

Illustration



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COVER ILLUSTRATION BY
ROLF ARMSTRONG
(1889 – 1960)

Cover by Photostat, December 1901.
Photo courtesy of the University of Michigan

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Illustration

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From the Editor...

In the last issue, I announced the publication of *The Golden Age Masterworks from the Golden Age of Illustration*. The book was produced in a limited edition of only 1000 copies, and is now sold out. If you didn't snag one, fear not; you can still get it. The response to the book was not merely positive — so much so that I immediately decided to produce a Volume Two, which was supported by a successful Kickstarter campaign. (A special "thank you" to everyone who backed the book! I couldn't do any of this without you.) As I'm writing these words in June 2015, the book has been printed and is being bound and prepared for shipment.

As I was working on this issue, I decided that perhaps I should go ahead and make Volume Three at the same time. If I ship both books together, I'll save a bundle on postage. So that's what I've decided to do! In mid-August, both *The Golden Age Volume Two* and *Volume Three* will begin shipping simultaneously.

If you have no idea what I'm talking about, let me fill you in... Each book consists of full-page, full-color reproductions of original artwork drawn from the history of the illustration field, 1880 to 1960. Each book manifests, in essence, if you missed the first volume, each of the subsequent volumes contain a completely different mix of artistic artwork. Each book is 224 pages, and features the work of over 100 artists. Every page is a full-page illustration, photographed directly from the original artwork. These books represent some of the greatest works created during the Golden Age of Illustration, and present examples by almost every major illustrator working during the period. You're almost certain to discover many new artists you've never heard of in each collection, and the reproduction quality is stunning. You may order the books through the email directly or from my website. Look for an advertisement on page 17 of this issue.

Thanks again for your support of The Illustrated Press!

Daniel Zimmer

THE ILLUSTRATED PRESS

the illustrated gallery

We take great pride in announcing the addition of three truly exceptional new works to our extensive collection of American Illustrated art. They richly embody artistic aesthetic and historical values to be found in this popular and sought after genre.

Andrew Loomis (1892-1959)



The Disease Quinsuplex, Pediatric Advertisement
Oil on Canvas, 47" x 47"
Signed Lower Right

William Andrew Loomis was born in Syracuse, New York and grew up in Zanesville, Ohio.

At 11, Loomis studied at the Art Students League of New York under George Bridgman and Frank Vincent DuRand. Four years later he taught in Chicago at the art organization of Daniel Frey while also attending classes at the Chicago Art Institute.

In 1917, Loomis enlisted in the Army and served for 20 months. He remained in Chicago where he worked for a few different advertising studios before opening his own studio as a free-lance artist. Loomis had a long career in both editorial and advertising illustrations. Countless are students benefited from his second art book on techniques, including *Fun With a Pencil*, *Drawing for All's Mirth*, and *Creative Illustration*, each published by The Viking Press.

Loomis taught at the American Academy of Art in Chicago, and was inducted into the Society of Illustrators' Hall of Fame in 1994. Still today, long after his death, Loomis' realistic style continues to influence contemporary artists.



Tiny Tinker May
Doll Ad
Oil on Board, 21" x 21.5"
Signed Lower Right



Saan Christmas Catalog Cover, 1911/1918
Oil on Board, 31" Diameter
Signed Lower Right

418 Commerce Dr., Fort Washington, PA 19044
Holly Berenson, President — Email: holly@theillustratedgallery.com

(267) 992-7166



Young Teacher, September
Food Ad
Oil on Board, 21" x 26.5"
Signed Lower Right



The Wedding
Landscape, 1980s
Oil on Canvas,
16" x 20"
Signed Lower Right



Man in his Shop
Oil on Canvas, 21" x 24"
Signed Lower Right



Young Teacher, October
Food Ad
Oil on Board, 21" x 26.5"
Signed Lower Right

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Original cover illustration for *Photoplay*, December 1914. Painted on (actual) 100% silk. Photo courtesy of Illustration House, NY



Rolf Armstrong, c. 1910s. Photo courtesy of Reginald Ross McKay, 2011

The Art of Rolf Armstrong

by Daniel Zimmer

During his life, Rolf Armstrong was one of the highest paid and most famous artists in America. Dubbed the “father of the calendar girl” by the *New York Times*, Armstrong produced work for a wide range of clients over more than four decades—magazine covers, war recruitment posters, advertisements, and much more. His primary output was made during the years between 1917 and 1938, and during this time it is estimated that he produced over 500 works. Over 200 of these were magazine covers, produced for publications such as *Photoplay*, *Zivkoffland*, *Women Picture Classics*, *Radio Digest*, *Metropolitan*, and *College Humor*. As one of calendar publisher Brown & Bigelow’s star performers, he created over 100 calendar pictures from 1925 to 1939. He made at least 60 illustrations for advertising clients and produced over 50 unpublished portraits. He worked in many mediums, as equally facile with oil paints as he was with pencils, and ranks as one of the most popular and successful “glamour girl” artists of all time, rubbing elbows in history with such illustrious as Howard Chandler Christy and Charles Dana Gibson.

THE EARLY YEARS

Rolf Armstrong’s parents were Richard Armstrong, born in Canada in 1848, and Harriet Scott, from St. Clair Michigan, seven years his junior. Their union would produce four children: William (born 1886), a daughter, Clark (born 1897),

and Paul (born 1899.) John Scott Armstrong (later known as Rolf) was born much later in 1899, when his mother Harriet was 42 years old and when his father’s business career was in full swing.

Rolf’s father Richard Armstrong was a sailor. Having moved to Michigan with his family at 13, he was soon sailing the Great Lakes, and at 17 he shipped out to sea. For five years he sailed on the *Figaro*, *Providence* and other ships, visiting China, Japan, Peru, and Europe. He sailed twice around Cape Horn, and crossed the Atlantic 14 times. After his marriage, he worked his family in Bay City, a port town with a thriving timber industry located on the lower Saginaw River. It was here that he purchased his first lake vessel in 1878. The period was a time of prosperity for the city and Richard’s business grew. In 1886, he conceived and commissioned the first fire tug boat ever used on the Great Lakes, later reported to be the first in the world, to solve the ever-present threat of fires in the waterside lumber industry. In 1892, he built a simple but spacious home for his family, and also commissioned the construction of a passenger steamer he christened *Hamdy Boy*. Over the next several years he would add more ships to his burgeoning fleet: *Flow Boy*, *Foot Boy*, and *Rowboy*. By the end of the 1890s he was calling his firm the *Sev Line and Fire Boat Company*, and in April 1899 he not only added a new fire tug to his holdings, named *Geyser*, but also a fourth child—John Scott “Rolf” Armstrong.

The *Bay City Tribune* reported two days later, "Armstrong has gone into the boy line. It is a record for the first effort, and sets the water at business grounds."

The next few years would prove to be challenging ones for the Armstrong family, as the stock market panic of 1893 led to a serious depression. The Saginaw Valley lumber industry, already in decline due to the depletion of the local timber supply, could no longer compete with mills farther north, so many companies began to crumble. While young Bill could scarcely understand events of the day, his elder siblings realized that they would have to seek careers outside of the foundering family business, so most of them turned away to greater fortunes. His sister Chula married a draftsman and eventually moved to Portland, Oregon. His brother Neal moved to Chicago, becoming a sports writer for the *Second-Sixth*, and later one of the most successful playwrights in Manhattan. His brother William left his wife and young son, Robert, at home to seek gold in the Canadian Yukon gold rush.

Fortunately for Bill, William's son Robert was only two years younger than he was, and he lived on the same street. Even though the two were uncle and nephew, their relationship was more like two cousins, or even brothers, and they developed a loving bond.

Bill would later recall his time in Bay City as a pleasant one, and bonding with his father on the Great Lakes resulted in a lifelong love of sailing and fishing. It was also during these early years that at the age of seven, Bill fell from an apple tree and permanently damaged his left arm. It's hard to say how much this would affect his future drawing, but it seems that Bill was originally left-handed. From that point on, he would have to do everything with his right.

By 1899, Richard Armstrong's business and health were both in serious decline. A stroke and high blood pressure left him unable to work, and the bank foreclosed on his loans. Now confined to a wheelchair, Richard moved his family to Detroit to be closer to relatives. Bill was 11 when Richard passed away in 1903, at the age of 53.

From sailing boating trips to Sault Ste. Marie, Bill's mother Vanderpool moved his wife and seven Scottie, to be closer to his remaining interests in Alaska. Bill and his mother Harriet soon followed in 1906. Bill described the effect the city had on him:

"Scottie, a wide open frontier town at that time, was the jumping off place to the South Seas, the Orient, and Alaska. As a child used to dachis around the water-front, a sailing vessel would sweep in, having pulled off from some remote Asiatic port six months previously. The clearing of these half-naked Malay sailors with the rams in their ears—the gaily carved or red light crackers waiting brethren at the dock—these all made a picturesque pageant that will never again recur."

