

Illustration



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From the Editor...

A number of years ago, the late illustrator Bill Vaux, one of the earliest supporters of this magazine and a dear friend of mine, used to speak to Michael Dolas regularly on the phone. Dolas was in his 80s, and was one of the last surviving links to the Golden Age of illustration. Bill would occasionally recount some of Michael's wild stories about the good old days of the Illustration field, and I often begged Bill to contact Dolas so we could do an article. "You've got to get this stuff down on tape!" I would say. "This is GREAT!" Alas, Bill never managed to record any of the conversations, and Dolas himself was a humble man who didn't think he deserved the attention. Why should anyone care about his work, he would say to Bill.

Well, contributor Jason Dowd, who was also a friend of Bill Vaux's, has taken up the challenge and assembled a great feature on the elusive Michael Dolas. You may not be familiar with Dolas or his work, but he was a wonderful illustrator and a fascinating character, and I think you'll enjoy Jason's profile.

Our second feature concerns the legendary Mead Schaeffer, who you may remember best for his many tightly delineated scenes for the Saturday Evening Post during World War II. Take a bit further back into his history, however, and you will discover a rather side to this fine artist—scenes of illustration gracefully rendered in diverse brush strokes reminiscent of Howard Pyle, Harvey Dunn, and H.C. Wyles. Author David E. Conway has assembled an overview of Schaeffer's life, and our feature is generously illustrated with many beautiful reproductions taken from the original art, presented courtesy of The Illustration House, Heritage Auctions, Tasha Illustrations Art, and The Illustrated Gallery. Many thanks to everyone who has contributed to this issue!

Daniel Zimmer, Publisher

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Michael Dolas (1912-2010)



"The Remembrance"

Cover for Liberty magazine, November 24, 1947
Oil on Canvas, 24" x 14"

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Mead Schaeffer (1898-1980)



"Death Guard"
Magazine story illustration
Ed in Camera, 267 x 187

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Robert Rauschenberg, *White Center of Illustration II*, 1971. Oil on canvas. Photo courtesy of Robert Rauschenberg



Mead Schaeffer, circa 1940s

Mead Schaeffer

Painter of Moods

by David E. Cozway

"His mood I strive for, if I haven't got that, the picture's not me."
Mead Schaeffer

"Schaeff is a slight, agile man. Yet he has tremendous ability for painting the powerful, broad shouldered, heroic man—above physical strength, man against nature. His illustrations give one a real sense of silent, unshuddering march. His attitude towards life is the same as that in his paintings."
Norman Rockwell

Mead Schaeffer may not be a household name today, and he certainly isn't as well known as his long-time friend Norman Rockwell, but his reputation among his peers was equal to Rockwell's, and his work is highly regarded by illustrators alike today. A highly prolific artist, it's surprising to note that Schaeffer produced even more illustrations than his pal Rockwell. His early paintings harkened back to a time when children lost themselves in the fantasy of illustrated books. Schaeffer carried on the artistic traditions of Howard Pyle and N.C. Wyeth, and tried to transport readers into another world. Millions were exposed to his work through the many illustrations he produced to accompany stories in top-selling magazines of the day. In his paintings, Schaeffer excelled at capturing grand moments, full of movement and excitement. Perhaps most of all, his paintings were filled with atmosphere. He always seemed to be able to capture the perfect mood.

THE EARLY YEARS

Mead Schaeffer was born Oscar Mead Schaeffer in Freedom Plains, New York, on July 15, 1898. He was the third child of a family of five, and had two brothers and two sisters. His father, Charles T. Schaeffer, born in Wisconsin, was a Presbyterian evangelist preacher. Family history has noted that his father's eloquence and preaching style was the motivational inspiration for the conversion of Billy Sunday, the most celebrated and influential American evangelist during the first two decades of the 20th century. Schaeffer did not inherit this talent from his father, and he had a life-long fear of speaking in front of large groups. His mother, a New York native, was Minnie L. Mead. Shortly after Schaeffer's birth, the family moved to Springfield, Massachusetts, where Schaeffer grew up amongst a rural setting.

Schaeffer knew from a young age that he wanted to be an artist. He often recounted a story in interviews that when he was seven years old, his mother took him to visit an artist's studio. It was at that moment, when he "smelled the turpentine," that he fell in love with the whole idea of being an artist. He decorated his bedcovers with illustrations by his favorite artists, Howard Pyle and Frederic Remington, among many other illustrations that he would dip from magazines that his parents brought home. "I've always wanted to illustrate ever since I watched my mother paint when I was a little boy. It was like being an actor, a performer. You play parts." Schaeffer was brought up during the Golden Age of Illustration, when photographs replaced



Digital Restoration for *Democrat*, 1928. Olive canvas, 30" x 42". Photo courtesy of Elizabeth Ross, NY

most illustrations in magazines. Howard Pyle's school for illustrators began a new legion of illustrators, whose pictures dominated magazine story illustrations, advertisements, and books. Pyle's students, artists such as N.C. Wyeth, Harvey Thurn, Stanley Arthur, Thornton Oakley, and Elizabeth Shippen Green, embarked on lucrative careers. Illustrators of the day like John Liggett, Norman Rockwell, and J.C. Leyendecker, among many others, achieved a celebrity status among the public that no longer exists for today's artist. In Schaeffer's words, these illustrators were "culted," and he strove to do that very thing for himself. People looked forward to seeing their favorite illustrators' work in weekly magazines such as *Lorimer's*, *McCall's*, *Redbook*, and the *Saturday Evening Post* in the 1920s and '30s, some illustrators cut their teeth illustrating for the low-paying pulps, and then worked towards the day when they would break into the big time—illustrating for the "slicks"—of which the *Saturday Evening Post* was considered the pinnacle of success.

It was this path that Schaeffer chose from a young age. The

background and reference material on young Schaeffer's early life is scarce, redundant, and sometimes conflicting. After graduating high school, Schaeffer attended Pratt Institute in New York City on a scholarship, and matriculated in the Drawing, Painting, and Illustration curriculum. He graduated at the top of his class in 1928, and at the time was acclaimed as one of Pratt's best students ever. Among his fellow students was future illustrator Dan Coates. They became close friends and later shared a studio together in New York City.

It was also while a student at Pratt that Schaeffer met and fell in love with fellow 16-year-old student Elizabeth Wilson Swynn (who was always known as Tibby.) Tibby, also an art student, grew up in Brooklyn, and followed Long Island. Her father and siblings were also photographers. They married on September 17, 1931. Accounts mention that by marrying, Schaeffer had to give up his scholarship to Pratt—however, it is not clear why or how, since Schaeffer graduated in 1930 and the marriage took place in 1931. Tibby later studied photography and from



Highest illustration for a Salomon-Sago book cover: 100 or more, 84" x 12.5". Photo courtesy of Heritage Auctions, Houston



Original Illustration for *The Cruise of the Seabird Round the World After Spout Whales, 1824*. Oil on canvas, 36" x 41". Photo courtesy of Heritage Auctions, www.10.com



Digital image: Microsoft, 1994. Oil on canvas. Photo courtesy of Illustration Week, NY

then he took all of Schaeffer's extensive modeling shots. Tilly was Schaeffer's right arm, and became his traveling companion, managed his business affairs, and most importantly was his muse. They would confer on each assignment together before he would accept it. She even helped him solve artistic problems when he got stuck. "She could have taught illustration," Schaeffer said of her. Next to her picture in one of his sketchbooks is written, "My work-mate, playmate, my love."

It was a union that was to last 51 years and produce two daughters, Concho known as Lot, and Patricia. Shortly after their marriage, they moved to a six-floor-walk-up apartment on 186th Street in New York City.

Before he even finished his studies at Pratt, Schaeffer began getting illustration work. While still a student, he illustrated his first of seven "Golden Boy" books authored by L.P. Veyron. For each book in the series, Schaeffer painted the covers and contributed interior pen and ink, and woodcut illustrations. The Golden Boy series were very popular with young boys, and as a result, Schaeffer gained a following and had a legion of young fans. The Golden Boy titles included: *The Golden Boy and His New Electric Car*; *The Golden Boy in the Motor Week*; *The Golden Boy on the River Drive*; *The Golden Boy with the Landstreak*; and *The Golden Boy at the Races*. These titles were published by the A.L. Bun Company between 1920 and 1921. Schaeffer also illustrated another series for the Bun Company, "The Radio Boys," beginning in 1922, with titles such as *Radio Boy vs. Secret Service Duty*; *Radio Boy at the Museum*

Electric; *Radio Boy Brings the Last Alaska Expedition*; *Radio Boy with the Revenue Guard*; *The Radio Boy's Darkest Africa*; *The Radio Boy Sells the Last Atlantic*; and *Radio Boy Searches for the Lost Treasure*. At this time, Schaeffer also began illustrating for magazines, and one of his first illustrations was published in *Radiobooks* (1920).

Schaeffer later moved to South Drive, Larchmont, NY, near friend and fellow Pratt student, Dan Conant. They lived in the Boulder Glen neighborhood, and shared a studio in the Van Dyke building at 6th Avenue and 96th Street in New York City. Schaeffer and Tilly later moved to Ivy Beach, NY, not too far from another illustrator, Norman Rockwell, who was living nearby in New Rochelle. Although Schaeffer knew of Rockwell at this time, their contact was usually limited to occasional phone calls to discuss models and scheduling—they still had yet to meet.

Always eager to learn more and grow as an artist, Schaeffer decided his instruction at Pratt was not enough, and he desired additional training. He started making the trek to Jamaica, NY, where Harvey Dunn had established an illustration class. Dunn, a successful and talented illustrator, had studied under Howard Pyle, and continued the teaching traditions. Dunn, along with Charles Chapman, established the Lewis School of Illustration in 1915. His classes were unconventional, not in the overnight, and only students Dunn deemed worthy individuals were admitted to classes. Even established and successful illustrators vied for entry into the classes learn what they could from the master.



