfs of San Francisco. According to Den Fontaine in a 1991 article in *Top-40-Top* magazine:

"When he [Raleigh] wanted a specific locale, a few moments sketching on the spot would suffice. For he had a marvelous ability to suggest a wealth of detail with a minimum of strokes. From drawing rooms to bedrooms, garden parties to nightclubs, he set the stage with care. Few artists could match the comeliness of

movement and casual gestures of his people. He could treat and turn a figure in any direction regardless of perspective, as demonstrated in his Marshall House Coffee ads, where he might have a cheer liner in various attitudes. While some other illustrators tried to imitate him, it was easy to see the difference. No one else quite captured the rhythm and grace of his figures, who seemed to swirl and sway in an aura of light and space. His girls were scrawny, slender creatures with bare shoulders and long wavy hair racks, their bodies modestly draped in clinging chiffon. One could almost smell the mixture of perfume and cigarette smoke in the air, the heat of jazz or the chatter of secondary lip-synching in the background."

On the surface it would appear that Raleigh career epitomized every young man's dream of success—rising as he did from poverty to a early fame and fortune in New York. Art critic Peter Stone had proclaimed him "America's greatest illustrator." He was praised in articles appearing in *International Studio*, *Harper's*, and *Harvey's*, pen names not usually impressed with the art of illustration. One article read:

"He was the star of the famous Newport, Maine, art colony. He had a reputation for generosity. It was said he supported three families in addition to his own. Among them was Arthur Dove, a painter and etcher/illustrator who later became one of America's greatest abstractionists."



Original Illustration by "Thomas's News Company," 1918. Ink and watercolor on board, 24.7" x 21"



Original story illustration, 1884 ink and charcoal on board, 11.207 x 14.17". Photograph courtesy of Heritage Auctions, Dallas



Original story illustration. 6x6 and watermark on board. 18" x 18". Photograph courtesy of Illustration Index, Inc.



Original story illustration. 6x6 and watermark on board. 18" x 18". Photograph courtesy of Illustration Index, Inc.



Digital art illustration, his and his mother on board, 12 x 12" Photograph courtesy of Shilpa Sarkar, 50.com



Digital story illustration, 1898, ink and watercolor on board, 16.1" x 22". Photograph courtesy of Heritage Junction, Missouri



Digital story illustration, 1867, ink on wood, 17" x 24". Photograph courtesy of Heritage Junction, Missouri



Digital story illustration, 1888. Shown at issue: 207 x 287. Photograph courtesy of Heritage-Quest, 80.com



Digital story illustration, 1888. Shown at issue: 18.7 x 17. Photograph courtesy of Heritage-Quest, 80.com



Original story illustration, 1886, ink on wood, 12" x 20". Photograph courtesy of Heritage Auctions, Houston



Original story illustration, ink on wood, 12.5" x 20"



Subject/illustration for "The Blue Dress" by W. Somerset Maugham, *Connoisseur*, 1910. Ink and watercolor on board



Subject/story illustration. *Woman on horse*, 1837, 18.30". Photograph courtesy of Heritage Auctions, bid.com



Original story illustration: Philip Guston, working at the machine, 1942.

Raleigh stepped up his game as the printing processes and paper used for printing were better able to reproduce his artwork. But he was decidedly unhappy when the staff magazine artists took liberties with his work and would chop up his intricate drawings into pieces that were useless opposing sides in a two page spread, or worse yet, on various pages within the story composition was everything to Raleigh. He was a master of leading the observer into well placed gossamer of characters, and directly into the focal point of the action. He was used to creating a completely composed presentation within a rectangular frame. This is Raleigh was the way art had been presented for hundreds of years and was the way fine art was created and almost surely finished... unless a Feuer.

The art deco graphics of the period were taking hold in the monthly publications. Items and drawings were dictating that illustrations were to be drawn in "V" shaped forms where hair would go on the right hand page and the other half on the left. This was done so the art could be wrapped around trays in the center. To Raleigh, this was ludicrous. These were spot illustrations, not a story drawing. Color was now everything to the magazine. It didn't make a difference what color it was. Other a black and white illustration might be processed by the printer and end up being colored in fuchsia or turquoise rather than black.

Raleigh rebelled and threatened not to work for that particular magazine again. This worked some times and other times he found that less and less assignments would come his way. Cosmopolitan was



Original story illustration, 1942: Darning and mending, 11.17 x 17". Philip Guston, working at the machine, 1942.



Original illustration to the *Security* (1918). Ink and watercolor on board. 61.57 x 107



Original story illustration, 1885. Ink and watercolor on board.



Right: Mary Eastman's fall-and-winterist at home, 1877. Photograph courtesy of Heritage Auctions, Houston



Right: Mary Eastman's fall-and-winterist at home. Photograph courtesy of Illustration House, Inc.



Digital story illustrations, ink and watercolor on board



Right and incorrect illustration of a man, 1887 x 1887. Photograph courtesy ArtHistory.com, NY, USA

determined to make a new graphic statement and wanted a fresh look. Raleigh was confident he could not understand their reasoning and he knew that the fine line he had walked for the last 13 years, between commercial illustration and fine art, was finally coming to an end. He knew that he had missed the opportunity to make a living and live artist, which disturbed him immensely.