Once in Seattle, Bill seemed to lose interest in school, and while he finished the eighth grade, he soon took a job as a clerk for an ocean steamship agent on the docks at Puget Sound. He also took up boxing, and won a regional championship.

ART SCHOOL DAYS

By 1907, Bill was ready to try his hand at becoming an artist, so he enrolled at the School of the Art Institute of Chicago. Having little money, he moved in with fellow art students Bob Levert, Bill York, and Thomas Hart Benton (who would become a muralist and painter of international renown.) The four shared a one-room upstairs apartment furnished only with a couch, one single and one double bed. As the shortest of the group, Benton got the couch, York had the single bed, Armstrong shared the double bed with Levert. Being near the school, the apartment soon became a popular hangout with the students, hosting numerous card games and parties.

Armstrong began his training by studying with Madida Vanderpool, the wife of the head of the drawing department, John H. Vanderpool. He also studied his drawing with Antonin Hecks and Alvin Heibrick,

as well as watercolor painting with Frederick Oswald. As most classes met only one to three weeks each month, there was ample time for extracurricular activities, and many of the underdeveloped sports for him and to earn extra money. At over six feet tall, Bill was powerfully built and athletic, and he would remain fit for the rest of his life. He taught baseball and boxing, while sometimes played scripted football at 15 per game. They often hung out at a boxing gym where young prizefighters trained, and especially Armstrong once received a seven boxing in a sparring match with an opposing light heavyweight. Benton attributed the debt to Bill's overconfidence in his abilities.

In his second year at art school, and for the rest of his days at the Institute, Armstrong studied drawing extensively with John H. Vanderpool. He often referred to Vanderpool as one of his most important instructors, and would occasionally give copies of Vanderpool's book, *The Human Figure in Art*, to his most promising students. For his part, Vanderpool took interest in Armstrong's progress, and at the end of each three-week course a student show was held to award honorable mentions to the students who had produced works of merit. Bill would receive more such awards from Vanderpool, as well as three awards from other instructors.

In his fourth year at the Institute, Armstrong took classes from Louis Bohn, a prominent portraitist who specialized in wealthy socialites and their families. His influence may have encouraged Bill's interest in glassware, and certainly in making money from his work.



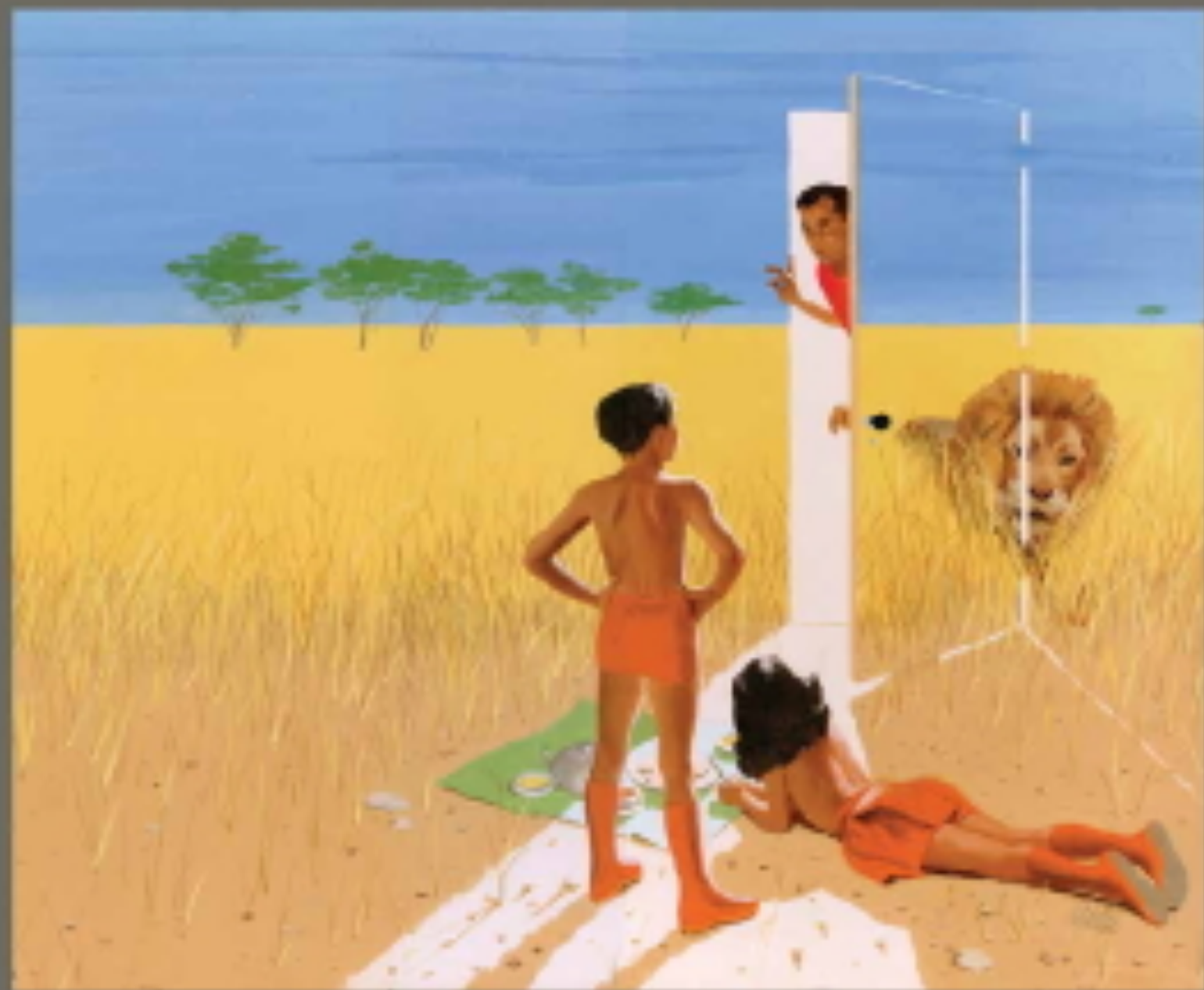
Bill H. Armstrong



The Human Figure in Art (front)



34 WEST 27 STREET, 4th FLOOR NEW YORK, NEW YORK 10001



Al Parker (1961)

Clay on cardboard, 17 x 26.75"

for "The World the Children Made" aka "The Mowgli" by Ray Bradbury

Saturday Evening Post, September 21, 1961

(credit)

WWW.ILLUSTRATIONHOUSE.COM ☎ 212/966-9444



Judge, January 21, 1914



Puck, November 14, 1913



Metropolitan, January 1914

NEW YORK

In 1911, Armstrong finished school and moved to New York. Upon his arrival, he moved into the Lincoln Arcade building (now the location of Lincoln Center) at Broadway and 68th Street. It was a shabby location, reportedly infested with bedbugs, cockroaches, and rats, but it was also filled with other aspiring artists, and was the home of the Horne School of Art. Years later, Rolf would note the influence of the charismatic Robert Horne on his work, through the two-faced largely derogative philosophy of art. While Horne declined commercial art, and the superficiality of "beauty" for its own sake, he was a champion of American art during a time when most artists still looked to Europe for inspiration. Armstrong considered financial success to be an indicator of artistic merit, and certainly his main concern upon landing in the city was finding work and earnings to stay.

The first clients to reward Armstrong's talents were the famous magazines *Judge* and *Puck*. The January 21, 1912 issue of *Judge* featured one of Rolf's first published covers, a portrait of a young woman titled *The Live Wire*, which included a teletype telegram as a caption: "Mr. Henry How, Millionaire Iron Co., Pittsburgh, Pa. Sorry Cannot accept dinner invitation. Married your dad this a.m. Dolly Deacon." An advertisement on the title page announced the availability of the artwork as a full color "artist's proof" for a mere 25 cents. The print sold out in two days. A second edition run was produced, and even a year later the print was still being offered for sale, along with one of Armstrong's second covers, *Good for Fish Job Too*. It was a promising start for a young man just six months out of art school.