Illustration for May 2nd, in *The White Whale*, 1923



Illustration for May 2nd, in *The White Whale*, 1923



Illustration for May 2nd, in *The White Whale*, 1923



Illustration for May 2nd, in *The White Whale*, 1923



Interior Illustration for Stacy Clark, *in The White Whale*, 1923



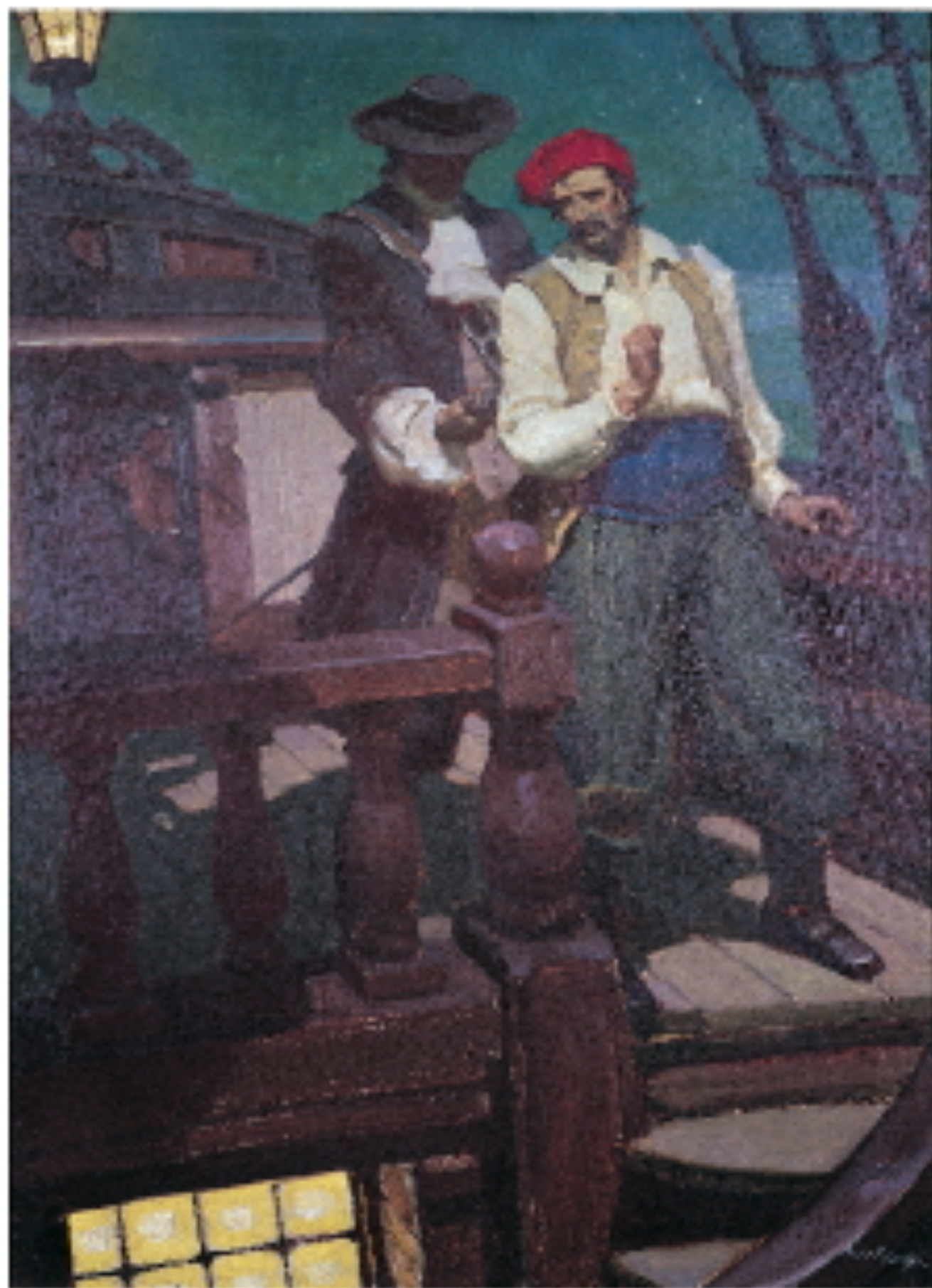
Interior Illustration for Stacy Clark, *in The White Whale*, 1923



Interior Illustration for Stacy Clark, *in The White Whale*, 1923



Interior Illustration for Stacy Clark, *in The White Whale*, 1923



Howard Chandler Christy for "West/Story" *The American Magazine*, July 1904. Oil on canvas. Photo courtesy of Illustration/Museum NY



Digital illustration by Michelle. All in canvas. Photo courtesy of Illustration House 3D



Illustration for King Arthur and His Knights, 1904



Illustration for King Arthur and His Knights, 1904



Illustration for King Arthur and His Knights, 1904



Illustration for King Arthur and His Knights, 1904



Interne Illustration für King Arthur und His Knights, 1834



Interne Illustration für King Arthur und His Knights, 1834



Interne Illustration für King Arthur und His Knights, 1834



Interne Illustration für King Arthur und His Knights, 1834



Digital interior magazine illustration. All in canvas. Paris courtesy of Genika Illustration Art



Original illustration by Gustave Courbet. Part courtesy of Illustration House, NY



Original illustration for "The Ladies' Home Journal," July 1916. Illustration, 14" x 10". Photo courtesy of The Metropolitan Museum of Art.

Schaeffer said that he owed his Duane, just to get the chance to learn from him. "I gradually look back on the time when I was privileged to sit at Harvey Duane's feet... he taught art as a religion, or as if it were close to one," commented Schaeffer.

In lieu of any modeling fees, Schaeffer wanted advice and criticism, of which he got plenty. "I didn't want any pay, I just wanted him to judge my samples. This is the way I broke in." Schaeffer later met illustrator Dean Cornwell, also a former student of Duane's, sometime in the 1900s, and approached him with the same philosophy that he had with Duane, posing for instruction instead of money. "When you want to learn, go to the

best professional you can find. I did, and Dean Cornwell was the single most important contributor to my development." Both Duane and Cornwell's influences and techniques can be seen in Schaeffer's early illustrations—the compositions, the broad brush strokes, with emphasis on creating a mood and pattern, and eschewing minutiae to let the viewer's imagination fill in the details. Like Duane, Schaeffer believed that the brush strokes should be visible in a painting to convey a sense of mood.

After graduating from Pratt, Schaeffer started visiting publishers in New York City, seeking illustration work. He was in his early 30s, "...and I carved a little—but I made the rounds.

That an artist would want that was a quote they could take a chance on. My hands were trembling when I received my first manuscript to illustrate."

His career as an illustrator began taking off. He started illustrating two or two books a year, such as *The Davis*, *The Fifty-Fifty*, *Brigade*, and *Clay McGee*. *Guerrilla* *Diaries* at the *Harvey* *Kim*. In 1933, at the age of 34, Schaeffer began illustrating for volume for *Dodd, Mead & Company*, which became known as the *Mead Schaeffer Editions*. Schaeffer said, "...what they [Dodd, Mead & Company] paid me didn't mean much to me. But I had to do it. With manuscripts like that, you could become a great performer yourself!" Schaeffer became friends and taking commissions with Dodd, Mead & Company. Illustrations commissions continued until 1945. Among the books Schaeffer illustrated were *Moby Dick*, *Spies*, and *Diary*, *The Count of Monte Cristo*, *The Three Musketeers*, *The Black Rover*, *Les Misérables*, *A Romance of Emma*, *Das Araber*, and *His English*, *A Noble and Brave Man*, *The Adventures of David*, *The Heart of the Cameron*, *The Cruise of the Condor*, *The (High) Leg*, *Everybody's Washington*, *The Kings of Norway*, *The Quest of Old*, *Emilia*, and *Emilia and the Soldier*.

The decades of the 1930s and '40s were to prove the most prolific for Schaeffer. In addition to illustrating two or two books a year, he began illustrating two serials a month for periodicals such as *Good Housekeeping*, *Coronet*, *Redbook*, *McCall's*, *The Woman's Home Companion*, *The Saturday Evening*, *American Magazine*, and *Arthur's*, with his illustrations eventually appearing in 10 of the major magazines of the day. Schaeffer explained that each serial would consist "... a 'square' and a 'vigette,' with suitable page spread added for the

spring installment...a picture in all." Remarkably Schaeffer never had a written contract with any of the magazines, relying purely on a gentleman's agreement, noting that, "They were all gentlemen. If I liked the guy, I would work my tail off."

Schaeffer received accolades from the authors of the stories he illustrated, such as Irvin Joseph Conrad for Schaeffer's illustrations done for "The Rover," published in the *Novel* *Diary*. Graham Greene/Vivian Greene sent a telegram to the publisher reading, "Please Tim a telegram to Mead Schaeffer for beautiful pictures" for Schaeffer's illustrations in "The Bishop's Fugue."

As a result of his high quality work, Schaeffer was in high demand from the magazines, with his salary for his daily publications. Schaeffer himself to have painted over 2000 illustrations in his career. "All this called for the expenditure of a tremendous amount of energy, but I was young and fresh and in, and had acquired a hard, direct manner of working...a technical facility, plus an ability to take and improvise...which permitted prodigiously rapid accomplishment. Young men are kind of good money, and money came easily, so all in all I was well satisfied for a long time."

One of the most memorable sets of illustrations he created may have been for *Dodd Mead's* "Captain Blood" stories, starting in the 1931 issue of *The American*, among many, many others. Schaeffer said in a 1975 interview for the *Times* *Union* newspaper that, "It's all very deceptive, though. I could work fast, sometimes do one [painting] in half an hour, but sometimes it might take me a week."

Schaeffer reportedly was getting paid \$1,500 for an illustration during the 1930s, and has been estimated as one of the highest paid illustrators of his time. This is a role that

"Don't fret... Yes it's SOLD, but there are lots of other great pictures at TIA!"

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Digital interior magazine illustration. 30 cm canvas, 11.0" x 10.0". Photo courtesy of Heritage Auctions, www.ah.com



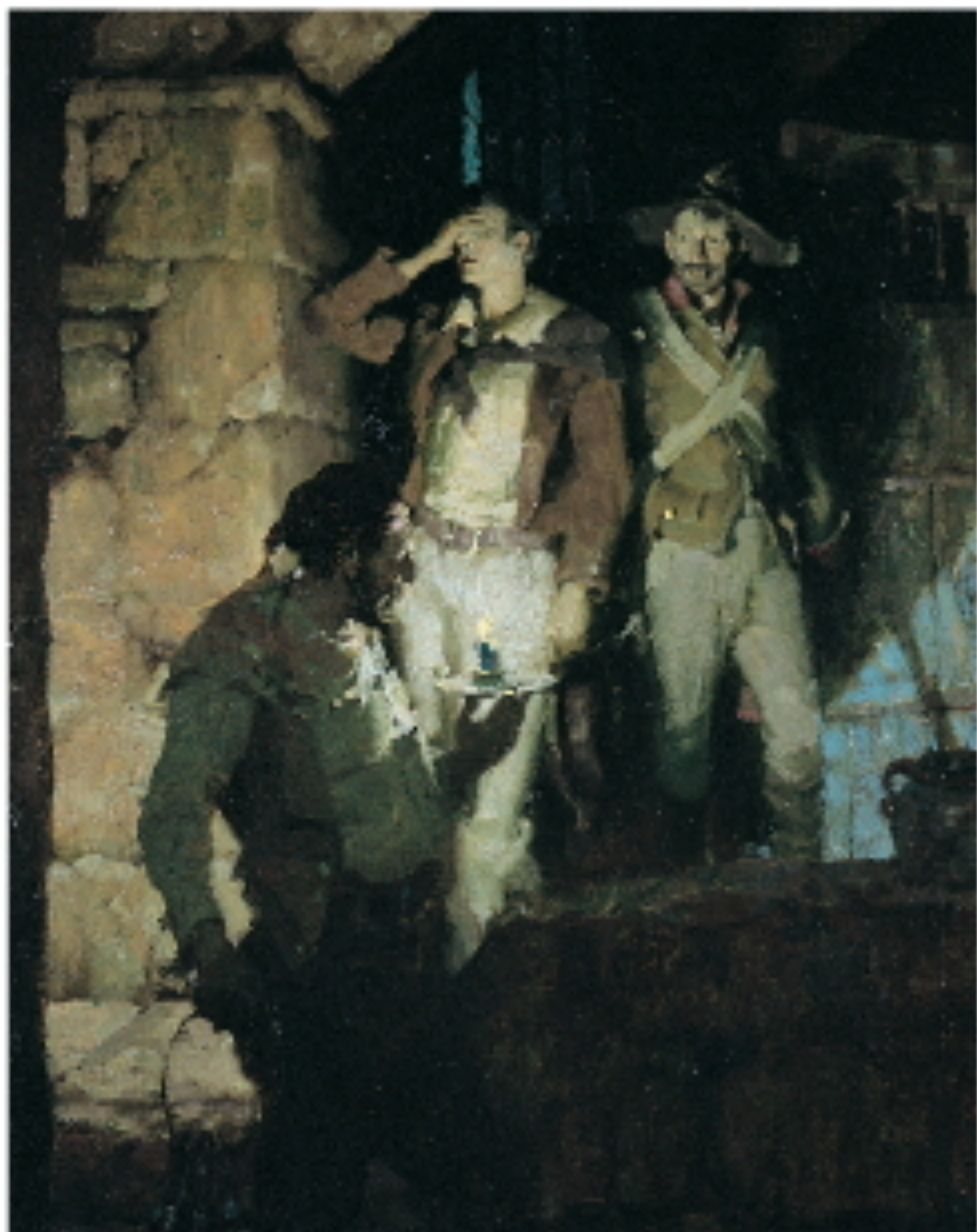
Opinion/where magazine illustration. 20 or so years. Photo courtesy of Elizabeth Stein, NY