He finally considered a move to California to retire from commercial art and teach at an art school. By the later part of the 1880s it was becoming more difficult for him to find personal satisfaction under the new guidelines placed upon his work. There were, however, publications like the *American Drawing Journal* that Raleigh still had a good relationship with, and who respected his point of view. For there was a new source of competition for the pictures to illustrate a story.

1840s: THE DOWNWARD SPIRAL

Photography was increasingly replacing illustration art on the pages of the popular magazines. Photography was considerably less expensive than custom artwork and was readily available for print. Current events, interviews, and on the spot reporting were perfectly suited to photography.

The largest circulation, and most influential magazine was still *The Saturday Evening Post*. For over 26 years, almost every issue of the magazine featured the drawings of Henry Raleigh.

In all he was called upon to illustrate over 500 stories for authors like F. Scott Fitzgerald, Agatha Christie, and Stephen Vincent Benet. In 1927, Winley Street took over as editor of the Post. Wanting to have his mark on the great publication, he initiated sweeping changes to the look of the magazine.

The first and very noticeable change was to replace the popular magazine covers illustrated by Endicott and Leyendecker with photos by Ivan Diner. Street was unable to boost circulation or advertising revenue, so in 1941 Street was out and Ben Hibbe took over the helm. Hibbe decided to make over the magazine. He changed the Post logo and re-created the entire group of illustrators used as story artists.

Raleigh's health was failing. He had strongly assumed that he would always find work as an artist, so he never saved or had a plan for retirement. He spent fortunes and gave generously to his friends. Too proud to ask for help, and without the funds to take care of himself, he took his own life in a New York hotel in 1944. ♥

—by Chris Raleigh, MFA

Chris Raleigh is the graphic designer behind www.chrisraleigh.com, the best-selling typography design blog on the internet, and author of the book *Designing a Perfect Typeface* to be published by Wiley. Raleigh has also taught subjects of Raleigh's art and illustration to students of the New York Institute of Art, and has been featured in *Illustration*, *Artforum*, *Artforum*, *Artforum*, *Artforum*, and *Artforum*. For more information, please contact chris@chrisraleigh.com or contact the artist at www.chrisraleigh.com.



Digital story illustration since 1980: Granite on wood, 18" x 18"



Victor B. Kalin, 1991

VICTOR KALIN

ILLUSTRATOR (1919-1991)

by Rebecca Kalin

INTRODUCTION

The art director on the phone needed something quickly. He needed a portrait for a television commercial, and having son Victor Kalin's album covers of John Coltrane, Duke Ellington and others, he asked if he could use some sketches right away. Right away? Since moving to Connecticut from Casaratch Village, Vic had settled into a slower life, painting in a studio that looked out over woods and stream, tinkering in a workshop with a dog by his side. He said that he would do his best.

When he appeared a few days later with a portfolio under one arm, the art director's face dropped. "Sorry," he said, "I should have called. We already hired someone." Vic turned to go. "But since you're here," the A.D. softened, "show me what you've got." Vic was still laying out samples when the art director rose from his chair and walked out of the room. It seemed a bad sign. A few minutes later he came back with a colleague. They looked, turned and left. More minutes passed and when they reappeared there was yet one more colleague. No wonder, was there a problem?

Yes, there was a problem. The ad agency felt they had hired the wrong artist to paint the portrait. And not only that, they felt they had hired the wrong artist to play the artist. After all, didn't he look just like an artist? "But I am

an artist!" Vic said. (And so he was!) Vic both painted the portrait and performed as the actor. The U.S. Soft White Light Bulbs commercial went on to be a 1981 Super Bowl favorite and to win a Clio Award.

BACKGROUND

Born in Bellefonte, Kansas, in 1919, Victor B. Kalin was the oldest child of artistic parents. His father Eugene, a concert player with the Karaman and Kaley circus, quit the band to become a dentist—a prerequisite for marriage to Rebekah ("Doc") Bremer, an amateur painter and poet. Tucked up against the northern border of Kansas, Bellefonte was settled in the late 1890s mainly by settlers from Sweden. (Kalin is likely an American name or byline, a common Swedish name.)

Victor began drawing and painting as a small boy. In high school, he won the national Hallmark Student Card Contest, and soon thereafter achieved international recognition by winning a Hollywood contest "to depict the 'Ziegfeld Girl'." His art studies at the University of Kansas were interrupted for a year when the tag of music (and perhaps genetics) led him to spend a year touring as a trumpet player with the Jimmy Garner jazz band. Following his graduation in 1941, Vic taught drawing and painting for a year while earning an M.F.A.

During World War II, Vic served in



Victor Kalin in a U.S. Soft White Light Bulbs commercial, 1981



Decorated Stage: In the 1930s, a success for artists, *Collaborator* on giant boards, *Blue* and *No. 1* led to *Life* and *Life-Career*—200 other artists of the 1930s at *Illustration* (page 10)



A U.S. Army campaign (with *Illustration*) of World War II as the government's benefit of the U.S. 1940

the Americas as an artist illustrating print materials and *Ford* magazine, a popular weekly booster available to all soldiers, sailors, and overseas serving overseas. Created by talented men for talented men, *Life* employed artists and writers both in its New York headquarters and on the front. Besides Victor, other *Life* artists included his friend Robert Grinnell, Jack Goggins, and Howard Froese, as well as cartoonists Dave Berger (G.I. Joe), and Sgt. George Baker (G.I. Joe). *Life*, the most widely read magazine in the history of the U.S. military, was published at facilities around the world—British, Mediterranean, Continental, and Western Pacific—for a total of 21 editions in 17 countries, with a global circulation of more than 26 million.