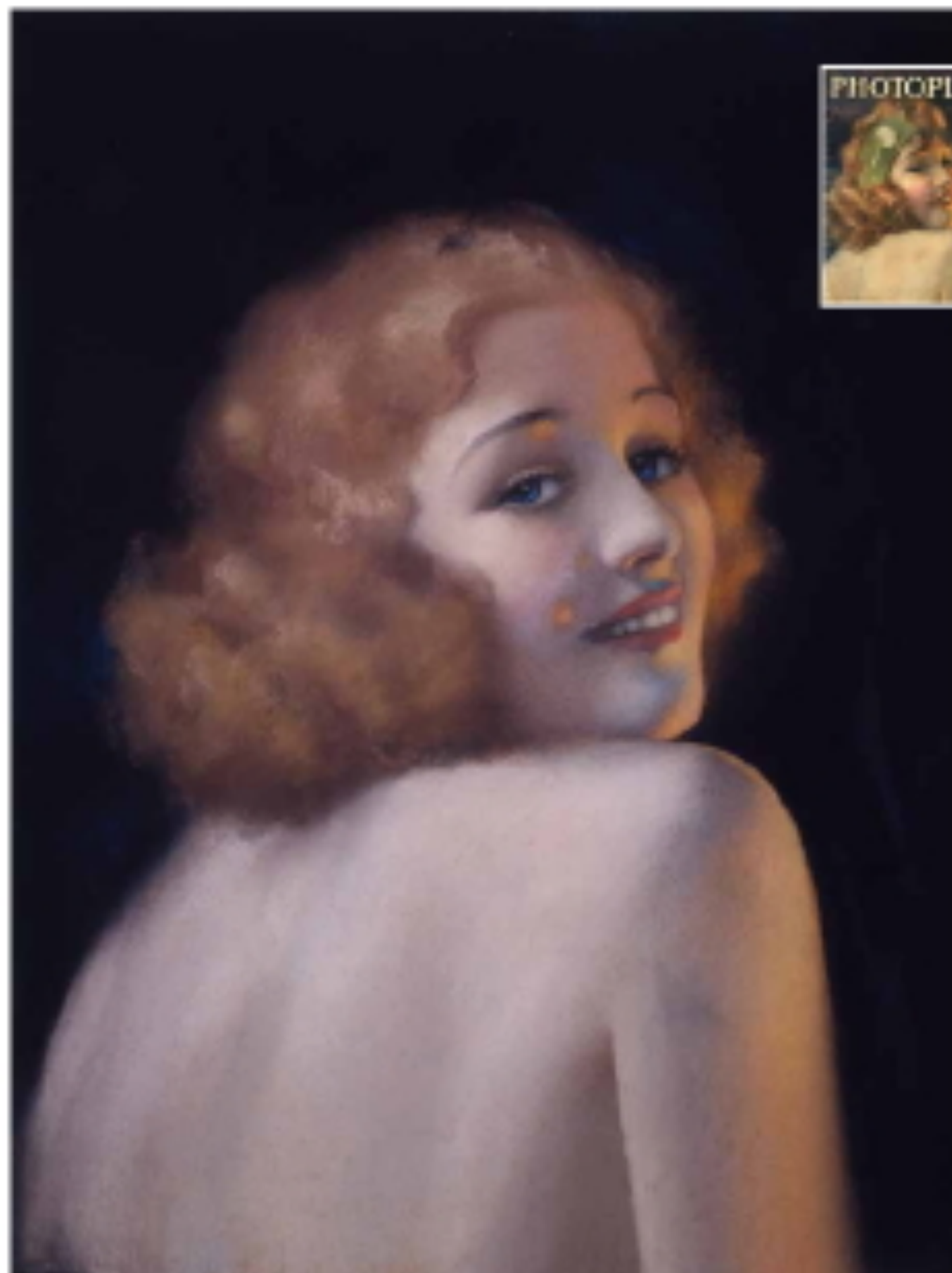
During the next few years, Armstrong struggled to devote himself to an art career full time. He supplemented his income by working a variety of jobs, including postal worker and boxing instructor. He also modeled for Howard Chandler Christy, which almost certainly had an effect on his career. By 1914, he was prosperous enough to leave the se-infested Lincoln building behind, and he moved into a larger studio in Greenwich Village. Despite his struggles, Rolf continued to work and did meet with some success. He produced 11 covers for *Puck* magazine, and several more for other general circulation publications. In September 1913, the editors of *American Magazine* announced the forthcoming publication of a new cover, to be illustrated with a full color cover by James Montgomery Flagg. But when that October issue was released the cover was by Rolf Armstrong instead. This was followed by four more covers for *American Magazine* from 1916 to 1917, as well as several covers for *Metropolitan Magazine* from 1918 to 1920 (many of these covers were later published in short runs).

At the start of WWI in 1917, Rolf was called up for duty, but his deferred bill was made him ineligible for service. He was so relieved to throw a party though he could not serve in active duty. Armstrong contributed to the war effort in other ways, producing a number of recruitment posters (one of which was a self-portrait, which also appeared on the cover of *Every Week* magazine, May 1916.) He also took a job at the West Jefferson Shipyard on Long Island.

At some point during these years in New York, Rolf met an attractive and talented woman named Claire Louise Frobit. The only child of a real estate broker from Douglass Park, Long



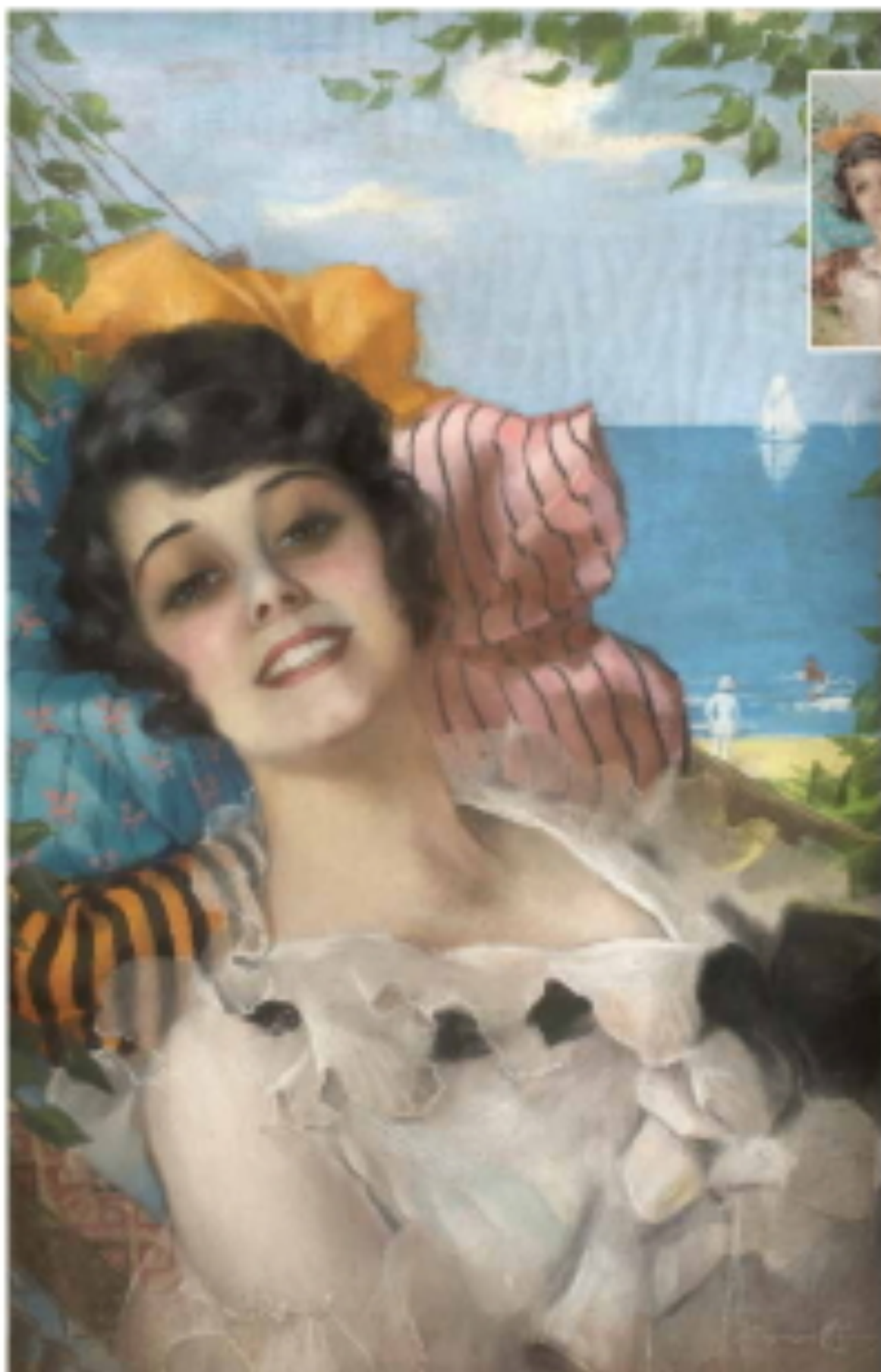
U.S. Recruitment Poster, 1917 (self-portrait)



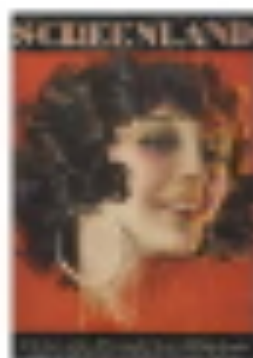
Digital color illustration for *Photoplay*, December 1933 (reprint). Painted on board. Photo courtesy of Illustration House, NY



Original used illustration for *Playboy*, September 1984. Pastel on board, 18" x 18". Photo courtesy of Heritage Auctions, TX.com



Original illustration: *Boat on Boat*, 14 P's (B.P., 1927); color sketch on page: 5 P's (B.P., 1927). Photo courtesy of Heritage Auctions, Dallas



Digital reproduction for *Illustration* July 1974 (revised), based on hand-drawn illustration, *Illustration*, 1974

Ward, Louise was four years younger than Armstrong, and had been an actress in one of brother Paul Armstrong's plays. As Paul died of a heart ailment in 1905 (at the young age of only 47) the couple must have been introduced at some point prior to this date, and waited a few years until getting married in November of 1918. If they had been waiting for Rolf to achieve greater financial stability, their wish came true during the year when he landed his first major contract with *Photoplay* magazine. His first cover appeared in December 1919, and he signed a two-year contract with the magazine, producing all of their covers for 1920 and 1921. The covers featured all of the most notable stars of the silent film era, including Norma Talmadge and Mary Pickford, as well as those from the

vaudeville "trixie"—Lillian Gish and Marion Davies. In 1921, the magazine even ran a feature on their fishing new artist, "The Man Who Paints the Covers." It is interesting to note that the article mentions Rolf was the brother of Paul Armstrong, "one of America's most successful playwrights."