has been attributed to many illustrators during that time period—N.C. Wyeth, H.C. Lyons, Jock MacFarlane, John LaFarge, Norman Rockwell, etc. For the times, there is no denying that they were all well paid and, along with their idyllic status, they would be asked to endorse products, judge contests, and were often invited to hob-nob in the higher circles of society. The average yearly income for workers in the United States in 1925 was approximately \$1,248.20, so a \$2,380 illustration becomes an exorbitant sum for one piece of work. Let me tell you the money he earned, Schaffler often said that it was sometimes not even enough to cover the model fees, costumes, and traveling costs—all which was borne at the illustrator's expense.

Like any good illustrator of his day, Schaffler began amassing costumes and props as aids for his paintings, which during the '20s and '30s were mostly of the historical or the action/adventure variety. Schaffler and Tibby loved to travel, and many of these trips were taken solely for the purpose of conducting research for his paintings. He traveled to France to visit the Château d'Écouen, the setting for *The Green of New Orleans*, and descended into the Paris sewers to get the proper feel for his painting for *Les Misérables*. For his illustrations for *The Hinge of the Air*, he traveled to the Caribbean islands to capture the right atmosphere, lighting, settings, and landscapes. A 1922 *New York Times* article reported that when conducting research for his illustrations in Abby Dick,

Schaffler found an old whaling vessel in New Bedford to use as a setting for many of the pictures. He even used some of the local seamen who were reminders of when New Bedford was the center of the whaling industry. Later, Schaffler took many trips to capture the essence and mood for his covers for the *Saturday Evening Post*: "If you haven't seen it, you haven't felt it, so obviously you can't paint it convincingly. For the money was never the thing. I was well paid, but in those days there was no such thing as expense accounts. You had to pay for everything: travel, models, meals, costumes. Like any artist, I had to feel the sweat and grit of the people and places I drew, so I traveled a lot. I spent almost all my money on it, and on research. No, money was never the point. It was getting something in you out on the canvas. I can't tell you how many times I put my foot through doors that were just new-laid. I'd knock a new canvas and run again."

In 1930, Schaffler told the *London Times* weekly newspaper, "I wouldn't be anything but an artist," he said, smiling. "Illustration has so much in it that I can easily forget the hard work it requires. You see, one first has to read the story and will sort of get into the mood of it. Then, there's a lot of research work to be done and studying of people in the time and place the story was written. An artist has to make a picture that will attract people to read the story, he has to add to the story, not just supplement it."



Digital Illustration for *The Secret of Monte-Delata*, 1968. 16 in. x 22 in., 16" x 22". Photo courtesy of Illustration House, NY



Oil painting by Schaeffer, *Men in winter. Park country of Bushnell House, WI*

In this same article, he was described as being on the McCaffrey staff, sometime in the 1930s. Schaeffer was offered the position of Art Director at McCaffrey for \$50K a year. This was a staggering salary for someone in a country that was in the middle of the Great Depression, but after discussing it with Tely he decided against being tied down, and he rejected the offer. Schaeffer taught briefly at the Phoenix School in 1938.

While Schaeffer did a lot of advertising work, and treated the constraints the agencies placed upon the illustrator—"They held your breath for you," he said—he often rebelled, as there were some of the highest paying clients in those days. Schaeffer did advertising work for Ford, DeSoto, General, and contributed to the successful advertising campaign by the United States Bureau of Education called "Four Kings." He also produced four ads for Packard that are well considered some of the finest advertising work for the prestigious automobile.

In an interview with Gwyneth G. Griffiths in the Autumn 1977 issue of *The Packard Connection*, Schaeffer explained that, "From what I can recall, their advertising agency approached me in the late '30s or early '40s, when I did four advertisement illustrations... I produced four oil paintings: Spanish Face, Oriental Big, Korean Ballet, and Dances of the People were paying for the status of Indian ownership as much as for the excellence of the car. It was a challenge to every artist who illustrated for Packard to portray this." (Unfortunately, his Spanish Lovers work was never published.) Although the subjects of the paintings had nothing to do with automobiles, it was Packard's intention that the public would equate the luxurious qualities

of the painted subjects with their product. The car itself would often be almost invisible or even non-existent in the ad, and the viewer was left to make the association in his mind.

SCHAEFFER'S METHODS

Schaeffer's technique in the studio varied very much from other illustrators of the day, although it did evolve over time. He was mainly concerned with authenticity and honesty in his paintings, and spared no expense in traveling to the proper locations to acquire a genuine feeling for the area, the people, and the culture.

When he began painting stories for the *Saturday Evening Post*, it was at a time when the Post would not only send their artists out to locations to acquire them to create original stories for the Post. Schaeffer traveled to San Francisco to paint cable cars. In August of 1945, the city of San Francisco announced plans to dismantle its famous cable car system, which caused an uproar among the citizens. The Post joined in the rebellion, and Schaeffer's September 28, 1945 cover helped "knock off an expensive burst of civic pride" that ultimately saved the cars. He also traveled to Texas to paint cowboys, Alaska to get up before men, Minnesota to capture fishermen, Montana for wheat harvesters, Mississippi for swamp fishers, and to Iowa and California for others. While visiting locations in Kansas, Schaeffer and Tely were treated like royalty and the mayor presented them with the key to the city. All their free time during this trip was taken up with social engagements—all in a lifetime coming from his painting a Post cover portraying an oil rig and workers.



Original sketch by artist Schaeffer, 1944 in canvas. Photo courtesy of the Art Institute of Chicago

"In most cases, I had an illustration in mind before I told the story. And I had a publisher/broadcaster; a publisher would never think of trying to direct my work. He might reject an idea, but he would never tell me what to do with one. What you tried to do as an illustrator was create something that would excite the art director with its drama. They might say, 'Gee, that's great, but where does it fit?' I would answer, 'Don't you know!'"

Once he found his subject and had an idea, Schaeffer would start out with making multiple sketches in pencil or charcoal, looking for the correct composition, and exploring patterns and shapes. When he had his idea solidly worked out, he would call in models or pose for the shots himself. They would take all those photos, and Schaeffer would do only a rough image to which he would add the rest. They would sometimes take hundreds of shots, especially location shots, and was even taking color pictures that Schaeffer would use as a reference.

More than anything, Schaeffer wanted to paint a "reed." He wanted to capture the excitement, the tension at a point before or after the action occurs. "Never show the battle itself—show the scene before or afterward, and let the observer imagine the rest."

When illustrating a story, Schaeffer preferred action that didn't fill a story with too much detail, and left room for him to use his own imagination. He looked for patterns within a composition. He once wrote in a letter to a family member that he was busy struggling with the negative space in a painting he was working on—something that most non-artists would have

trouble understanding.

Early in his career, Schaeffer like all illustrators, was restricted by the reproduction method of the day, often painting up using only two or three colors. His early style was usually direct, with thick, bold brush strokes, sometimes visible even on the printed page.

The December 1945 *American Artist* article, "Mind Schaeffer Paints a Post-Cover" described how Schaeffer would make a charcoal sketch the same size as his canvas, then transfer his sketch by means of a kalopsone (projector) from a 4 x 5-inch negative made by his wife. The charcoal would be utilized using fixative. Then, from the same negatives, his wife would make several prints about the size of a finished Post-cover, and Schaeffer would paint various color schemes directly onto these, choosing the most pleasing to use for the finished painting. This color sketch was not detailed, but allowed him to observe the hues and values, which he could quickly change if the color scheme wasn't working for him.

Always standing at the easel and never sitting, Schaeffer would start an underpainting in washes of earth colors, usually two unobtrusive colors, but sometimes adding yellow ochre or venetian red. He was even known to use colored ink to prepare his underpainting. Often, he would use the dried underpainting with black or vermilion before proceeding to lay down paint. This had the advantage of making any corrections easy, as he could wipe away a top layer of paint without disturbing the underpainting.



34 WEST 27 STREET, 10TH FLOOR NEW YORK, NEW YORK 10001



W. T. Benda (1875-1946) Nautilus, ink and colored pencil, 7 x 8 1/2", remaining part of *DeSynaesthetics* cover, March 8, 1925
This is a depiction of the first mask Benda made, which he called *The Mac Damon*, in February, 1914.



Digital illustration by the author. All in canvas. Photo courtesy of Shutterstock.com, 2011



Digital illustration by Tasha Marshall, W or cows, II" x II". Photo courtesy of Tasha Marshall.com

In Fred Yonka's *Masters of American Illustration—27 Illustrators and How they Worked*, Yonka writes that this was the step in which Schaeffer deviated from other conventional oil painting techniques. Using transparent watercolor, he would paint over the diagonal underdrawing in to examine the color relationships he had initially wanted out of the oil sketch. This added step helped him finish the painting, yet didn't slow him down. Even Backwell, himself a laid worker, admired Schaeffer's speed of execution.¹⁷

Schaeffer employed a restricted palette of colors, using a few colors to make many, but taking care that they were harmonious and within the same color scheme. For "warmer" pictures, Schaeffer would use basically two colors—brown, terra and white blue. For a "cooler" picture he would substitute more violet and Payne's gray. He aimed for a "harmony of darks," but would always a variety of hues in each color family. He described painting only by a few colors: "I might have managed that day in one direct painting, and it would have reproduced very well, but I was determined to obtain such, vibrant, translated quality which, as it turned out, demanded these paintings. First, I coated the day with a graded terra a little higher in key than I wanted for the land. Over this I graded various values of green, brown, ochres and blue, yet not then like watercolor. When dry I finally added similar gradations of blue, thus laboriously arriving at a glowing, highly convincing tone. I knew that most of this subtlety would be lost in reproductions, but even so, I couldn't let it go until I had done my very best."

Nancy Sandgren, Schaeffer's niece by marriage, recalls that they were never allowed to disturb Schaeffer when he was in his studio—the time was sacred—and everyone expected that. "He pretty much stayed out of the studio when he was at work. But when he wasn't working we were allowed to see him. It was amazing." She recalled him painting a few minute illustrations of a cowboy and how excited she was when he added a "...one bit of paint, and I think he got a kick out of me seeing the painting even after he had done it." Schaeffer later gave the painting to her as a wedding present.