It was while there in the Americas that *Life* met Kate Ryan, a 6-foot-tall, just-Cherokee Red Cross volunteer from Oklahoma. The Officers Club there was for talented soldiers when *Life* was asked to lead a band by painting a backdrop at the theater. *Life* caught her attention when, rather than climbing up and down the ladder as he worked, he walked it across the stage. *Life* and Kate left the Americas together, married, and settled in New York's Greenwich Village, where he began work as a magazine illustrator.

WINING THE ILLUSTRATION WAVE OF THE 1930S AND '40s

Twenty years after the so-called Golden Age of Illustration (1880-1920), there was a second, smaller golden age that began with the end of WWII. The G.I. Bill, signed into law in 1944, delivered an American promise as a land of opportunity. As the catalyst for a better-educated and more literate post-war population, the bill proved to be a major contributor to America's long-term growth.

The future looked bright. Compared to pre-war levels, college enrollment jumped by 50%, so did the average salary. Civilian needs were intensified. Robots loomed. Teenagers became a consumer market. The 1950's chicken-in-every-pot became the 1950's car-in-every-garage. Nationally, men were expected to buy the car to put in that garage—yet, women everywhere held jobs. By war's end, more than 2.2 million women worked in Allied war industries, building aircraft, ships, vehicles, and weaponry. Advertising was necessary for turning those women toward home and their role as homemaker and housewife.

As the economy grew, consumerism spread, and there was an explosion of new brands, products and labor saving devices that needed to be introduced to potential consumers. Big magazines with full-page advertisements appeared in every home. Where pre-war color reproduction was rare, and illustrations were mostly simple black and white drawings, post-war illustrations were full-color paintings that told a story of abundance, optimism, and romance. Advertising had not yet moved to television, and photography was not yet in wide use. Illustrations were everywhere, and illustrators were in demand.

Life's first magazine artwork was by Eugene Collier. America's lively, and later, busy illustrations, created from imagination, suggested realities, of real worlds, and featured beautiful women in relaxed, anything-but-work poses. Less bold, more product-oriented illustrations featured happy families using a wide range of newly available products.

In the 1950s, illustration became more diverse in form and sophisticated in content. Hand-drawn with the build-up of the Cold War, there was growing public fascination with



Original story illustration, circa 1960. Quavara on board, 18" x 11.5"



Digital story illustration, circa 1940s. Quartzite on wood, 12" x 12"



Original story illustration, circa 1960; Gouache on board, 14.0" x 20"



Original story illustration, circa 1961. Quizzes on book, 127 + 128



Light Gray Washes, circa 1955. Encaustic on board, 55.7 x 12"



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Dell, 1955. The Tall Dark Man, 1955



Dell, 1955. Fools Die on a Friday, 1952

psychology, but as movies of the time became less action-driven and more drama-driven, illustrations evolved in ways that went beyond style (dark to creepy, foreshadowing). The literal illustration of a scene from a story gave way to a more abstract representation of the story through graphic design. As well, forward-thinking artists, publishers and art directors moved beyond the notion of illustration as narrative partner to that of full creative contributor. At the same time, a new, exciting kind of illustration caught fire—the paperback book cover.

Two-way, softcover book titles first appeared in America in 1930 alongside the magazines at railway stations, drug stores, soda fountains and supermarkets. Against all industry prohibitions, they sold well. The reason behind their unexpected success was Pocket Books' publisher Robert L. Holt's use of the magazine distribution model and original producer standards made possible by the format. In 1935, paperback sales accounted for over 800 million copies, 20% of the entire publishing industry dollar volume. Approximately 150 paperback publishers lined up to create cover art for nearly 1,000 titles. Inexpensive (25¢-50¢ apiece), readily available, and easy to carry, the paperback became so popular that hardcover distribution began to follow that of softcover. More significantly, stories began to be written directly for paperbacks, and, as such, they took on a ripe, illustrative and punchy cover illustration with a special kind of pizzazz that could reflect the content and hook the reader standing before a rack of magazines.

While the early 1950s rewarded him for his ability to drawward past realistically, the late '50s gave him additional incentive to be innovative and experiment with techniques and styles. Fifty years before the tools of computer graphics and advanced printing



An advertisement for Kamn's work, 1950s



Original cover illustration for *PSYCHO* (1951), front of the book, 1000 Riverside Avenue, Ft. St. V. 11.5" x 15.5" Photograph courtesy of Phillip Gault, 88-year-old

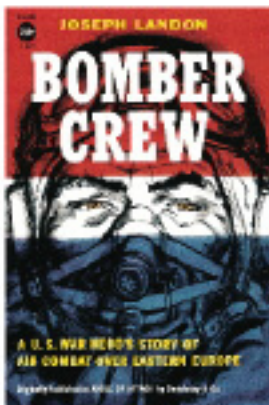
technology made cleverness easy, brilliant illustrations had to begin with brilliant ideas. Vic was a forerunner, always on the lookout for the unusual effect that would make a cover stand out. Whenever possible, he read an entire manuscript in order to understand the sensibility of an author. He conceived his own cover ideas and rarely accepted even a suggestion about composition from an art director. For some covers, he created the type and suggested the title layout.