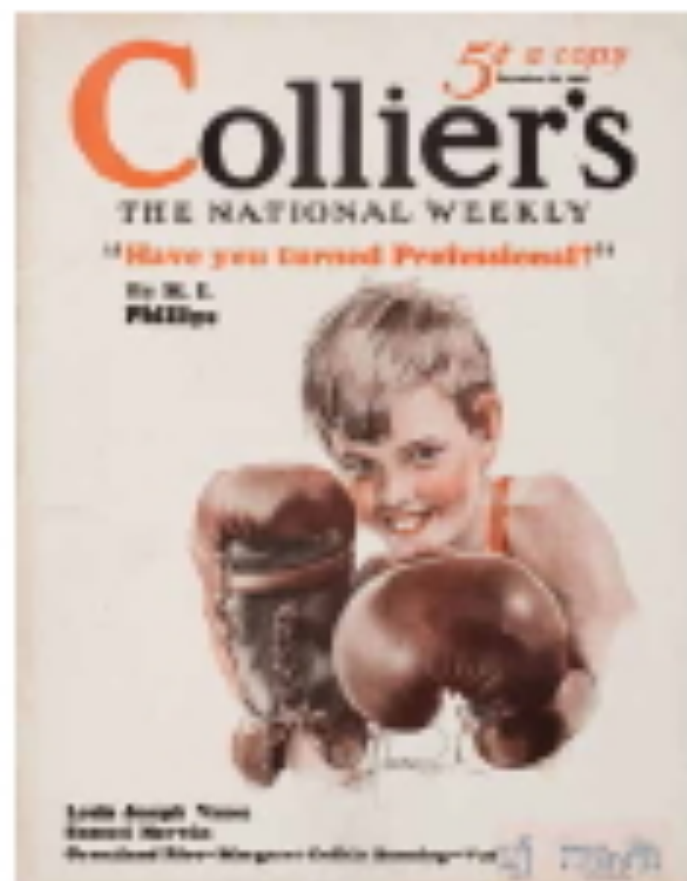
During 1911, Rolf and Louise took some time off and traveled to Europe for the better part of a year, dividing most of their time between Paris and the south of France. One of Armstrong's most powerful works was produced during this period, an unpublished oil painting known only as *The First Note*. The painting is special for many reasons, particularly as it is one of his largest works (30 x 45 inches), one of his few surviving oil paintings (only six are known to exist), and



The Birth of Venus, 1485. Oil on canvas, 80" x 67". Photo courtesy of Illustration House, NY



The Saturday Evening Post, April 7, 1923



Collier's, December 26, 1924

significantly one of his only models. The picture may have remained unpopulated as it is possible the painting is a portrait of his wife Louise.

Upon their return from Europe, the couple moved into a new apartment/studio on Washington Square. Despite the long break, Armstrong was soon back to work, and his art again began appearing regularly on magazine covers in early 1923. It was at this time that Koll truly "arrived" as a professional illustrator...he produced his first cover for the Saturday Evening Post. The cover was painted in oil and was published on April 7, 1923. The image featured a portrait of a cowboy posed by one of Koll's close friends from the Art Institute, Ross Taylor. His second (and surprisingly last cover) for the Post was published on June 16, 1923. In the Post covers during these years were not printed in full color, and would not be until 1926, it is possible that Koll's work wasn't a good fit. The Post also tended to feature subjects that didn't appeal to him. They rarely produced covers featuring glamorous women. Despite this, the fact that he had done covers for the Post earned a lot of weight with his other publishers. It certainly would have helped to raise his rates.

Scribner's magazine, one of Philip's competitors, announced an upcoming series of covers by Armstrong with the tag line



Cheyenne salutes you, 1923

"whose pastel portraits are regularly seen on the front covers of the Saturday Evening Post and other periodicals." They even created a new cover design to frame the images, "so that his work will stand out, unmarred by lettering or additional announcements. This will permit the many admirers of the artist's work to rip the covers and save them. They will constitute the most perfect, full color art studio of present day picture celebrities that it is possible to obtain." The series of 12 covers brought Armstrong an entirely new level of recognition. Like Philip's before, Scribner's also published a feature on "The Man Who Makes the Covers." Once again, the story focused as much on the artist's good looks and physique as his artwork.

In 1924, Koll sold the rights to his second major oil painting, a large 7 x 5 foot work entitled Cheyenne, to Brown and Bigelow Calendar Company. The calendar was distributed in 1926. It is unknown whether the painting was specifically commissioned by B&B, but Armstrong had previously loaned work to the company in 1919. His earliest known calendar work was published in 1917 by a much smaller company, Sterling-Craythe Co. of Chicago.

For Cheyenne, Armstrong made the surprising decision to have his rendering on a Nordic model, believed to be Brita Just, a Norwegian beauty who posed for many of his



The Enchantress helped illustrate for a calendar year 1933 in color, 8 1/2" x 11". Photo courtesy of Heritage Auctions, Houston



Digital color illustration by Debra Stone, March 2013. Photo of model 27" x 17" image courtesy of Heritage Auctions, 04/16/13

parings throughout the 1920s. According to *College Humor* magazine (July 1925), Irma was a protégé of Horace Lippold, and was known as "the prettiest blonde model in New York." The calendar must have been a success, as SBS published four more of Hoff's monumental oil paintings—*The Duchessa* (1927), *Another Night* (1928), *Carver* (1929), and *Song of India* (1931).

By 1934, the publication *College Humor* had grown into a sophisticated monthly, adorned with beautiful full-color covers. Publisher H.H. Pearson decided that Hoff Armstrong's glamorous women were perfect for his magazine, and for the next eight years Hoff would produce eight to ten paintings per year, eventually creating over 60 covers. (Most of which were also released as calendar prints.) At its peak, *College Humor* achieved a circulation of 800,000 copies per month, rivaled *Cosopolitan*.