Schaeffer was not all work and no play, and certainly was not without a sense of humor. In these days, everyone had a party telephone line, and the number of rings would determine to which household the call was intended. Schaeffer, one day painting in his studio, was visited by the creature, ringing and picking up the phone, even though the call was obviously for her. As he picked up the receiver he heard a young boy whispering to another: "Do you have the cigarettes?" to which the reply came: "Yeah...do you have the matches?" Schaeffer, in a slow and deliberate, deep toned voice, interpreted, "Yes, that is the Lord speaking. What you are doing is wrong..." Whether the two boys ever believed it or not, and speaking directly to them, and never off speaking after that as per usual. As hard as he worked, though, Schaeffer knew when to take time off, too. He told his niece many times that, "Nancy, there is a time for painting and a time to not paint. In the 'not to paint' times, it's time to sit back and rest."



Digital illustration for "Shabbos, 1870," *The American Magazine*, January 1900. Oil on canvas, 18" x 24". Photo courtesy of the Regis Institute, MA, USA



Digital illustration for "Women Justice Reminders," *Indica*, circa 1880s. Oil on canvas, 24" x 32". Photo courtesy of the Regis Institute, MA, USA

SCHAEFFER AND ROCKWELL

"The friendship with Schaeff—a working illustration, someone who shared my ideas, understood my problems...circulated me I guess it helped my work almost as much as moving to Arlington."
Norman Rockwell

It would be difficult to discuss Schaeffer without referencing his long and close friendship with Norman Rockwell. Although they both lived in the New Canaan area in the '30s, their brief interactions as they were were mostly professional, limited to the occasional phone call to discuss models and scheduling. As they were both slaves to their work, they had never met, despite living in close proximity. In his autobiography, *My Adventures as an Illustrator*, Rockwell wrote that, "I'd always ask the model, 'What did Mr. Schaeffer work on yesterday?' 'Oh,' the model would say, 'he did a picture of a lumber camp.' 'How many figures?' 'I'd ask, 'Ten or six,' the model would say, 'and a house.' This would drive me crazy I was spending days painting a single figure."

It wasn't until they were introduced at a party they both attended that they became fast friends. One of the models they both used was Fred Hillbrowdt, who's credited with introducing Schaeffer to the joys of fly fishing on the Fatten Kill River in Vermont. Schaeffer's love of fishing was partially responsible for moving his family to Arlington, Vermont, in 1911.

In 1918, Rockwell and his wife Mary, were looking for a summer getaway and bought an old house with a barn in Arlington. They fell in love with the area so much that they moved into the house permanently by 1920. "That was instance of moving

from New Canaan," explained Schaeffer. "But when Norman and I finally met at that party, he mentioned he had just bought some property on the Fatten Kill River in Vermont. I said, 'You mean you've got a place on the greatest fishing river in New England?' He went up before he was installed the boat. Our mutual model, Fred, went along too. Norman didn't fish, but he loved the companionship. He always said he got well over identifying our fishing trips."

Living close by to each other, Arlington is where Schaeffer's life long friendship with Rockwell truly began and was cemented. The two families quickly became inseparable. Rockwell said of Schaeffer, "In Arlington, Schaeff and I became fast friends. We helped each other take photographs, we criticized each other's pictures, talked about art, inspired each other. We were just up to bring back the Golden Age of Illustration, the glorious days of Howard Pyle, Remington, Abbey."

They were also friends with nearby neighbors and fellow illustrators, Jack Whittier, Gene Fellows, and George Hughes. Armin Rockwell Kent, Reginald Marsh, and Grandma Moses also lived nearby as well as Henry's cousin Don Yeacht. The Continental Bus company sponsored buses that stopped at the artist studios so people could get a peek inside, much to the artist's chagrin.

Rockwell's area was found their way into some of Schaeffer's paintings, and Schaeffer's daughters and wife were used as models in quite a few of Rockwell's. The Schaeffer girls are probably best known as the two boys in such girls, appearing over a picture of Wilkie Gilliam's *Rockwell*. But over their criticism and many of the same Arlington, natives for their paintings.



Original illustration by "Smith Riding Up a Grade," The American Magazine, Illustrations. Photo courtesy of Illustration House, NY



Howard Chandler Christy, *The meeting of Schubert and Clara*, 1871

The best artists would even print his each other when a rock job was needed. Schubert is even immortalized as the tattooed bear from behind in Rockwell's "Tattoo Artist" for the March 2, 1924 *Hill Street*. Schubert always complained to Rockwell that he made his denture too big.

Schubert converted an old barn into a studio, with an extension, which was just a mile away from the Green River, a tributary of the Gatten Kill. "I could fish for my supper. If we wanted it, Fred Hildebrandt, Jack Albrecht, and I could fish all night in that beautiful river, only steps beyond my back door." Schubert shared his fishing passion with Albrecht, and although Rockwell could not accompany them, he never really understood or shared their zeal for the sport. Schubert often described himself as a full-time angler and a part-time illustrator. Tally complained that Schubert would wander in his cell in pursuit of a fish, that besides being in some trout stream.

In Rockwell's autobiography he recalled that he [Rockwell] had a stuffed owl in his studio. "The poor old bird had a blue tummy because Schubert was always plucking me the fluff under its tail in one or his city. 'Don't get away from them!' I'd yell, catching, out of the corner of my eye a glimpse of Schubert edging toward my owl. But pretty soon, catching an insect or a mouse, I'd look up from my work, and he'd be at it again, standing with his back to the owl, one arm raised around him, plucking. He just couldn't resist that fluff; it was considered the choicest material for a city fly."

As described by his niece, Nancy Sandgren, Schubert was a "delightful individual," who enjoyed a good debate. He liked being a "man of mystery" and was full of adventure. His name was pronounced about his childhood sometimes visiting the Schubert household in Arlington.

"As a young teenager my family would allow me to take the train from New York City to Arlington. I could look

forward to those trips all spring long, counting the days down. If I was finally sitting on the train, waiting to start my summer adventure. The Schubert home was my favorite place to visit. We try and go back to see it every time we are in the Northeast, and to my heart's delight it still looks the same. It was a most beautiful location, than even Rockwell's, which was on the other side of the mountain. Norman's place had more hills around, (which I believe Norman loved too), two or three other houses, a garage, a barn, a church, a square dancing pavilion, and the entrance to the area had a covered bridge going over the Gatten Kill. Great Case Hill would appear in the background with the Rockwell house in the background.

"The Schubert estate had a huge barn on it, which was in part his studio, a bookhouse, and a garage with an apartment above it. The back house was mine (Schubert's daughter) Pat and I could stay. It was there that her dad would teach us how to fly. One summer, that was about all we did, we loved flying it, and if course he would pop in and check on us once in a while to see if we were doing it right. Through that experience, I thought I'd have to do it, as he was an real body water fisherman, and I still have some of the flies he had.

"During my best work days there was always one day that Schubert would take off and spend with his family. That was the part of my vacation I loved the best. Schubert would tell us the right before that, unless had come from "Dixie" (right). The envelope was not to be opened till 1900 the next evening, or we should be disappointed and ready for an adventure down (even the President). He would have every preparation made, and we had to follow it to the letter—breakfast at 10:00, dressed with objects packed for the day by 11:15, was packed by 12:00, and again by us at 1:00. There'd be a small gift in an album here filled with new-year



Original illustration for "Who's the Boss?" Cosmopolitan, 1926. All in common, 187's 187. Photo courtesy of Illustration House, NY



Merle Nagels Illustration, circa 1960s



Merle Illustration for Wm. & Wm.'s Home Company, 1928



Original illustration for "The Star-Boatman," *The American Magazine*, May 1941. Oil on canvas. Photo courtesy of the Society of Illustrators, NY

to-a-quarry near Dover for a picnic and swimming, another year over to New York State to a lake for swimming and picnicking and peppermint ice cream cones (I had never heard of such a thing at the time... yummm!)

He had such a knack for making life fun and adventurous. One year while I was there, the Rockwells Norman and Marc, who were very young for the evening, and Betty and I decided to have the evening's entertainment for everyone after dinner. We worked all week planning the show we would enact (we did not sing, just played the record player which [Schaeffer's other daughter] Lee was in charge of handling.) I can't remember all we did, but the one I do remember includes Lee being the horse. We enacted the song "Tie Get Spun that lingle langle langle." Schaeff had a big ornate chair in the studio where we held our show, and it was Lee's job to start, be moved and then get behind the big chair. Then Pat and I would run out in our cowboy outfits, jump up on the back of that chair, and Lee would proceed to lift it up and down like a horse trotting while we hooped and belined to the music. At the end of the show, after much applause, Pat and I passed the hat around. To our disappointment, after all our planning and hard work, we got very little. Here we were thinking we would get a good take, performing in front of two very wealthy men, but as I remember it was poor—Lee got nothing at all. Nevertheless, we really did get paid—not in money, but in memories—that I still hold dear to this day.

The Schaeffer and Rockwell households became more intertwined. Their kids attended the same schools. The men talked business, the women shopped, sometimes for their respective husbands' people or costumes, and had each other in commiseration with the woes of being married to famous illustrators. Both families would take every opportunity to socialize and often traveled together. Sometimes it was just the trips into Troy or Bennington, and other times it was for extended periods, like a two-and-a-half month trip out West that the Divison men set to get new inspiration for their paintings. Toby took hundreds of reference photos, and the trip resulted in six covers for Schaeffer. They would visit other illustrators, such as N.C. Wyeth and Frank Schoonover in Chadds Ford, PA, and the Wilkingsons, DE, areas, stopping at the Delaware Art Museum to be newly inspired to create better work at their studios/home. To break up the monotony of the Vermont winters, Schaeffer and Toby often spent winters at the Hotel Des Artistes Building at 1 West 67th Street in New York City.

Although Schaeffer and Rockwell couldn't have been further apart in style and in their approach to painting, they both benefited from their friendship, encouraging each other in their artistic pursuits. They picked each other brains for ideas, but never side-by-side was another. They commiserated, inspired, and helped each other, and were not afraid to critique each other's work. In fact, Rockwell encouraged criticism and would value the gay-neck-door's input as much as a seasoned artist's. "Norman listened to all criticism," recalled Schaeffer, "the former not done was just as important as a professional art critic."



Movie illustration for *The Easterner* (Sunday Post, January 23, 1924).



Movie illustration for *The American Magician*, October 18, 22.



Interior Illustration for "Beauty and the Beast" Ladies' Home Journal, May 1911



Interior magazine illustration



Original Illustration for "The Klondike Trail," The Saturday-Evening Post, December 1, 1898. Oil on board, 21" x 36". Photo courtesy of Heritage Auctions, www.ha.com

Harvey Peter Lockwell said that only two spirits really mattered to his father—his mother's, and Maad Schaeffer's.

Paul Jeffrey, Illustration Arts Director for the Times Union, wrote in 1978 that "Schaeffer concentrates all of the artistic responsibility behind a central model, a central theme, and carries it through with tremendous force... what Norman Lockwell does is marvelous within the strict limits of the illustrator's art craft. Schaeffer transcends those limits." When Lockwell was precise and needed the correct model type, props and finishing, Schaeffer was able to use his imagination and fabricate where nothing existed. He could use the same model for multiple figures in a painting, solving an expression, color, and composition to make the model fit which he was striving for. He was less concerned with minutiae and superficial details. Lockwell, on the other hand, was more focused on substance and detail, and he was somewhat that when painting live-like, he had trouble painting a master and if the one in front of him was given. His use of black and white photographs later helped him to overcome this troubling block. Schaeffer may would rely on photographs, for which he would not would pose himself, as well as Toby and his daughters. Toby was his principal photographer and knew what angle, lighting, and poses Schaeffer would best be able to use for his ideas. But Schaeffer could take a general pose and inspiration from a photograph and develop it beyond what he saw in the glossy print. He remembered that Lockwell had to slavishly copy his photographs, meticulously reproducing every detail in the image.