Of course, not every magazine illustrator made a successful transition to paperback, for the demands were more than cover-deep. Compared to a full or double-page magazine illustration that allowed for generous compositions with room for supporting detail, a paperback cover was small.

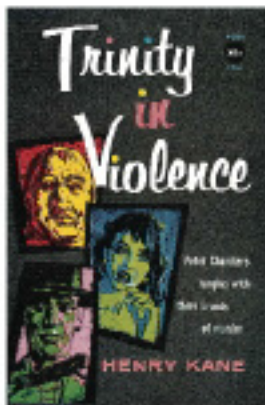
7 x 4.5 inches, or less than 30 square inches, with the top third of the page generally reserved for type. As such, it had to be intriguing and have the dramatic power of a poster: color, pattern, scale and concept. It was this constellation of requirements that Vic loved best.

Frederic M. Ward, a contributing editor at *American* (first read of Vic in 1961).

Kate is a veritable Prozac, a master of rapid transformation. He produces the vibrant and evocative traditionally painted boy-girl illustrations that're the most sentimental water-ink demand, but he also has an across-the-board command of illustration in general. .



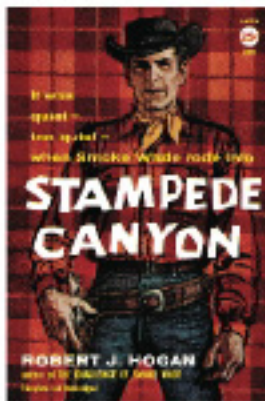
NOVEMBER 1944 (NOVEMBER 1944)



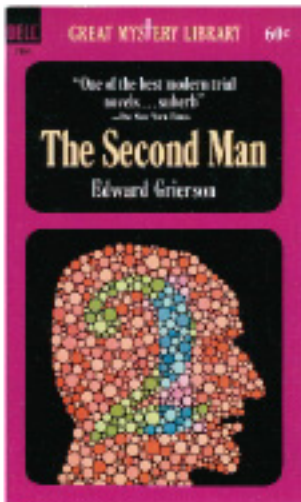
NOVEMBER 1944 (NOVEMBER 1944)



NOVEMBER 1944 (The Secret Adversary, 1944)



NOVEMBER 1944 (Stampede Canyon, 1944)



DELL, 1946: *The Second Man*, 1946

In various styles and methods range from satirical to abstract, and he is credited by agents whose work is featured if their artists can be classified and indexed.

Fortunately, Vic's incoherence was matched by talent and technical skills that were wide-ranging enough to please the individual needs and tastes of an enormous if many different agencies, working for many publishers: Avon, Dell, Ace, Signet, Berkley, and Pocket Books. Just as every house aimed for a signature look, within the same house different genres had different looks. At Avon, for example, Westerns generally portrayed the substance of the story; gothic novels favored a mixture of action and mysteries liked to sleep clean.

Always playful, Vic took special pleasure in creating double-take situations: that is, when a reader who glances at a cover without expectations turns away, notices something is unusual, and is forced to turn back and look again. Perhaps a reflection was reversed, or a clue was all the time right before your eyes but hidden within a detail. For *The Second Man*, Vic filled the silhouette of the man's head with colored dots that

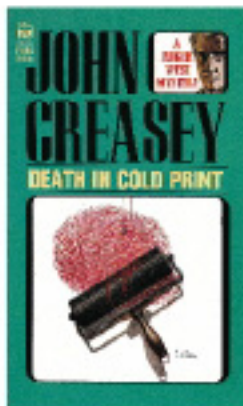


DELL, 1950: *Face of a Hero*, 1950. The illustration was made from two base papers

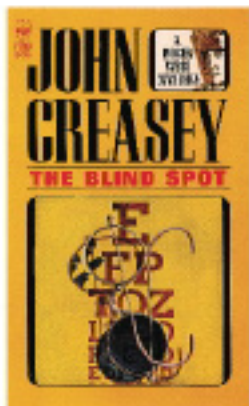
created the number two—for someone with normal vision. But, inspired by the red/green color blindness of his friend, artist Pete Hlawky, he borrowed an optometrist's color blindness eye chart and camouflaged it so another man it made him unable to imagine discussing with Pete whether there was a "1" or a "1" inside the main head.

Vic's secondary commission to illustrate a paperback series. For a Dell and John C. Crossy mysteries, to cover an isolated expensively printed, massive objects whose mundane, everyday nature is juxtaposed with evidence of lethal danger. While each painting is beautiful as a stand-alone still life, the series as a whole has visual integrity in its handling of scale, color palette, and tone.