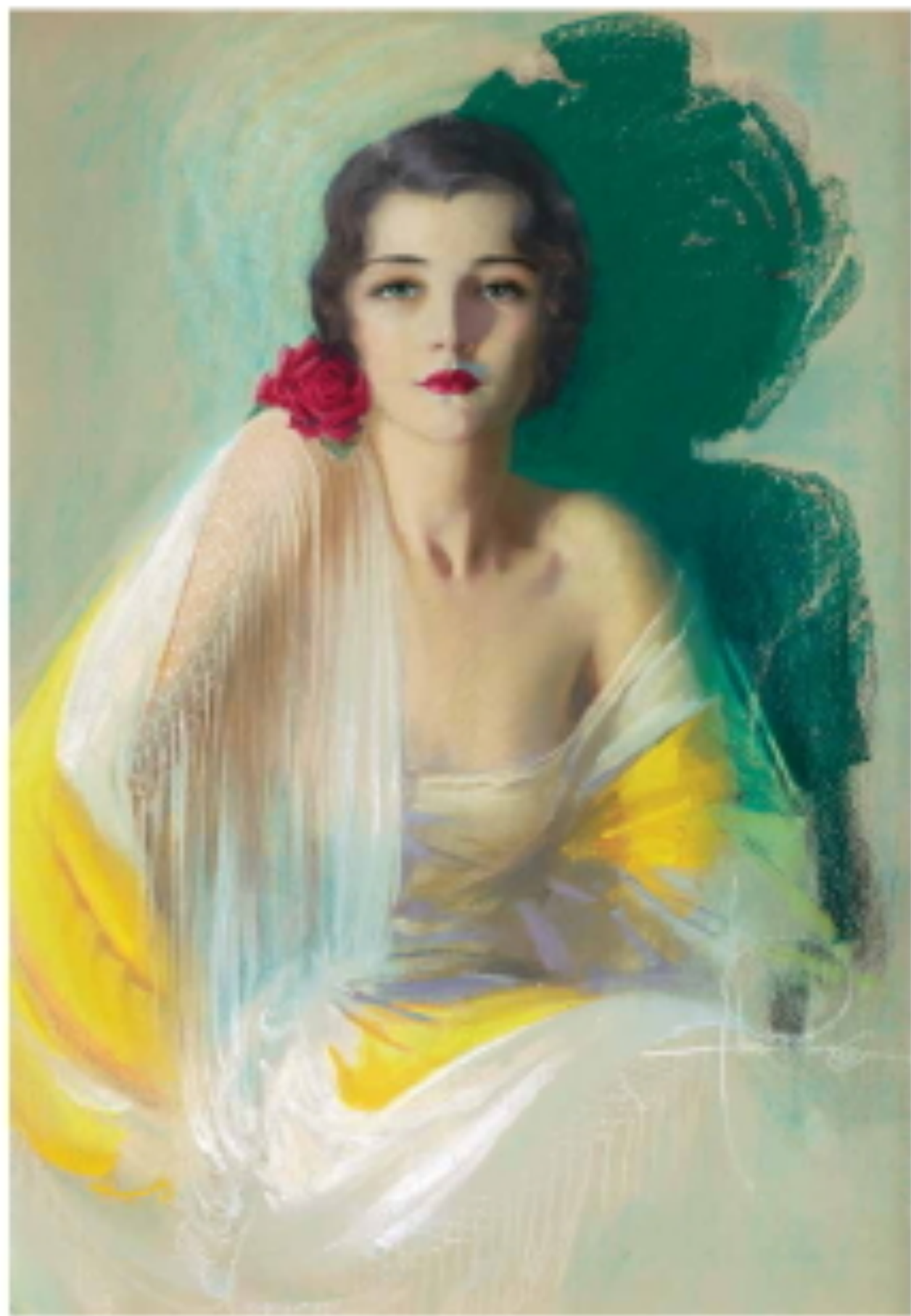
A DREAM HOME IN BAYSIDE

As his contract with the magazine commenced, Hoff moved his studio to the Brown Arts Building at 80 West 40th Street, and he and Louise moved to Douglass Park, Long Island. Now a prosperous artist, and near the water again, Armstrong joined the Bayside Yacht Club and purchased a plot of land on Little Neck Bay in nearby Bayside to build his dream home.

When construction of the house began in 1929, he and Louise moved into an apartment in Bayside while Hoff rented a studio above a storefront nearby. It was here that most of his *College Humor* covers were created.

In 1931, after three years of construction, Hoff's dream home was complete. The artist himself considered it to be his greatest work of art. Based upon Mediterranean designs, the house featured extensive use of stone, and the interior was impressively rustic, with weathered wooden beams and large stone fireplaces. The west end of the house held Hoff's studio, a spacious 25 x 48 feet space with a large half-circular window overlooking the bay. The first floor also featured a dining room, living room, kitchen, and maid's quarters. Upstairs were two bedrooms, and even the three-car garage included a guest house with its own entrance.

The house sat on an acre of land, with a creek flowing into the bay which Armstrong dammed up to create an inlet for his boats. By 1934, he had amassed eight sailboats, all of which he piloted at one time or another. The largest craft was *Amoretta*, a 40-foot Sander boat that Armstrong used to entertain guests. His favorite boat was *Monopson*, an 18-foot clocked canoe built from his own design that he used in many events. His crowning glory was winning the American Inland Sailing Canal Championship twice, in 1932 and 1934, held off Regat



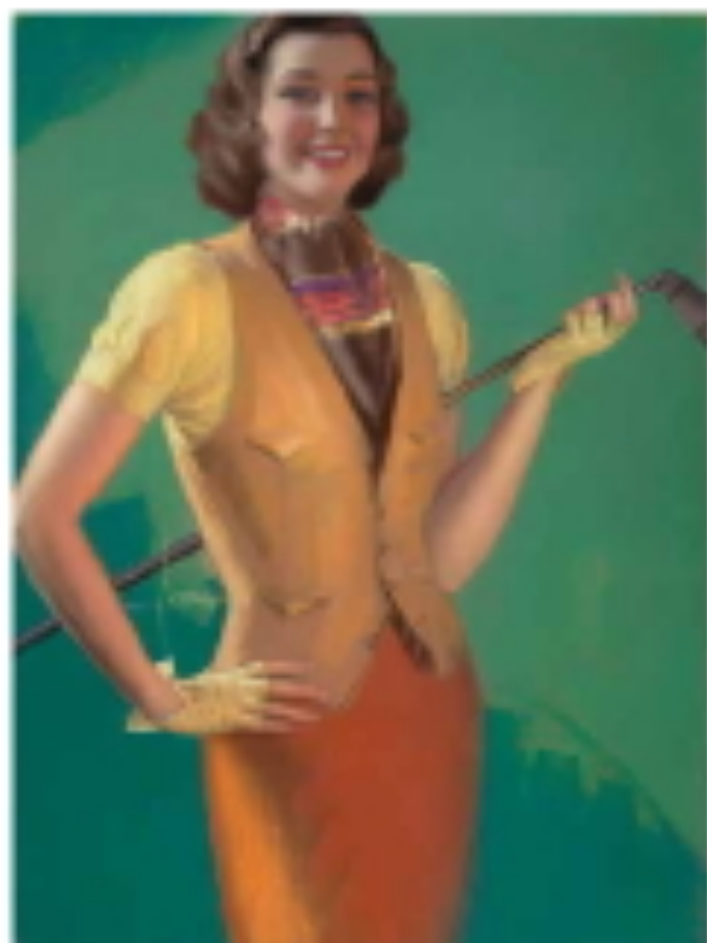
Original illustration for a window print, 1925. Painted on board, 18" x 26". Photo courtesy of Heritage Auctions, www.ha.com



Girl with Roses. Original illustration for a calendar page, 1928. Paint on paper, 20" x 18.25". Photo courtesy of the Huntington Library, 84.com



Original cover illustration for DeLage Women, July 1931. Photo by Frank. Photo courtesy of Illustration House, NY



Original advertising illustration for Ed Seligman's Magazine, October, 1931. Photo courtesy of Illustration House, NY

land in the Thousand Islands region of the St. Lawrence River, on the boundary between Canada and the United States.

In addition to boats, Armstrong also developed a passion for exotic cars, and owned an early Renault, a Benz Hispano, a Lora Franchini, a Stear Boat, and a Duesenberg roadster.

Once they had settled in their new home, the Armstrongs would regularly entertain guests from the local community—Boll's friends from the world of sailing, and even a line of Hollywood biggest stars, such as Bette Davis and James Cagney. Boll and Louise made no particular effort to socialize with the rich and famous, as they preferred the company of a few intimate friends to maintaining a large circle of acquaintances. They favored informal gatherings rather than complicated social affairs. Boll was a natural storyteller with a flair for the dramatic, dressing theatrically in the style of a French artist, and sporting either a beard or a sailor's cap as a daily affectation. He was also gifted with perfect pitch, and had taught himself to play piano, guitar, and ukulele by ear. Louise was similarly theatrical, having been an actress on stage, and from all accounts she was an engaging and impressive conversationalist.



Ad for Orange Kist, c. 1936.

The years of the depression seemed to have little effect on the Armstrongs, and indeed this was possibly Boll's most prosperous period. But things were changing. In July of 1932, H.N. Swanson left College Haven to become a movie producer. Boll produced four more covers for the magazine, and then suddenly it was over. Sales were crashing, and the new editor decided on a change in direction. After 65 covers for the magazine, Boll was out.

Despite this, Armstrong continued to produce work for other publications, and for advertising. He produced covers for University Magazine in 1935 and several covers for Modern Screen in 1936. Many of his existing images were recycled for advertising, appearing in ads for Palmolive Soap, Orange Kist, Sarge Lipstick, Scabbie Ede, Gainsborough Hair Net, Tador Plate Silverware, and Jiffy-In luxuries. He also produced original calendar paintings for Nitecoverage from 1930 to '36, and in 1938. In 1936, the failing College Haven even invited him back to produce three more covers. The publication would be closed by 1940, published by another company, with the color covers replaced with tawdry black and white pin-up photos.



Reedle. Digital illustration for a calendar print, 2008. Acrylic on board, 10" x 11". Photo courtesy of Illustration House, NY



Original seen in *Umberto Boccioni: The Gallery's Works, March 2008*. Partial on loan, 80" x 80". Photo courtesy of Spectral Blue Gallery, NY



Original cover illustration for *Elle* magazine, January 1911. Published under the name of *Elle* magazine. Photo courtesy of Illustration Bureau, Inc.