Schaeffer often still employed professional models, sometimes in the capacity of model even from NYC, whereas Lockwell became more and more reliant on the models in the area. It

was here that Schaeffer often succumbed to Lockwell's intent for extracting the best out of any given model. "Sometimes I'd get a model who was a flirt, and I'd call Norman to whip him up, to direct him as he'd feel the part of the picture, if that was needed." Schaeffer told Susan Meyer in her book *Norman Lockwell's People* that, "I'd talk pictures, pictures, pictures... we always agreeing, but always sharing a respect for the other's view. We understood and related easily with each other. It was a marvelous friendship. There's no denying it, that was a period in my life I long for again."

It was also the time that he moved to, a belief that Schaeffer changed his philosophy towards painting. In a 1985 *Illustration Artist* magazine interview, Schaeffer stated that he was "... sick and tired of painting dukes and dandies, exaggerated sentiment, artificial romance, and love with the cliche 'he and she' pictures. I was tired too, of the constant struggle to meet deadlines, and of being subject to the moods and caprices of art editors. Especially I was irritated with the constant bickering my work was supposed to be convincing, but I knew it was not. I longed to do honest work, based on real places, real people, and real things—work expressive of normal human emotions and activities. So, I did a night about face, and have never regretted it. That, my production learned, but the satisfaction of doing an honest job in my own way more than compensates. I am now as surely my own master as any illustrator can ever hope to be. I create my own eye-catching ideas and carry them out in my own time and way." He now found his subjects in everyday life and contemporary happenings. He started painting tighter with more sensitivity and his work became more detail-oriented. His technique changed—he no longer produced romance that



"Howdy Men"

by Frank E. Schoonover

Orion Review 25 & 27, 1902

"The New Nation" by Dana Gray

Country Gentleman Magazine

April 25th, 1902

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Digital interior illustration. Oil on canvas. Note courtesy of Illustration House, W



Original illustration illustration, *War at Sea*, Photo courtesy of Maritime Book, NY

instead of Dumas and Cervantes, with their, brazen and brash strokes, and imperious use of color—the work became slacker, more political, and devoid of heavy brush strokes. It is hard not to believe that Knickerbocker's contemporaries, coupled with their close friendship, didn't have an effect on Schaeffer's painting style. It was probably also through Knickerbocker and his long-standing association with the *Saturday Evening Post* that Schaeffer began painting covers for them, the first being published in September 1942.

At the break of WWII, both Schaeffer and Knickerbocker were too old to enlist. Knickerbocker had done his time in the Navy during

WWI, yet both men wanted to contribute something to the war effort. They embarked on the ill-fated producing a series of military and patriotic paintings. Schaeffer wanted to portray what the military soldiers were fighting for overseas. Schaeffer contributed two war posters: "Time saved is your salvation from the foe!" and "Be gone his blood—will you give yours?" for the War Office. He also contributed an album for a series of paintings representing all the branches of the military. Knickerbocker had come up with the idea for his four Freedom series. Together with Knickerbocker in hand, they traveled to Washington, D.C., to the War Office to present their ideas, and were unconsciously turned down.



The Saturday Evening Post, September 13, 1942



The Saturday Evening Post, October 24, 1942



The Saturday Evening Post, March 21, 1943



The Saturday Evening Post, June 12, 1943



Original illustration for "High Noon," *The Atlantic Evening Post*, April 11, 1942. (94 in color, 11.3" x 18.1"). Photo courtesy of Phillips Academy, MA.com

Disenchanted, Schaeffer remembers that they stopped at the Post office in Philadelphia on their way back home and met with editor Ilya Hilde. Rockwell's recollection differs from Schaeffer's, with Rockwell visiting the Post office alone. Nevertheless, seeing the potential of such an idea as a contribution to the war effort, Hilde encouraged them both to continue and promised to use the paintings in the Post. Rockwell's contribution turned out to be his famous *Four Freedoms*. Schaeffer produced 14 paintings depicting the different branches of the military, each one used as a *Frontcover*.

Schaeffer wanted to make his paintings as authentic as possible, and with the help and cooperation of the military branches he rode in tanks, boarded Coast Guard ships and Navy aircraft carriers, flew in military planes, interviewed officers and enlisted soldiers alike, and even spent a week on a submarine. The military also supplied the models he needed for his paintings. Schaeffer told Ilya Hilde in 1975, "I had to have everything right—uniforms, planes, guns, equipment—everything. The slightest mistake would have been spotted by a million eyes. And I wanted to make them powerful." Indeed, he is that when Schaeffer was posing a paratrooper jumping from his plane, he suggested to the general-in-charge that the soldier hold his rifle in front, rather than the traditional way of snapping it on his back. The general agreed, and from then on that became the regulation method when jumping. Likewise, when he was painting a winter-draft soldier, Schaeffer asked why the rifle—which would not be seen by the rest of the soldier's completely white uniform—could not be painted white also. His suggestion was taken up by the powers that be, and was also instituted as a result. One of Schaeffer's paintings, *The Irish at Copo*, received a gold medal for best Army painting of the year.

Schaeffer and Rockwell toured the country with their paintings, raising over \$112 million in Victory Bonds to support the war effort. Rockwell's *Four Freedoms* went on to become some of the best known and loved examples of his work. The

Birmingham Museum held an exhibit of Schaeffer's war paintings in 1989. Today, ten of the original canvases from Schaeffer's war series are owned and displayed in the offices of the United Services Automobile Association, in San Antonio, Texas.

In all, Schaeffer painted 45 covers for the *Saturday Evening Post*, with his last one appearing in 1953. The stresses of meeting deadlines and keeping up an art director's whims finally took its toll. After Schaeffer suffered two heart attacks, Ioby said, "That's enough. Let's get out of here." Schaeffer finally called a quits with two years' worth of commissions looming over him. They sold or gave away most of their possessions, and moved to St. John in the Virgin Islands, where Schaeffer again found his supper. "These were wonderful days," Schaeffer said. "We lived a simple life, and as a lifelong fishing enthusiast, I was very content. I made my own fish, and caught our dinner." Slowly, as his health improved, his creative urges to paint returned and he started painting again. But this time, he was no longer an employed illustrator and he painted solely for himself—landscapes, watercolors—he even experimented with abstract compositions. He became "an artist instead of an illustrator," as Schaeffer described himself. Schaeffer and Ioby then moved to Sea Cliff, Long Island.

"I'll see one of the paintings I did years ago and I'll think, 'Get with it, that's not bad. Did I do that?'"

Schaeffer settled comfortably into retirement in Sea Cliff, still painting for his own pleasure, proclaiming that he was fortunate enough to have "lived two lives." Retrospective exhibitions of his work were held at The Hyde Collection in 1975, the Central Hall Art Gallery in 1976, and the Birmingham Museum in 1989. In 1976, Schaeffer stated that, "The art of illustrating has gone to hell, that's for sure... I lived in the Golden Age Show, the photographer is more important than the illustrator... in my day you had to learn to draw better than they could take pictures. That, as you didn't belong in the business." In 1975, Schaeffer met his beloved muse when his wife Toby passed away. Tragically, in 1975, his daughter Patricia also passed. In 1976,



Schaeffer in Bermuda, circa 1960s



The Saturday Evening Post, December 28, 1943



The Saturday Evening Post, March 21, 1944



The Saturday Evening Post, October 28, 1944



Original illustration by Martin Lindhead Electronics & Wireless Corp., "U.S. Army Encampment" in an issue of THE POST in 1947. Photo courtesy of Heritage Auctions, Waco

Schaeffer noted that he was lonely and he sought out the companionship of his old friend Dickson, but he "... would not express. He's in a wheelchair, and the last time I saw him I don't think he recognized me. But I think he's over that now and I get a note from him with today. I do believe I'll go up and see him again."

Schaeffer was interviewed by Frances Dallas in 1905 for *Contemporaries Magazine*, the literary journal of Long Island University. Dallas had been a professor at C.W. Post College, where she taught English and later established and ran The Golden Angel Gallery in Sea Cliff. What began as a friendship turned into love; they were married in 1907, and continued to live in Sea Cliff. On November 6, 1910, at the age of 63, Schaeffer still recovering from an earlier stroke, was lunching with his wife and friends at the Society of Illustrators when he had a heart attack and passed away at the table.

Moel Schaeffer was inducted into the Society of Illustrators Hall of Fame in 1996. Schaeffer is survived by his daughter, Lee Schaeffer Cavallone, who, along with Richard Kelly and David Spauloff, is preparing a book on Schaeffer that is due to be published shortly. 🍷

— by David E. Conway, M.Ed.

David E. Conway is a retired teacher, school administrator, and author in the Washington, D.C. area. This is his first article on Illustration.

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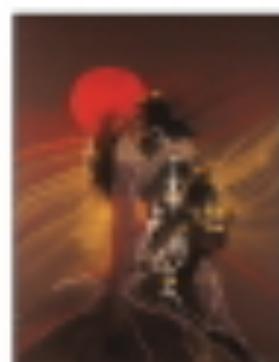
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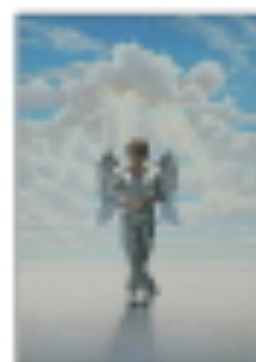
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Michael Dolas, circa 1900.

Michael Dolas

by Jason Dowd

"Art is working, but infinitely caring."

Renowned illustrator Michael Dolas said this to his daughter many times over the years. He was known to be a perfectionist by his family (with Lura, son Ted, and daughter Lura), which is widely apparent in his illustrations.

THE GREATST EXPEDITION

Dolas made his significant contributions as one of the Greatest Generation. He was hard working, successful, incredibly talented, and so humble that he rarely signed his work. Tireless and versatile as he was, he remains a relatively unknown illustrator today.

He mentored Norman Rockwell and J.C. Leyendecker among his friends, Rockwell referring to him as "that kid in leopard-skin." Dolas reminisced, "... Rockwell was a wonderful, gentle soul. He taught me everything he could." Rockwell showed him how to use a Rubensian projecter, while Leyendecker was his mentor for learning to draw and paint hands. "I wouldn't have been anything if I hadn't met Leyendecker," he remarked.

Like many of his generation, "Mike," as he was known to friends, was the son of poor immigrants, sharing his Greek heritage with five siblings (one died in childhood.) His father, Theodore Michael Dolas (originally Dolarathos), came to America as a young man, doing odd jobs while learning to speak English, and saving what money he could.

Later, he moved and operated a candy store in Stroudsburg, Pennsylvania. His mother Sophia (nee Marousis) worked as a housekeeper and gave birth to her second child, Michael Theodore Dolas, in Niagara, New York on December 11, 1912 (11/21/12). Their main industry facility was discovered at an early age, and usually his life was dedicated only to creative pursuits. However, "My mother thought it a disgrace that I didn't stay a missionary and make an honest living."