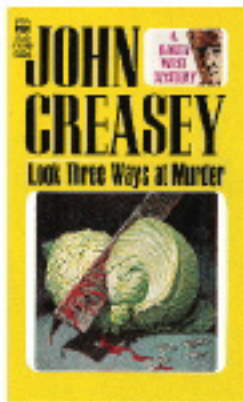
The standard (and long-requested) illustration fee for a paperback cover in the 1940s and 1950s was \$150 to \$1800 dollars, work for hire, with the artist receiving no rights. To some degree, the poor compensation was offset by the amount of work available. In spite of his not having an agent, Vic commanded higher prices due to his recognition in the field. Working his own hours, which always included an early



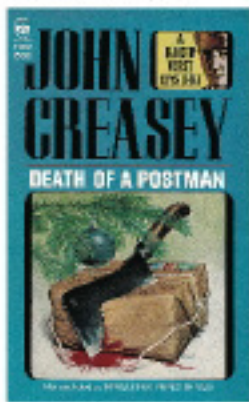
BOOKS BY JOHN CREASEY: Death in Cold Print, 1988



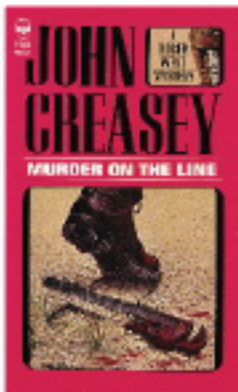
BOOKS BY JOHN CREASEY: The Blind Spot, 1989



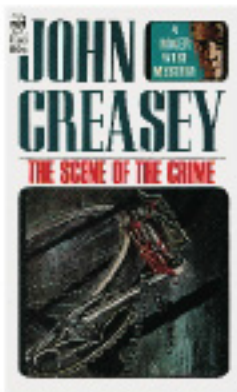
BOOKS BY JOHN CREASEY: Look Three Ways at Murder, 1990



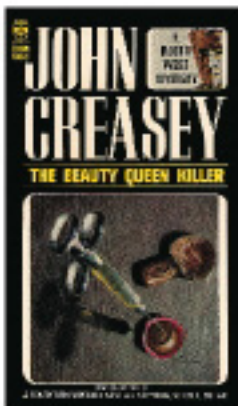
BOOKS BY JOHN CREASEY: Death of a Postman, 1992



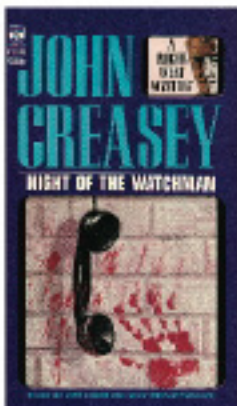
BOOKSIT 98304-009-1210: Murder on the Line, 1981



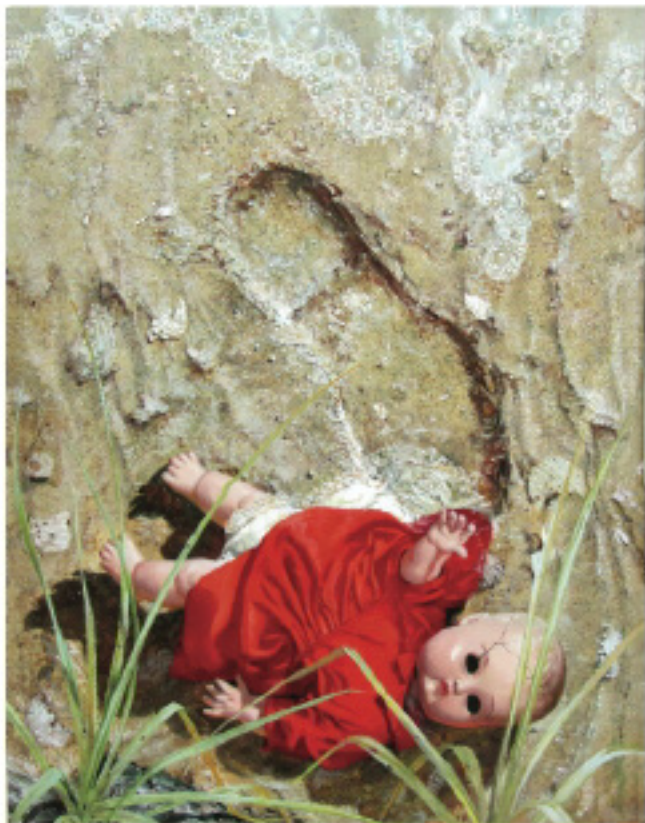
BOOKSIT 98304-009-1210: The Scene of the Crime, 1981



BOOKSIT 98304-009-1210: The Beauty Queen Killer, 1981



BOOKSIT 98304-009-1210: Night of the Watchman, 1981



Digital art illustration by WIKIDIP 14.01.2020. Subject: Baby. 1960. Emotive on heart. 17" x 18"



Digital color illustration for THE GODS: Starbuck, EPS, boards on board, 17" x 17" Photo courtesy of Heritage Auctions, WA.com



Original cover illustration for *THE 1024*, No. 104 of *AL*, 1948. Enclosed on board, 20" x 31.5", Photo courtesy of Heritage Auctions, Houston



Photo of John Coltrane by Robert Kahn, 1960



Illustration by Vladimir Kalm for John Coltrane album *A Love Supreme*, 1964

morning start, he could paint two or three covers a week. Most jobs began with five or six paperback-sized sketches, which were always done in the same medium in the 13 x 35 inch finished artwork. There is four months' work between his submitting preliminary sketches and seeing the finished paperback on sale.

The popularity of the mass market, standardized format paperback began to wane in the early 1960s, crowded out by hardcovers, celebrity and trade paperbacks, photography, television, and the recorded music industry. Vinyl 12" LP records more rapidly becoming a significant part of the cultural landscape of the 1960s and '70s. Luckily for Vic, every record album required an album cover, and until the mid-1970s he

created album art (from book and record) for RCA Victor, Decca, jazz, Impulse, Flying Dutchman, Arista, and Philips.