Digital illustration for a calendar print. Printed at least, 19.3" x 11". Photo courtesy of iStockphoto.com



Original over illustration, Pastel on board, 10" x 10", Photo courtesy of Illustration Box, NY

21 Illustration



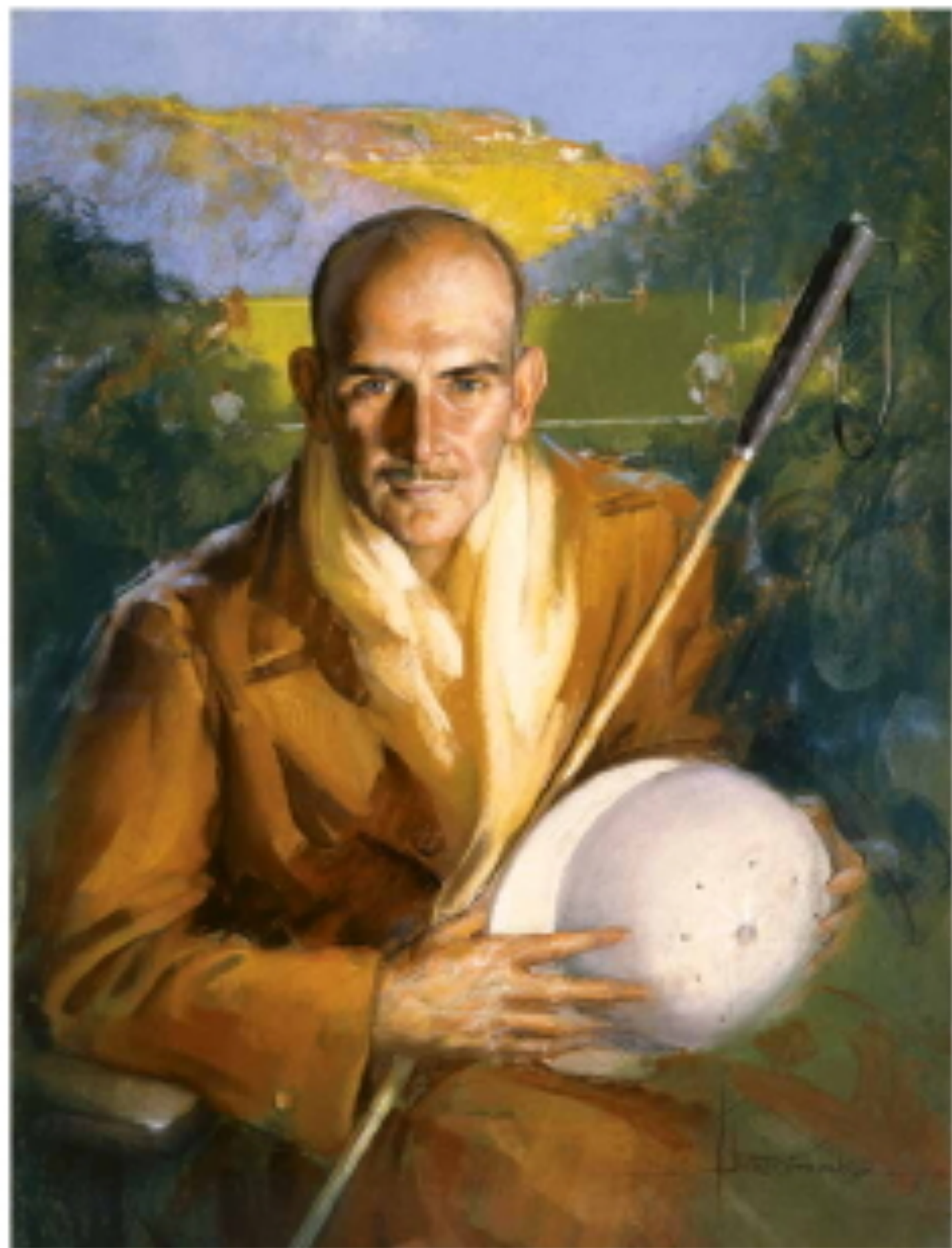
Original work illustration. Francis Hunt, 1927 & 1928. Photo courtesy of Illustration House, NY



Grace and Lovely. Original ink/acrylic/brush painting on paper, 24.5" x 28.5". Photo courtesy of HeritageArtists, MI.com



Andy on a Pillow: Original color ink and illustration. Painted on paper 107 x 107. Photo courtesy of Heritage Auctions, hi.com



Portrait of James Gosson, 1907. Pencil on paper, 36" x 26 1/2". Photo courtesy of Illustration House, NY



Jelly de Meris, Original illustration for a calendar print, 1927. Painted on paper, 41.25" x 13". Photo courtesy of Heritage Auctions, Dallas

In December of 1936, Rolf and Louise went to Los Angeles to visit actor Robert Armstrong, Rolf's brother William's son, now famous from his role as Carl Denham in *King Kong* (1933). Louise fell in love with the cinema, and soon the Armstrongs left their dream home behind and moved to California. It's hard to imagine why they would move so soon after the completion of their dream home, but perhaps the shifting sands of the publishing industry left Rolf feeling uncertain about the future. Though they were leaving their "Utique Cas" behind, Armstrong would continue to own the property and occasionally live in it with its original furniture. In 1953, he sold it to a developer who promptly tore it down to build apartments. In any event, upon their move to California, since home and studio were constructed in an arcade genre in Colburner Canyon.

Soon Armstrong was back to work, producing a number of dummies of Boris Karloff during the production of *The Bride of Frankenstein* in 1935. These unpublished sketches (as well as a home movie by Boris Karloff himself) are some of the only color records of the monster makeup heaven to exist.

During this time Rolf also experimented with portraiture, producing a number of large paint portraits of stars such as Mary Astor and Gertrude Berg, as well as personal friends such as James Gleason, a character actor from the roadshow days. Two one-man shows were held, including an exhibit of



The Bill Girl, Original illustration for a calendar print, 1927. Painted on paper, 42" x 30". Photo courtesy of Heritage Auctions, Dallas

15 works at the Tinseltown Gallery on Sunset Boulevard, but most of the works remained unsold. The winery portraits appeared to have been uncommissioned works, and remained in the artist's collection. It's possible that his asking price, often in the thousands of dollars (commensurate with what he was paid by his advertising clients) was higher than most others were willing to pay. Armstrong was unwilling to sell his works for anything less.

It was during this time in California that Rolf discovered a new model, a woman he would paint more often than any of his other personal subjects—Margery Chapman. Between 1933 and '40 he created over 25 paintings of Margery, most of which were full-length portraits. Armstrong was so taken with Margery's image that he even reworked a number of his existing paintings, recycling them and changing the face to match hers. Almost all of the paintings became successful calendar prints.

By the end of the 1930s, it was clear that the demand for Armstrong's magazine cover illustration work was waning if not nonexistent. Color photography was taking over the business. Making things worse was the end of Rolf's 28-year marriage to Louise. After several years of irreconcilable differences, Rolf moved back to New York early in 1939. On December 11, 1939, Louise fled for divorce in Reno, Nevada, on the grounds of abandonment and desertion. On the same day,



Original cover illustration for *Elle* magazine, November 1934 (paired with Harper's *Elle* issue, 1934); fashion pages 48-51 x 24-27
Photo courtesy of Heritage Auctions, www.ha.com



She is in black. Original illustration for a calendar print, 1941. Poster artwork, 18" x 24". Photo courtesy of Heritage Auctions, NY.com

upflow Robert Armstrong was granted a divorce from his dead wife, Gladys Delois. Then on New Year's Day 1940, Roll learned that Robert Armstrong had married again—to Louise Armstrong! Roll considered this period one of the lowest in his life.

THE HOTEL DES ARTISTES

In the spring of 1938, Roll moved back to New York and into the legendary Hotel des Artistes on West 57th Street. For years, the hotel had played host to innumerable artists, writers, and writers, and such luminaries as Howard Chandler Christy, Noel Coward, Rudolph Valentino, Isadora Duncan, Norman Rockwell, and even Houdini had called the place home at one time or another. Among Roll's new neighbors were writer Fanny Hurst, and actresses Mae Murray, and Jeanne Cagney. Life at the hotel might have been reminiscent of his time in Greenwich Village, only on a much grander scale.

Though depressed by events in his personal life, Roll was committed to getting back to work. To find a model, he took out a small ad in a March 1940 edition of the New York Times. The ad caught the eye of the young Jewel Flowers (her real name) a 17-year-old feisty queen who had recently moved to the big city. Back home she was



She's feisty. Original illustration for a calendar print, 1941. Poster artwork, 18" x 24". Photo courtesy of Heritage Auctions, NY.com

the reigning Miss Lambert of North Carolina, but in New York she was completely unknown and had little job experience and few prospects. The advertisement directed applicants to submit captions for consideration, and as she had none to offer, Jewel took her own passport photos at a Minobert's photo booth and sent them off to the PO box as directed. At the first, 100-pound, Jewel was beautiful, trim and athletic, with dark flowing hair. She received a letter from Roll about a week later indicating that she should come in for an interview. Their meeting would begin a fruitful association that would last for more than 30 years.