THE INNOCENT ABROAD

In addition to local schooling in Stroudsburg, Dolas enjoyed the privilege of traveling to Greece at the age of 17 in 1927 for two years, accompanied by his older sister. His parents' hometown was on the small island of Spinae, and here they stayed with their aunt. He observed the plethora of classical sculptures, and impressed the Greeks (some people by sculpting pennants from soap bars, and even more (it rained more during their visit).

Reading was a favored pastime throughout the trip, and subsequently it was many years later before he realized that Jack London's novels were set in Greek origins.

Due to Dolas's dual citizenship, the Greek government tried to draft him for military service. His father intervened, however, and spent no expense or effort to assist in his son's return to the United States.



Original illustration for American Eagle magazine, circa 1980s. All in colors



The Musician, September 1934



The Musician, December 1934

CREATIVE PURSUITS

This brainstorming to the Gates marked a creative which Mike discovered a love for oil painting, working with wood, and making wood airplanes. After graduating high school in 1933, DeLay pursued higher art education at Lyncast University School of Art from 1933-34, was a member of the Alpha Sigma Phi social fraternity, and an illustrator for the school's monthly publications, *George Post*. A college newspaper article entitled "Student's Painting Near Finish," dated Wednesday, June 28, 1934, features DeLay as a senior already practicing his craft: "If Michael T. DeLay decided to devote his career to illustrations and art work, he isn't looking himself into believing the world will greet him with open arms and a pat on the back. . . DeLay has seen enough of the professional illustration game to know that it's a tough road to follow and that even those at the top are not necessarily secure." In the photo, he is seen completing a portrait of fellow student and head of the school's R.O.T.C. corps, Gary Schumann. Other classmates were well known illustrators Tom Lovell (1905-1997), Harry Anderson (1906-1981), and his best friend, well known portrait artist Albert E. Murray.

Before leaving school, DeLay set out to visit

Dean Crowell, an illustrative whom he greatly admired. Being well-liked by DeLay's father to make an appointment, but when showed up on the doorstep of Crowell's large studio at 33 West 67th Street Crowell was taken by DeLay's charisma and talent, and this spontaneous meeting blossomed into a lifelong friendship. For many years, they would meet once a month for dinner a tradition that became a trademark with many of Mike's friends.

NEW YORK, NEW YORK

DeLay set off for New York soon after graduation, and worked in at the popular *Ensign* for artists, located at 1 West 67th Street. He began his professional career by illustrating book covers for Doubleday Doris, Putnam, Farrar & Rinehart, and Grosset McCann. He also pitched a few covers ideas to the *New Yorker* a relatively new publication founded in 1925. DeLay's first magazine cover was for *The Musician*. He painted several black and white portraits (from life), including Juillard/President John F. Ireland, the Metropolitan's Edwin Hughes, and the celebrated soprano opera singer Lina Lohmann. Soon he was producing covers for magazines such as *Liberty*, *The Illus*, and *Redbook*.



Michael DeLay, circa 1930s



The Elks Magazine, January 1937



The Elks Magazine, May 1937



Liberty, April 26, 1944



Publishing photo study for Liberty magazine cover, 1944



Original illustration by the artist, 1941.



The Saturday Evening Post, November 6, 1937



The Saturday Evening Post, May 25, 1938

The sea signified the emergence of the modern mass media, and also defined the rise of the American middle class. The images captured by Dallas and others of this day were the "average Americans" at work, play, in love, and even in trouble, as crime stories were especially popular during the 1930s and early '40s.

THE POST

In 1917, just 23 years old, Mike landed his first story for the Saturday Evening Post. Entitled "Where Opportunity," the cover illustration features a popular model of the day, the Guiseppe Marcel de Muffler (see Yves Elgin). His success here, he created his second (and final) Post cover, known as "Trudler" (8/20/38). He had now secured his position as one of the younger major illustrators on the national scene.

Dallas was doing illustration for the country's most famous authors, including Ernest Hemingway, Paul Buck, and Paul Gallico. Much of this work had to be turned around in just three to four days. The artist remembers, "I was turning in artwork while it was still wet." Paul Gallico had established himself as a successful writer/novelist at the same time Mike was making his name as an illustrator. The two became good friends and colleagues, in spite of Gallico's reputation for being difficult to work with. Paul often pitched the mood he wanted to capture in an unfinished story to Dallas, who would then breathe life into it visually. Dallas loved to tell his story about creating a character with Paul. Basically, Gallico was stuck, not knowing what one of his characters



Dallas sketch for a proposed Saturday Evening Post cover subject, November



Original magazine illustration for "The Fabulous 50s Revue!" Bill Mauld, June 9, 1955. Bill Mauldin



Original illustration magazine illustration, Bill Mauldin

52 Illustration

should look like. This character's name was "Dr. Dredado." Dredado was lowering. Dolas hired an actor, dressed him, made him a business card that said "Dr. Dredado," and then instructed the fellow to knock on Gillian's door and hand him the card. Of course, that's the way Dr. Dredado appeared in the magazine.

On another occasion, Gillian asked young Dolas to join him for lunch at the Dutch Street Club in New York. Here Dolas met writer John Gumber and broadcaster Lowell Thomas. As the lunch progressed, it became clear that the point of the lunch was that Lowell Thomas was interested in getting ahead of Dolas's artwork. He wanted it to decorate the recreation room of his summer home in Frangökrepas, where he regularly entertained the literary and political figures of the day. It was a lovely home for the young artist, even if Lowell Thomas did not want to pay for it—he simply wanted really good artwork to cover his walls. (Interestingly, he never invited Dolas to come to his home.) Mike seemed to take it all in stride. "Hey, I was just a kid. The stuff didn't mean anything to me. What did I know? I was getting paid to turn this stuff out, and I was just doing my job."

LITER CLUB

In 1938, Dolas was elected to New York's premier exclusive club for artists, writers, and celebrities, The Lotus Club. Interestingly, he holds the record for youngest inductee, then just 28 years old. He stayed there when in New York, and had stories about sitting at dining tables with requests from Clark Gable to Joe DiMaggio. Mike was also the Lotus Club's longest standing member, an astonishing 72 years. Later in life, he loved telling about the time there was a notice on the bulletin board about members with delinquent dues. There were two names on the list: Dean Tuttle and Michael Dolas.

IC AND N.B.

Dolas befriended the artist Leyland Kirby during the 1930s and mentored IC, by being an important artistic resource in Mike's early development as an illustrator. In contrast, Leyland Kirby's career was in its twilight, brought with financial obligations and a lack of demand for his style.



Alphonse/Magnum Illustration for "Who's Who See You?" Esquire magazine, June 1, 1947



Original without advertising illustration. ©1934 Anheuser-Busch



Original without advertising illustration. ©1934 Anheuser-Busch

Admirers and a mature insight brought about the opportunity for Dallas to purchase a number of Leyendecker's original Saturday Evening Post covers. A long time friend of Mike's, John Shea, shares, "At one point, Mike casually mentioned that he had a dozen full of Leyendecker original paintings. He showed them to us. There were about ten, stacked in his bedroom closet."

Mike was always confident about his own work, though not above throwing a "beef" out about the business now and again. Complaining amicably one day to Norman Rockwell that he was getting all of his "van-ally" jobs (Rockwell had turned down), Norman wryly joked back, "I used to get Leyendecker's van-ally."

BROOD OF THE RARE

Modest or not, in 1939 Dallas was recognized by the Advertising Club of New York with an Order of the Rare Award. The annual honor was presented to 13 men in the U.S. under the age of 31 for their extraordinary accomplishments. Dallas was the only artist to receive the award, along with fellow winners Owen Wilson, Winthrop Rockefeller, Yankee animal illustrator "Felix" Gordon, golfer Ben Hogan, playwright Luis Hdez, and Jimmy Roosevelt (son of President Franklin D. Roosevelt). Being asked what he thought about the award, Mike responded, "I think I got a good deal out of it. I was a commercial artist and that's what I did. It was nothing more than that."



Digital artwork illustrating Illustration 01 on canvas



Digital artwork illustrating Illustration 02 on wood

WORLD WAR II

The 1940s brought with it new technologies, an end to the Depression, and World War II. The United States prepared for war in Europe, and called upon its citizens from all walks of life to contribute to the effort of defeating the Axis powers. Michael Dallas answered the call, as did many of his illustrator colleagues. He joined the Army, serving in the Signal Corps as a military photographer. During his four years in the Pacific Theater, he was sent in with the first wave on Okinawa, ahead of the invasion forces, to photograph the Landing. Later, Dallas was decorated for bravery and promoted to the rank of Lieutenant for his "actions in the field." Remarkably, he never fired the gun issued to him.

Mike returned home to resume his career in illustration, but many things in the business had changed. No longer were magazines or "slicks" as they were known, commissioning hand-painted story illustrations. Photography had encroached on the illustrators' territory, and post-war tastes were looking forward to a more modern, camera-placed era. As principal commissions from *American Magazine* and *The Post* had waned, he found work painting billboard illustrations for Budweiser, Polar Blue Filtone, Sabwood, and Dreyfus Beer, among others. He jokingly referred to these works as "beating heads," as they often featured the models' heads and hands holding the advertiser's products.



Original magazine illustration for "I Like 'em This Way!" *Life* Week, January 25, 1944, 80 or more



Original magazine illustration for 'It Goes (Like Snow)' Good Housekeeping, February 1941, Ill. by Emma



Original Men's magazine illustration, Ill. by Emma



Original Men's magazine illustration, Ill. by Emma



Original artist: Eugenia Iliutina, 68 years old



Original magazine illustration for "Procession of Song" (The Week, January 7, 1945). All in reverse.



Figure showing features, 50 to 60 years



Figure showing features, 60 to 70 years



Original advertising illustration. \$100 per session

WEDDING BELLS

Taking up residence once again at Hotel de Arteses, Mike met Liza Silver through mutual friends. A jaded trained singer, she was performing live on the radio weekly (ABC/NBC), and making recordings to earn her living. Upon moving to Santa Barbara, she began teaching, pursuing her career for decades. She was much loved by her work with, and admired by, young musicians.

CALIFORNIA, HERE I COME

Dolan moved his family to Santa Barbara in 1953, having born to the area before. "I visited a friend and here what was in his 60s or 70s, and I was in my 18. When he found out I was coming to California, he suggested Santa Barbara. He told me if the world ended, the people of Santa Barbara wouldn't leave almost in the ten years," said Dolan. "There were four houses on the Mesa, and I bought the one that wasn't selling. I fixed it up and made a nice patio. It's beautiful."