Adley Kalm, author of *A Love Supreme: The Story of John Coltrane's Signature Album*, said of Vic in 2003:

By 1964, illustrator Victor Kalm's amazing and prodigious images—paintings, drawings, photographs—were a common sight on book covers, in magazines, and especially in jazz albums like *John Pity Peace*. . . Kalm's portrait of Coltrane is based on a photograph Kalm himself took at Newport Jazz Festival in 1964, an image he then translated to a watercolor and woodcut

design. The black and white portrait he eventually gave to Cottriss. It now hangs in Alice Cottriss's home in California.

A life-long music lover, Vic was in his element, traveling to concerts and festivals with a press pass and a camera, capturing images that would later appear as album covers, liner notes, concert programs, and non-commercial rends of art. Although the combination of depicting musicians with their instruments meant less freedom with concept, Vic still managed to experiment with techniques and styles.

As much as music and art, Vic loved photography. He used it both as a tool for final artwork and as part of his final artwork. Where many artists employed models after an A.D.'s approval of a certain sketch, Vic preferred to photograph models after making a manuscript and prior to doing sketches. New ideas would always percolate during a photo shoot, and making a sketch from a pose was generally easier than recreating a pose to match an approved sketch. Between lighting, facial gestures and limb positions, one photograph rarely captured everything needed, so Vic usually combined elements from several. Using a shutter release cable or timer, he was often his own model.

From the proposed image of a man's high, jet-a-graph-ospace project, Vic traced parts of a photograph, later adjusting and filling in as needed. If he preferred one picture for sketch above others, Vic knew he could influence an A.D.'s choice by giving that one a more complete look.

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Album cover: Charlie Parker, 1945



Album cover: Brahms, 1942



Album cover: Monk, 1947



Portrait of John Coltrane, 1965. Watercolor on paper, 14" x 10" (36.827). Portrait of John Coltrane, 1961. Mixed, 14" x 9"



Using a similar release table system, records often fit one record into the one slot next to, as in *Blue Moon* (Decca/Kalman)



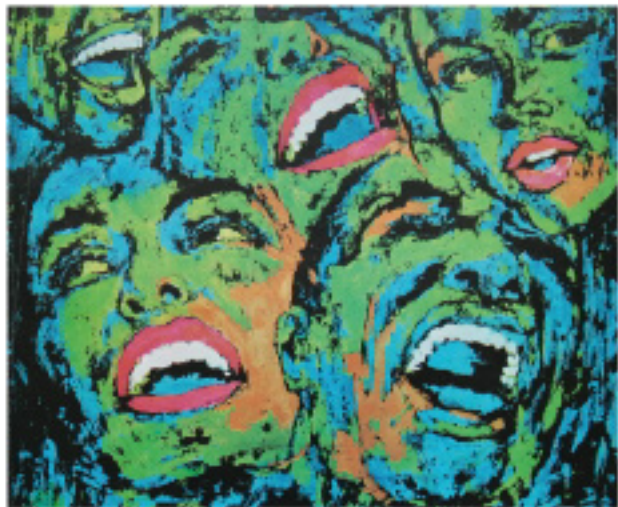
Illustration (Illustration, 1965)



Current program illustration for *Golden*, 1962 Post and Co., 8 1/2" x 11 1/2"



An example of the original painting by Francis James Stewart, for the purpose of highlighting illustrations for RSC, 'Watch Mr. Martin's Dog', 1956. Oil on canvas, 15" x 14"



Original color from 'Marilyn and Michelangelo' by Roy Lichtenstein



Roy Lichtenstein at work in his studio, 1970



Roy Lichtenstein at work in his studio, 1970

Until the 1970s when he moved to a Milton 320, Victor's camera of choice was a Roliflex 3.5 with 120mm film. In the basement of those 10 rooms, resembling Connecticut bars, there was—along with a doll hospital, costume room, workshop, vintage studio and raggedly casual—a fully equipped darkroom in which Vic processed all his own black and white film: a natural photographer before Photoshop, he manipulated images by double exposure, distorting, and re cropping. For one famous story cover, Vic took two nearly identical photographs of himself on a telephone. Sliding each print in success steps, he alternated the pieces of one with the other, offsetting them slightly. The result was a very effective single image that was jarring and hair-raising.

There was one other act in which Victor excelled, and that was those of life. Everyday was special. In 1975 he went to bed with the flu only to learn that it was, in fact, acute leukemia. He carried on, never complaining, spending less time on commercial artwork but more on large abstract paintings. He served on the Board of the Newark Symphony, was active in the Fairfield Historical Group and the Silvermine Guild. Nearest to his heart was the Jack Ruby Brown Bag Dirty Talk Society a group of art-loving friends who, for 30 years, met regularly to listen to music, share stories, and laugh.

His great friend and fellow Brown-Bagger, the artist Jim Flinn, said that Vic "cultured a remarkable ability to meet in an astounding number of persons and was magnanimous with his time and skills in the various needs of the branch and



Digital photo illustration by an artist parallels every other 1980s film and re-created photographs.

his community. A bus driver, as well as a faithful friend, he captured the beauty and affections of all who knew him."