Jewel recalled that she was intimidated by the artist during their first meeting. He was demanding and imperious, with "purring blue eyes," but Roll was a seasoned professional, and immediately set to work, issuing commands to stand, look up or down, angle this way or that, turn this way, turn that way. It was their first meeting session together, and Jewel was nervous of herself. Eager to get the job, she repeatedly kept asking, "How am I doing?" This would ultimately become the title of their first collaboration, a calendar print—single Breuer & Nydegger published in 1941. How Am I Doing? became a smash hit, and was Ditty's top selling calendar for the year. The calendar was such a huge success



She's not feisty, 1940



By Mrs. Ingham Illustration for a calendar print, 1942. Photo enclosed, 22" x 26". Photo courtesy of Heritage Auctions, 6/6/2011



Preliminary color sketch. Photo courtesy of Heritage Auctions, 6/6/2011



Photo-courtesy machine, 1942. Photo courtesy of Heritage Auctions, 6/6/2011



Kitty High. Original illustration for a calendar page, 1941. Pencil on muslin, 22.5" x 31". Photo courtesy of Heritage Auctions, W.com

that B&B threw a thank-you party for Kell and his new muse, and Jewel became somewhat of an overnight celebrity. As *MFW* was in full swing, the calendar image was a particular hit with advertisers. The image even became mass art, advertising a number of lumber planes. Armstrong eventually created two signed paintings, posing Jewel in the same costume for both—*Encore* and *Let's Go*. Neither calendar attained the same success as the original, but both were quite successful.

While magazine cover illustrations were no longer Kell's bread and butter, the calendar industry was able to provide a steady and substantial income. The wild success of *How Art I Design!* afforded Armstrong the opportunity to sign an exclusive contract with B&B. One 1946 article reported that he was "the highest paid artist in the calendar industry" and another stated that he was paid \$12,000 per picture, an amount that would buy three average houses at the time.



Encore, 1941

Jewel Flowers would eventually be immortalized in over 40 works of art, and she soon became an integral part of Kell's life. Armstrong's goal was to paint at least eight hours a day and to achieve that goal he required the help of a full time dedicated assistant. From the 1940s through the 1950s Jewel fulfilled that role, handling many of Kell's business and personal affairs—writing correspondence, taking phone calls, shopping, and even cooking meals. Her day would usually begin by arriving at 7 a.m. to fix breakfast. Afterward, she would pose in the studio for at least three hours. Kell would work standing up at his easel, with a collection of over 3000 European paints laid out before him on a specially made desk shaped like an artist's palette, reportedly manufactured in France. He changed his shoes several times during each painting session to reduce the wear and tear on his feet. At lunchtime, Jewel would again fix the meals while Kell took a nap. While he loved painting,



Hartness. Original illustration for a calendar print, 1948. Pencil on paper, 14 1/2" x 20". Photo courtesy of Heritage Auctions, Dallas

he found it mentally and physically exhausting. They would work again until late afternoon, when Koll would take another look to see. This was followed by more work until dinner, which usually took place at 8:00 p.m. Koll would often work diligently for six to eight weeks on each panel.

Over the years, Armstrong told Jewel many times that she was like a daughter to him, and he often introduced her as his daughter, leading many to believe that he had actually adopted her. But their relationship was completely professional, and while Jewel was under contract to model for Koll exclusively, Armstrong worked with many other models during the 1940s: Jean Dodson, Dorothy Cameron, Jean Foranides, Gerie Carey, Miss Simpson, Olga Fogarty, and others spent hours posing in his studio. He even employed the use of a realistic life-sized mannequin he named "Tim" that he claimed had been made around 1940 by Milford, originally from Sweden, the illustrator and model artist P.T. Bonds created a lifelike face for the possible model.

In 1944, Jewel met a young man named Frank Polish at the director of the Ford Art Center, and they soon fell in love. In 1946 they were married in California. Despite their brief interlude, Jewel and her husband soon moved back to New York, and life continued for Koll with little change. Even the birth of her first child in 1953 had little effect on their working relationship. Jewel remained Koll's model, assistant, and closest companion, and one of the few models who worked with Koll for more than a few years. Even as she married into her life,



Bill Armstrong and Jewel from in St. Paul, Minnesota, 1942. Photo courtesy of Deborah Rose Gallery, MN



BOY ON THE ROCK

Frank E. Schoonover

Oil on canvas; 34" x 22"; 1918

Harper's Magazine, 68/1918

499 in the Catalogue Raisonné



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Best of the Best, original illustration for a calendar print, 1942. Pen and ink on paper, 11" x 20". Photo courtesy of Heritage Auctions, bbs.com



Armedt at Work. Original illustration for a catalog page, c. 1930s. Pastel on paper, 20" x 21". Photo courtesy of Heritage Auctions, TX.com

Armstrong continued to be inspired by his model. In a letter Bell wrote to Jewel's husband Frank in 1936, he stated:

"Our eighteen years collaboration knows no equal in the way of an artist and model association—as far as I know—for the very good reason that (1) no girl has ever been able to retain her youthful beauty for that length of time, and (2) no artist has ever been interested in painting the same personality for such a period of time. All of which throws well deserved bouquets at our wonderful little girl whose beauty never dims nor personality fades."

Each year, Bell and Jewel celebrated the anniversary of their meeting by sending out a card or telegram to friends and family. Armstrong came up with his feelings simply in one of these communications:

To my very precious Missy...
 The truest friend,
 The best model,
 The most able helper,
 And the sweetest and kindest dispenser
 I have had in a lifetime.
 A heart full of love and devotion,
 — Skipper



Bell and Jewel Flaws (celebrating her famous first Art (Daisy) pose), c. 1936. Photo courtesy of Heritage Auctions, TX.com



Digital illustration for a calendar page, 1944. Painted on paper, 26" x 26". Photo courtesy of Heritage Auctions, HA.com



Bobbi Lee, *High Illustration for a colorist print, 1942* (Partial costume with 39" x 18"). Photo courtesy of Heritage Auctions, Dallas

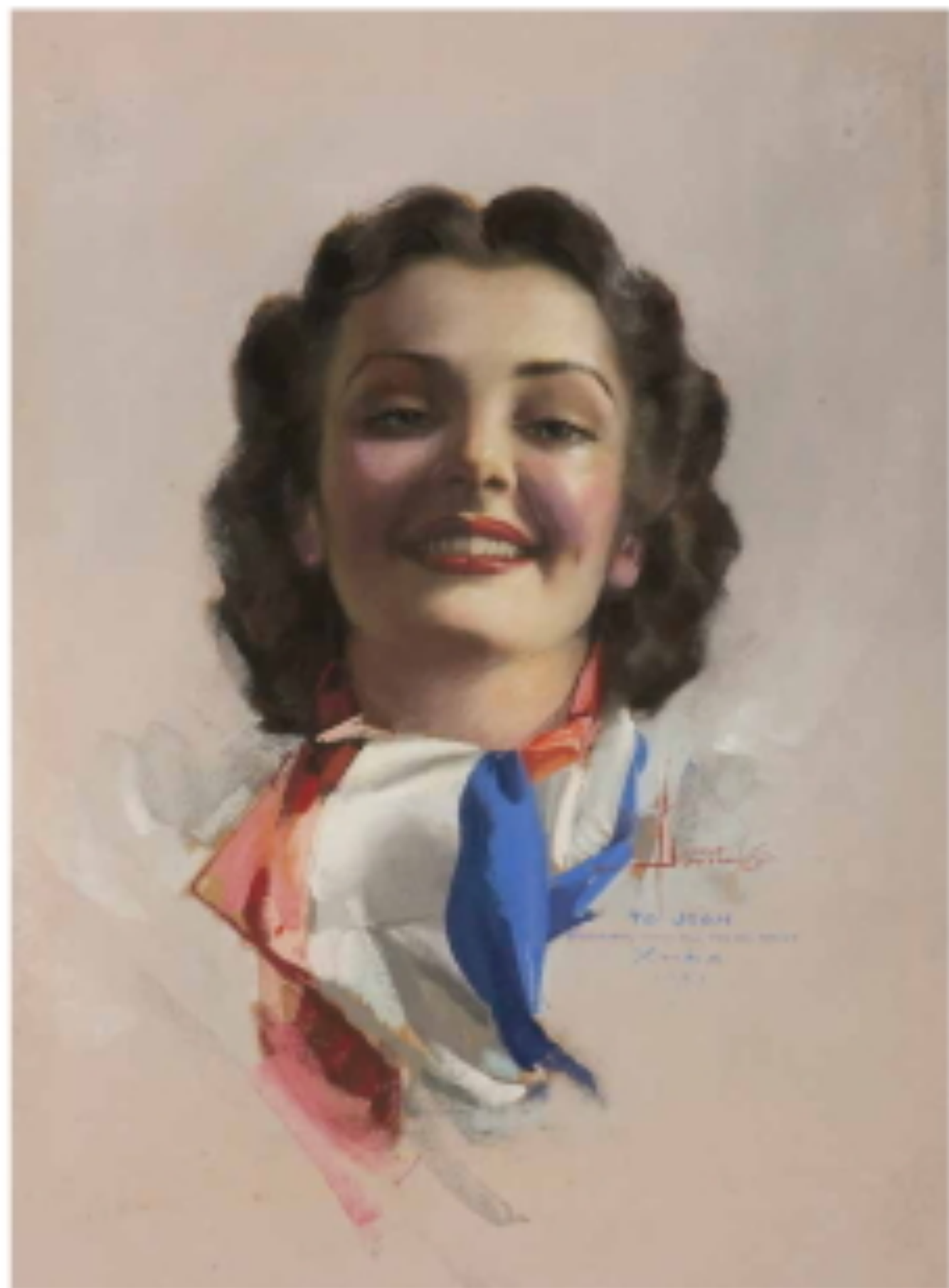


Illustration (original illustration for a calendar page, 1944. Artist on back: L.F. & L.F., Photo courtesy of Heritage Auctions, 04.com)



Original illustration for a calendar plot, 1944. Photo as shown, 30" x 16". Photo courtesy of Heritage Auctions, MA.com



Digital illustration for a calendar (year c. 2000). Painted on board. Photo courtesy of Illustration House, NY

In the dawn of the 1930s, Bull was leading a comfortable but predictable life. The one thing missing from his existence was a family of his own, and aside from his close circle of friends, he had few relatives in his life. He had lost his parents and two brothers, and was never close to his sister or her family. For almost ten years, he was estranged from his nephew Robert (now married to her on-again-off-again Louise), who had been like a brother to him in his early years. In 1930, Louise and Robert moved back to New York, as Robert was taking a job as one of the earliest television soap operas, *The First Hundred Years*. Before long, the group reconciled and drifted back into contact with one another.