Original advertising illustration. \$100 per session



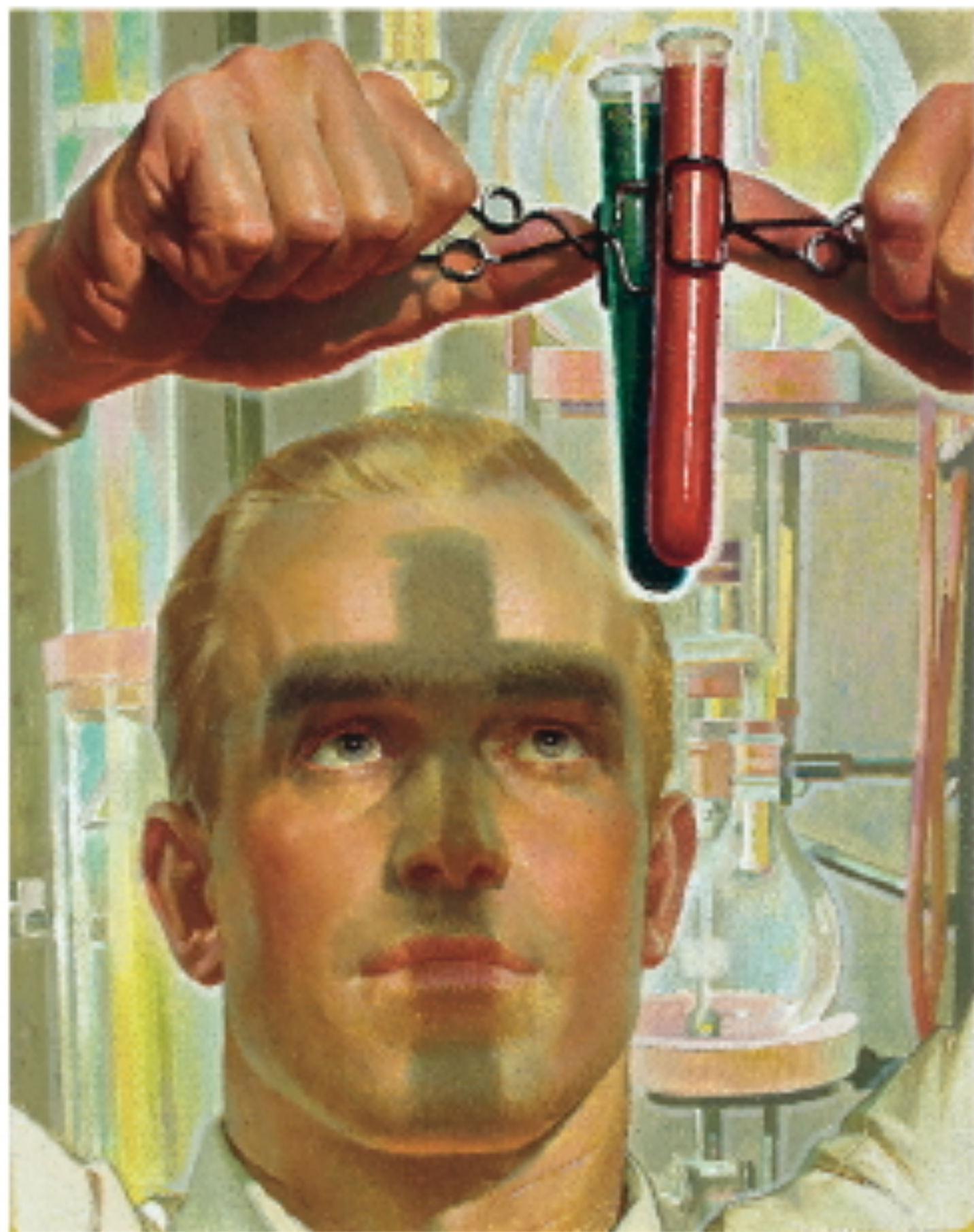
Original illustration for "Partners at Five" publication unknown. ©1 as cover



Original illustration magazine illustration. ©1 as cover



Original negative illustration for "The Brother Who Fell" This Week, April 24, 1955. Oil on canvas



Original showing *Microbes, Kill or Cures*

© Illustration



Original illustration magazine Illustration, 80 et 81 ans



Original illustration magazine Illustration, 80 et 81 ans



Original magazine illustration for "Shelby White" publication unknown, 1941. 30 or more

66 Illustration



Original magazine illustration. 30 or more



Original magazine illustration for "So This is Love," Good Housekeeping, October 1944. All as shown.



Original illustration. All as shown.



Digital magazine illustration for "I Wonder What Happened to 'em?" *Entrepreneur*, July, 1988. \$1.50 cover.

BYOWNER, ENTREPRENEUR, ENGINEER, SCULPTOR

In his later years, Mike Della Incarna known as an inventor, entrepreneur, engineer, and sculptor. His friend John Rhee recalled:

"In 1963, my wife, Marina and I were searching for a small (100 person), but very well known ad agency in San Francisco, Weber & Cooney. There was a real entrepreneurial spirit there. Besides doing work for clients, (W&C) made history that year by being the first agency ever to turn down a major cigarette account—in ritual general(s), people were encouraged to invest

products, some of which were brought to prototype stage, then sold to other companies: a line of brand spreads—like peanut butter, but other flavors; record albums; Berthoven overbites, etc. We had the idea for a line of toys and games aimed at brighter children, not the usual brain-numbing Amazin'ware. We called it "Brighter Things for Brighter Children." Using agency talents (artists, writers, production staff, marketing), we developed a line of 15 items: board games, card games, toys, unusual stuff (a series of endless stories printed on Moleskin strips), etc. Based on the concept, we made a big sale to Macy's, which agreed to establish



Original magazine illustration for "Ginger in the Streets," Women's Home Companion, September, 1941. 50 in color.

a "Brighter Things" department in 20 cities, nationwide, the following Christmas.

"There all we needed to do was figure out how to manufacture this stuff and we quickly ran into many hurdles and snafus. For instance, our intended board game, Call Kids, needed to have a 3-dimensional board, with the buildings of an Old West town, so that players, as they moved their pieces around the board, could also spy on a citizen, or hold up the bank, or hold out in the laundry, etc. Every printer we went to (and San Francisco was, and I think still is, home to a great many very large printers) said that there was

no way to make such a board, at least at any affordable cost. Until one printer, Jack Kass of Hogan-Kass, said, 'They don't a guy in San Francisco who is legendary for solving problems having nothing to do with folding paper. If Hilla-Delac can't solve it, no one can.'

"We went to see Hilla at the Kassar and Barcoff Press, a huge company in SF where he was a problem solver for projects involving huge sheets (Dale Pricepple, Wells Fargo, etc.), creating point of sale pieces and other display units. He took us to lunch—that was his main arena for doing business, there must have been over 1,000 lunches over the years—and he



Digital magazine illustration for "The Godfather in the Chair" Elmer Stone, 1947. 80 or so copies.

disobedient never would let us pay, even now... except for the one time we tricked him, and "blacked" him in the Bahamas for a day. At lunch, he quickly solved our problems, drawing sketches on a napkin: an ingenious system for cutting many slots in the game board, and leading the building units up through the slots. Like almost everything he did, it worked well, and we were soon in production on this, and the other games.

Back at the Roccader—if he actually had an office or a studio or workshop there, we never saw it, despite dozens of visits—we always sat in a conference room

in some public space—he probably shared it now of his recent triumphs. Kollogg could've wanted some sort of three-dimensional rendering of baseball players, something to compare with Wheaton opera line that it had to be simple and cheap and engaging. Milo's specialty was creating things from a single sheet of paper or cardboard. He proudly showed us his prototype. It was the head of pitcher Don Drysdale on a round box. When you cut it out, and tweaked it in various ways, folding here, rotating there, bending and making there... you ended up with an amazing three-dimen-



Original magazine illustration. What came:

ional has relief head of Drysdale. It's had, as far as we all know, had no interest in sports or baseball, and had no idea who Drysdale was, but he brilliantly solved the problem...with a single shot!

Wells Fargo, Lightning Elms, and Santa Fe

He was not a wealthy man when he retired from The Republic (at 78, I think), but a number of the companies he did work for then came to him and asked if he could do work for them as an individual, and he did, especially for Wells Fargo. One of his jobs

was to create new check designs for them. His notion was that many people are uneasy with checks, because they are accustomed to dealing with old-fashioned currency, and checks are just rectangles of paper, without any sense of value. So his idea was to create a check that looked like real money, with an intricate walled border, just like a dollar bill. He couldn't reproduce real green real money, so he meticulously drew a new one. That particular check, he said, became the all-time most popular one Wells Fargo ever offered.

Wells Fargo also wanted something very special to



Original negative illustration for 'The Boy in the Luck' (publication unknown, 1911, 80 or more)



Digital sculpture Brasher for 'The Blushing Brides,' exhibition artwork. All artworks

give me a young gift in my ring mountains. Mike sculpted a very impressive "lightning line" fabric, based on the Pony Express, which Willa Fargy loved. It was perhaps a foot long. They asked if he could do more than one. He said probably, so they asked for a price on some huge number, 100 or more. Obviously he could not do three men at a time, so he established a connection with founders in Santa Fe, Southern California, and Berkeley, which ultimately made hundreds of these sculptures. He commissioned these same founders to produce the many Willa Fargy buckles, badges, and other articles he designed which were sold in Willa Fargy Book during the 70s, 80s, and 90s.

STRONGER THAN BLOOD

Mike became a grandfather to Florie, an adopted baby girl from China, in 2001. Tremendously loved of her, he felt her birthday being on 1/10/11 was proof of a connection to his own, 12/12/11, far stronger than blood.

FIND REMEMBRANCES FROM SUSAN A. DEICHO

In his 80s and still working with unending diligence and determination, Mike was a natural creator

in design a memorial for the passengers of a doomed airline off the coast of Southern California. Since I had a sculptural commission underway myself, Mike often rode with me on the several-hour drive to the boundary that was ending our work. This was the launch of an incredible journey for me with Mike, the drive about filled with his vocal, and occasionally-troubled, recollections of times gone by. Many of these stories included his tales of the Lotos Club.

As Mike approached the age of 90, his married friends insisted he consider taking me of us with him on his yearly jaunt to NYC, and his work long stay at the Club. Flooded with threats from those of us who loved him, he asked me to accompany him, assuring all of us that he did not need a nurse. In truth, I could barely keep up with him, and thus our yearly trips to the Club began, Mike holding court in the Grill Room, the tables filled with interesting and occasionally outrageous friends and family.

Concerned on nearly any topic, and a sharp wit until the end, Mike continued to make friends and build alliances with enthusiasm and support for those he gathered in his circle.



Digital magazine illustration, 20th century



Digital magazine illustration, 20th century



Digital illustration for 'The John P. Peters' American Magazine, October 1946. 20th century



Gregor Megala: Bathing, 1911, oil on canvas



Original negative illustration. ©1966 Warner Bros.



Original negative illustration for 'Lady in a Box' publication unknown. ©1966 Warner Bros.



Original negative illustration. ©1944 cartoon



Original negative illustration for 'Look for the Look' publication unknown. ©1944 cartoon



Original magazine illustration. 88 in color



Original magazine illustration. 88 in color

"An era has passed, but will not be forgotten. Thank you, Mike, for your incredible friendship. And to the rest of you, as Mike would say, 'Stay happy now!'"

FAREWELL TO DRUMHEAD

The passing of Michael DeLoe in 2010 represents the closing of a grand chapter in our nation's history. Two veterans, let alone regular citizens, survive from his day and age. He, along with the guests of his time, enjoyed triumphs, endured hardships, and conveyed a visual essence of idealism that is hardly imaginable today. A Golden Era indeed has come to a grand end, one that shall not soon be seen again. ●

— *By Jason Dowd, 2014*

Jason Dowd is a fine artist and illustrator living in California. He teaches Illustration at Laguna College of Art and Design.