That, everyone loved Vic, always sweet, cheerful, hospitable, and funny, he died on November 1991, with Kate at his side—18 and a half years beyond the grim prognosis of experts. A life well lived. ♦

— by Rebecca Kohn, 2013

Rebecca Kohn has worked as an artist and designer, illustrated across South America. She wrote a long made-for-TV movie on 9/11, taught scrapbooking to seniors, written her original screenplay, translated and led a successful non-profit, being one time in New York where she wrote as a writer, artist and community activist. Her work has appeared across all devices at rebeckakohn.com

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THE LOST ART OF MATT BAKER: THE COMPLETE GANTEEN MAZE

BY KING OF THE HILL, COORDINATED BY JOE PROSPE
20 PAGES, FULL COLOR
\$19.95 HARDCOVER
LEIST ART PRESS, 2013

Matt Baker is considered by comic historians and aficionados to be the preeminent "good girl" artist working in the medium during the 1940s and 1950s. But beyond his gift for drawing some of the most beautiful women in comics, Baker's accomplishments include two facts: (1) he is the medium's first important African American comic artist, and (2) he drew in 1950 what has been argued was the first graphic novel, *Black Moses* with Carl.

This new book is the first in a planned three-book set devoted to Baker's work. *Every Ganteen Maze* story ever published—22 in all—is collected for the first time in Volume 1. Volume 2 will collect his entire output for the *Marjorie* *Excelsior* comic, while Volume 3 will provide a comping of his best sex scenes, and suspense stories. It acts as evocation by veteran comic writer Steven Duggan, providing insightful historical and biographical context, and a bonus gallery spotlighting Baker's skills as a comic artist.



GUERRYS WAS GOOD FOR GUINNESS

BY DAVID HUGHES
20 PAGES, FULL COLOR
\$19.95 HARDCOVER
LEIST ART PRESS, 2013

It could be argued that John Guerry's persuasive work was the most important art he produced, as he painted royalty, the Pope, military personnel, and celebrities. In 1942 he painted Winston Churchill in the London Duxton. (The picture was allegedly given to Joseph Stalin at the Yalta Conference.) However, Guerry will likely be best remembered for his early commercial work on the Guinness account (1940-1962) produced in tandem with the S.H. Benson Advertising Agency.

The campaigns of "Guinness for Strength," "Guinness is Good for You," and "My Goodness, My Guinness" are legendary. In the completion of his book, author David Hughes has amassed almost 300 (21 are all rare) proof ads produced by the S.H. Benson Advertising Company, thought lost for over 40 years and only recently rediscovered. Most of this artwork has never been reproduced before, and is an exciting find for the world of advertising history.

Author Hughes has also met with surviving members of the Guerry family, who supported the book with stories and anecdotes. The book is supplemented with material from Guinness's archive in London, the History of Advertising Trust, collectors, American art dealers, as well as Brian Miller, who produced the first Guinness Advertising Book in 1986.



THE HIGH FIDELITY ART OF JIM FLORA: ALBUM COVERS AND ILLUSTRATIONS

BY JOHN CHASE AND BRADY CHASE
20 PAGES, FULL COLOR
\$19.95 HARDCOVER
INDIANAPOLIS, 2013

One of the most fan-favorite surviving items was made: His 1940s Columbia and 1950s RCA Victor record covers, in which illustrative musicians were routinely affixed with mutant skin tones and bizarre limbs, are considered classics of mid-century post-Cuban modernism. During this period Flora also produced an enormous amount of promotional ephemera, including new release montages, trade builders, ads, and point-of-sale materials.

The new set of great illustrations dot of Jim Flora instead Flora's famous album covers. His complete bibliography is listed. Since that book's publication, more covers have been found, as well as rough drafts and unused designs. So Flora's arch-influences Irwin Chusid and Barbara Escamote have compiled a complete collection of Flora covers including never discovered and unpublished sketches in one volume, augmented by more images not included in previous volumes. *The High Fidelity Art of Jim Flora* is the definitive anthology of the master's visual history, reflecting his classical and Latin roots.



CLASSICS ILLUSTRATED: A CULTURAL HISTORY, 2ND EDITION

BY WILLIAM S. JONES, JR.
208 PAGES, BLACK AND WHITE
\$19.95 HARDCOVER
MERRILL, 2013

A significant expansion of the critically acclaimed first edition, *Classics Illustrated: A Cultural History*, revised edition, carries the story of the Kantor family's series of comic-style adaptations of literary masterpieces from 1941 into the 21st century. This book features additional material on the 76-year history of *Classics Illustrated* and the careers and contributions of such artists as Alex A. Blum, Lou Geronzo, George Evans, Henry C. Kufus, Gray Morrow, Rudolph Dillis, and Louis Zanday. New chapters cover the recent Jack Lake and Paperino revivals of the series, the evolution of *Classics* collecting, and the ongoing role of William Kantor in advancing the fortunes of his father Albert's worldwide enterprise. Enhancing the book's account of the growth of "the World's Largest Juvenile Publication" are new interviews and correspondence with editor Robert Isaac, publisher Eleanor Lishley, artist Herb Koster, and the founder's grandson John "Raz" Kantor. Detailed appendices provide artist attributions, issue contents and, for the principal *Classics Illustrated* related series, a listing of each printing identified by month, year, and highest number.

number. Now US, Canadian and British series have been added. More than 200 illustrations—most of them new to this edition—include photographs of artists and production staff, comic-book covers and inserts, and a substantial number of original cover paintings and line drawings.



**PULP COVER GALLERY VOLUME ONE:
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BY BRUCE COLLECTIBLES
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Bruce Collectibles is launching a new series of hardcover editions which will feature full sets of cover stories of various pulp magazine titles. These Limited Edition volumes of 100 copies each are designed to present the cover art as it is done. Each book will include a brief introduction about the cover art and artists, as well as a table checked with your number, date, and cover artist if known.

The *Weird Tales* volume has all 279 covers from the original run of the magazine from 1939 to 1954, plus the white cover of '0. The publisher has gone back to the original pulps to determine accurate cover credits, which includes 2 master corrections to the latter/Book Index. The cover images are the full magazine plus the overhanging edges, nothing has been cropped out. Note that this is not a book about the pulp itself, but rather a visual reference of the covers.



HOW I PAINT DINOSAURS
BY JAMES GURNEY

BY JAMES GURNEY
36 MINUTES
DVD, Blu-ray
GURNEY STUDIO, 2013

If you've ever wondered how a master illustrator creates a painting from start to finish, James Gurney's new DVD is a wonderful demonstration of the process. Filmed over the course of a few months as Gurney worked on two assignments for *Scientific American* magazine, this brightly edited and beautifully photographed film follows Gurney every step of the way as he conducts research, makes thumbnail sketches, consults magazines, prepares line drawings, and paints his final pictures in oil.

Rather than work with an outside film crew to produce his DVD, the artist took it upon himself to handle the entire production, and I think it shows in the intimacy and clarity of the final presentation. You really feel like you're there with the artist as he's showing you his methods, and it's fascinating to watch over his shoulder as the paintings take shape. I don't think it's a film crew could have captured everything so neatly as much detail as Gurney himself has been able to achieve.

Extra on the DVD include a slideshow of Gurney's dinosaur art, an insert print of one of the paintings, and a bonus lecture on brushwork. *



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EXHIBITIONS & EVENTS

Disceps: The Fantastical Art of James Gurney

October 27, 2012 through February 9, 2014
The Art of Museum, Columbus, NY

James Gurney's *Disceps* bridges the worlds of science and the imagination in his by-illustrating Arthur and Will Benson's remarkable experiences on a lost island in vibrant color and meticulous detail. Based on the words and pictures in the best-selling book series, *Disceps: A Lost Apes From Time* (1992), *Disceps: The World Discovered* (1993), and *Disceps: New Nights* (1995), the artist's compelling tale has engaged and educated readers by inviting them to explore the far reaches of a mysterious destination.

Inspired by a deep and abiding interest in archeology, lost civilizations, and the art of illustration, James Gurney invites viewers to enter a fantastical world in which dinosaurs and humans live side-by-side. His luminous paintings, beautifully crafted drawings and hand-made models, which are featured in this exhibition, explore the wonders of the distant past through the lens of the imagination.

For more information, visit www.artofmuseum.org

Woodell Milner's America

November 9, 2012 through May 26, 2014
The National Art Museum, Washington, DC

Take a journey through history through the art of Woodell Milner, our nation's premier historical picture book illustrator. The artist's more acclaimed children's books reflect his love of American varied landscapes and a deep respect for the environment. His travels have taken him from the tropical Everglades of Florida to Barrow Alaska in the Arctic Circle, from his native Alabama to the Grand Canyon in the Southwest, and throughout the United States to research, draw and paint on location, and in more detailed and subtle subject at hand.

Original artworks, artifacts, and references for *Roaming for the Albatross and Look to the Stars* by Steve Almy, *Saving Jull* *Rescuers* by Ann Sarnoff, *Abraham Lincoln Comes Home* by Robert Bruleigh, *Arctic Search* by Jean Craighead George, *Shore* by Jack Schaefer, and *America for the Braveheart* by Katherine Lee Bates, among many others, will celebrate 25 years of unforgettable picturebook art. The exhibition will be accompanied by a catalogue featuring essays by many of the noted authors and illustrators whom Milner has partnered with.

For more information, visit nma.org

Maxine Scudlark—A Celebration of the Artist and His Work

November 3, 2012 through February 9, 2014
The Society of Illustrators, NY

The exhibition will be comprised of 65 works, called to commemorate the 10th anniversary of Scudlark's beloved *Where the Wild Things Are*. It will explore the creative genius of a man who gave form, in words and images, to the fierce power of children's imagination. Original works will be complemented by quotes from 34 prominent individuals such as Tom Hanks, President Barack Obama and President General Sir Sean. Also in the gallery will be a film, documentaries, a reading table.

For more information, visit www.soi.org

"Blood are the Peacekeepers": Violet Gaskin's The Angel of Victory (1918)

February 8, 2014 through May 25, 2014
The National Art Museum, Washington, DC

Illustrator Violet Gaskin (1876–1961) devoted herself to the good by a just and peaceful world. During World War II, the elderly Gaskin joined with the Citizens Committee of the Army & Navy to produce portable art pieces for use on American battlefields, military bases, and airfields around the world. Gaskin's *The Angel of Victory*, originally painted for Brooklyn's Floyd Bennett Field and now in the National Art Museum's permanent collection, was the first of her 25 wartime shipwrecks, completed just two weeks after the attack on Pearl Harbor. This exhibition reunites the shipwreck with preliminary studies for the project for the first time. 📌

For more information, visit nma.org

How do any upcoming exhibitions or events relate to the world of classic illustration? Email illustration@nma.org

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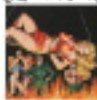
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