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Original painting: Harbor, 1914 or earlier

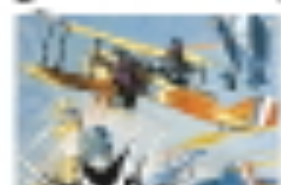
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THE BEAUTIFUL POSTER LADY: A LIFE OF ETHEL REED

BY WILLIAM S. PETERSON
128 PAGES, BLACK AND WHITE
\$24.95, HARDCOVER
SEPTEMBER 2014

Ethel Reed (1874-1912) is one of the most elusive figures in the history of American graphic design. Born in Newburyport, Massachusetts, she moved in the 1890s to Boston, where, while still in her early 20s, she achieved international recognition for her posters—and for her personal glamour. “The beautiful poster lady” is how newspapers of the day described her, and they were very on to what she was: the most famous woman artist in America. Ethel Reed was an extraordinarily vivid personality of the fin de siècle, and a striking early example of a media celebrity. But in 1896, following a broken engagement, she sailed to Europe, contributed to the two final issues of the *Tufow Reed* in London, and then, after the turn of the century, remained in the big (to use her own phrase), New William S. Peterson, through meticulous archival research, has at last been able to reconstruct the story of her life in England. Though unsuccessful in reviving her artistic career, she found love, lost two children, and eventually married Arthur Hansick, an English army officer. Yet the marriage fell apart immediately, and her final years were darkened by poverty, drug addiction, and alcoholism. This is the only book-length treatment of her work as a designer—and the first successful attempt to revive Ethel Reed’s reputation, hidden life. It includes 16 color plates of her posters and 47 black-and-white illustrations.



PAPERBACK PARADE #85

EDITED BY GARY L. COOK
104 PAGES, B&W, \$19.95
\$4.95, SOFTCOVER
SEPTEMBER 2014

The collectible paperback magazine *Paperback Parade* first began publishing in 1966. For all of those years, the magazine has been published in black and white (with color covers). Now at last, *Paperback Parade* #85 has just been released in glorious full color!

The magazine has a great new layout, with over 100 pages on quality paper, showcasing scores of collectible and vintage paperbacks. This new issue features the usual 20 pages of “Paperback Talk,” with news, new books, letters, and more. Features include: “The Literary Life of Dr. J. Calvin Clarke” by J. Calvin Clarke III, examining the life of a fascinating man who wrote many socially aware, but often risqué, books and crime novels in 1920s–’30s, some of which became very cheap paperbacks in the 1960s as appreciations of SF writer Neal Barrett Jr. by Joe D. Swartz; an amazing cover-page by Alex

Henel; “The Life and Death of R.B. Davis” by Dale Branfield, a hard poet who wrote almost as Jack Vance; Guy Endore, the author of *The Wirewolf of Paris* a book of crime author Bruce Fretter by Ed Lyndsey; and “Blood-Boiled Paradise” by Gary Lewis, the publisher’s most examinations of vintage hard crime paperbacks. To find out more, visit the website at www.gryphonbooks.com or write to Gryphon Books, PO Box 280319, Brooklyn, NY 11228. Remember that the next issue will feature even more changes, such as perfect binding and more color covers!



THE SECRET HISTORY OF MARVEL COMICS

BY BLAKE BEEL AND/OR MICHAEL J. VADERLIT
204 PAGES, BLACK AND WHITE AND COLOR
\$24.95, HARDCOVER
SEPTEMBER 2014

You may know Marvel Comics as the home to such legendary superheroes as Spider-Man, the Hulk, Thor, Captain America, and Iron Man, all of whom have spun box office gold in the 21st century. But Marvel Comics has a secret history hidden in the shadows of these well-known franchises.

The Secret History of Marvel Comics travels back to the 1930s, when Marvel Comics wasn’t just a comic book company, but a small part of owner Martin Goodman’s publishing empire—a business which had begun years before the birth of the comic book. Goodman specialized in hard and mass-market story books known as pulp, and his magazines regularly featured sexually-charged detective and romance fiction, presented alongside celebrity gossip, and illustrated by artists whose names would later become synonymous with the early history of the comic book industry—Jack Kirby, Joe Simon, Alex Schomburg, Bill Everett, Al Jaffee, and Don DeCarlo.

The book presents many rare pieces of comic and pulp art, and traces the many fascinating tales that open the door to Marvel Comics’ unseen history.



THE ART OF ROBERT MCGINNIS

BY ROBERT MCGINNIS AND GUY CARP
176 PAGES, FULL COLOR
\$24.95, HARDCOVER
FEBRUARY 2014

Robert McGinnis is a celebrated artist and illustrator, best known for his over 1300 paperback book covers, and over 40 movie poster designs for films such as *Breakfast at Tiffany’s*, *Barbarella*, several of the James Bond films, and many others. He began his career illustrating paperback covers for the likes of Donald Westlake, and went on to produce art for magazines such as *Ladies Home Journal*, *Woman’s Home Companion*, *Apex*, *2700*, *Good Housekeeping*, and the *Saturday Evening Post*. More recently, McGinnis produced the cover

Illustrator for the limited edition of Stephen King's new novel, *Joyland*, and has produced a number of other covers for the publisher Head Case Comics. While a number of other books on McGinnis' work have been published, this is the most definitive collection of the best and finest of his work produced to date.



TREASURY OF AMERICAN PEN & INK ILLUSTRATION, 1880-1930

BY FREDOLF JOHNSON
404 PAGES, HARDCOVER AND EBOOK
\$45.00, \$29.95 EBOOK
DOVER PUBLICATIONS, 2014

A combination of technological advances and a vast reservoir of native talent led to a Golden Age in American illustration during the period between the Gilded Age and the dawn of World War II. Popular magazines such as *Country*, *Saturday Post*, and *Life* launched the careers of many aspiring illustrators, including Edna in Austin Abbey, Howard Pyle, Maxfield Parrish, Frederic Remington, Charles Dana Gibson, Beatrix Potter, and many others.

This reprint of the original volumes published by Dover in 1982 features more than 200 reproductions of the finest pen-and-ink drawings by more than 100 artists during the heyday of the illustrated magazine, from 1880 to 1930. In addition to images from popular magazines, the survey includes illustrations from newspapers and books that capture a broad range of expressions of artistic imagination and experimentation. The compilation includes an informative introduction by designer and art historian Fridolf Johnson, which traces the history and development of pen-and-ink illustration and celebrates America's richly varied illustrative tradition and artistic heritage.



LIFESTYLE ILLUSTRATION OF THE 1960s

BY KATH HUGHES AND DAVID BROWN
404 PAGES, PAPER, COLOR
\$45.00, \$29.95 EBOOK
DOVER, 2014

This updated edition of *Lifestyle Illustration of the 1960s* is a companion to the other books in the series, *Lifestyle Illustration of the 50s*, and as such, it is a glorious celebration of the Swinging Sixties—a period breaking decade heralding a new creativity, freedom and liberation. Lavishly illustrated, this book surveys how those years were depicted by illustrators for some of the UK's best-selling magazines. It not only provides a fascinating insight into the extraordinary artistic talents of the illustrators featured, but also reveals the social aspirations of this unprecedented era of political optimism and social freedom. Tracing the decade's evolution from the housewifery of its romantic beginnings, to the stylish liberation of mini-skirts and Chelsea girls, it features page after page of amazing rediscovered artwork, much of it by the very best artists of the day, and provides a wonderful, nostalgic escape into a world of retro sophisticated living. ●



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EXHIBITIONS & EVENTS

The Unknown Hopper:

Edward Hopper as Illustrator

June 7, 2014 through October 26, 2014

The Norman Rockwell Museum, NH

Many noted American modernists have successfully traversed the worlds of fine art and illustration, embracing innovation while satisfying in unique and personal ways the needs and wants of a broad popular audience. The Unknown Hopper: Edward Hopper as Illustrator presents a unique and comprehensive study of the little-known 20-year illustration career of the realist master. Attitudes toward art and the consequences of contemporary commercialization during the early to mid-20th century will be explored in this exhibition, which seeks to provide an integrated understanding of Hopper's published and personal art.

The first major personal exhibition of Edward Hopper's paintings was held in 1939 at the Whitney Studio Club, founded five years earlier by Gertrude Vanderbilt Whitney. During the early 20th century, from about 1906 to 1925, Hopper found little support for his personal work, and earned his living by creating covers and story illustrations for American periodicals. An exceedingly private individual, he left no written reflections on his two-decade career as an illustrator, but much of his work has survived in the original, as proofs, and as published form. Despite his belief that an artist's mature development is linked to the work of his formative years, little focus has been placed on the extensive body of images that he created for such wide circulation magazines as *Curtis's*, *Everybody's*, and *Country Companion*, and for specialty journals like *Hotel Management*, *The Motorist*, and *Auto Page Magazine*.

Encouraged to study illustration by his parents, who felt the field offered the potential for greater income, Hopper took courses at the Correspondence School of Illustrating and at the New York School of Art. Noted illustrators/painters Arthur I. Keller, Frank Vincent DuVedé, Kenneth Hayes Miller, and Robert Henri were among his teachers, and John Sloan, who worked regularly as a commercial illustrator prior to 1916, was an early influence. Though conformity to the aesthetic demands of art editors and advertising agencies was required, Hopper's strong, dynamic illustrations for trade publications are inescapable, and seemed to have engaged his interest in portraits of reality over fictional subjects.

A fully-illustrated catalog will accompany the exhibition.

For more information, visit nm.org

Meet Eisenler: The Art of Adventure

November 8, 2014 through March 8, 2015

The Norman Rockwell Museum, NH

Known today for his meticulously researched historical paintings, Mort Eisenler is also a prolific illustrator who has worked on many assignments for more than 50 years—from paperback covers and men's adventure magazine illustrations to movie posters, model kit boxes, and advertisements for perfume, cosmetics. His dramatic, beautifully-crafted images, conceived in every possible genre throughout his astounding career, will be the focus of this exhibition, which draws from the artist's vast and highly regarded body of work. His newspaper, war, and sporting illustrations for *The Argosy*, the *Saturday Evening Post*, *Sports Afield*, *Outdoor Life*, *American Field*, *Night Story* among others, and his contemporary historical paintings that capture the battles and battles of the American Civil War, will be on view.

For more information, visit nm.org

Harvey Dunn and His Graduates

November 7, 2014 through May 30, 2015

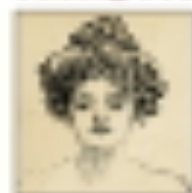
The Norman Rockwell Museum, NH

An exceptional illustrator of America's Golden Age, Harvey Dunn (1844-1952) was a prodigy of legendary artist Howard Pyle. This first major exhibition of Dunn's art will feature illustrations for the prominent periodicals of his day, including *Scribner's*, *Hoppe's*, *Collier's Weekly*, *Courier*, *During*, and the *Saturday Evening Post*. Original artworks by Dunn's students, including Doug Cornwell, Harold von Schmidt, Paul Trapp, John Clymer, among others, will also be featured. ♥

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Box of Air Running

Calendar Art for Brown & Bigelow Calendar Co., 1950
Oil on Canvas



EMOCH BOLLEN

Miss Ann Peter-Gate

Cover for Miss New magazine, July 1940
Oil on Canvas



AL WHEEL

Just's Dream - Miss Jane

Calendar Art for Brown & Bigelow Calendar Co., 1940
Gouache on Rustle Board



ROSE ARISTOBONA

The B & B Girl

Calendar Art for Brown & Bigelow Calendar Co., 1937
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RUBY MARRI

Apple Girl

Cover for Comics Digest - Apple Girl 1950
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