NEW ADVENTURES

In 1930, Bull began to feel restless and decided to bring some adventure back into his life. He began to make several journeys overseas, and for his first big trip he settled on Hawaii. As a famous artist, his trip was even written up in the *Honolulu Advertiser*. The journey established the islands as his favorite destination, and he returned every year for the rest of his life. He even began to think about moving there permanently and worked on convincing Fred and her husband Frank into coming too. Ever the productive artist, on his first trip he released *Miss Hawaii 1930*, *Ella Illusion*, in pencil for speed, which was later published as the circular print *Henry Man*.

Though Hawaii was beautiful he longed for something even

more exotic, so the next year he upped the ante and traveled to Tibet. Just getting there was an adventure in and of itself. Inspired by the artist Gauguin, Armstrong longed to paint the islanders surrounded by natural beauty. The location was so remote, he had plane supplies in every two weeks. He would secure three tons.

In 1932, he spent six months in Europe, traveling to Paris, Rome, and Spain. Regarding the art students he saw in Paris, he remarked:

"Today's Bohemians are too poor to buy enough alcohol to take their minds off the baffling problems that today present to the artist-to-be. Everything, for everything, has been attempted in the wildest (modern) way of putting paint on canvas. No more room for experiment and, with a statement of real skill, such as you see me struggle for, they are absolutely helpless, although there is a ready market for such accomplishment. Today is such a painful and uncertain period for the art student, and my heart goes out to them."

While he got into many adventures in Europe, the one thing he missed most was American food. He lost weight on many of his trips.

During Bull's trip to Hawaii in 1934, he reconnected with his old friend James Cagney, who was there to film the movie *McKenna* with Henry Roatta, William Powell, and a

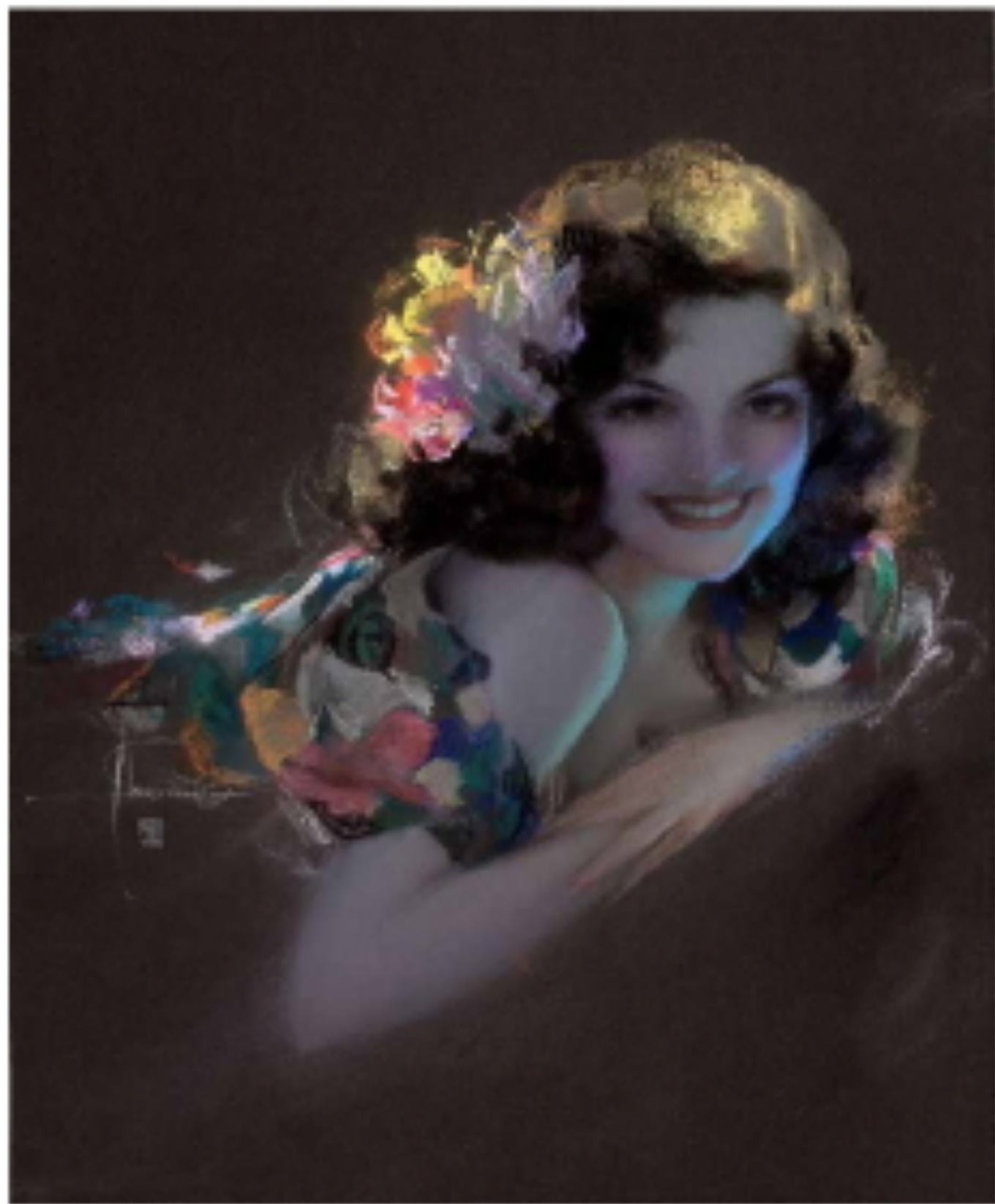
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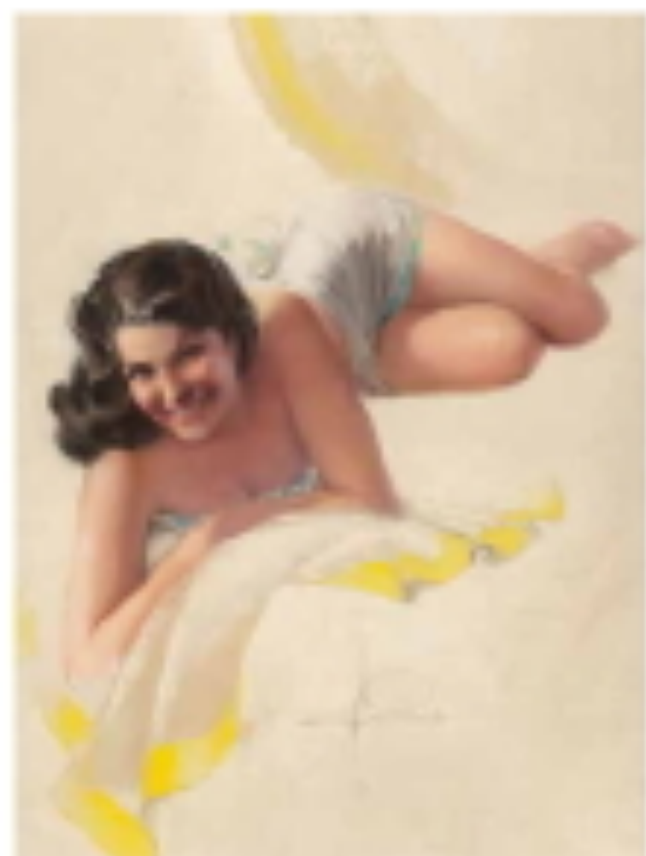
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Original illustration for a color photo. Fabric on hand, 11.25" x 11.75". Photo credits: ©Heritage Studios, 2014.



Digital Restoration for a magazine plot. Painted on paper on board, 45" x 38"
Photo courtesy of Wallace Gierman, Miami



Digital Restoration for a magazine cover. Paint/Ink on paper mounted on masonite
Photo courtesy of Deborah Hayes, MI

young and unknown Jack Hammer. They had a jam session, and Cagney sat for a charcoal portrait that Roll finished on his Christmas card last year.

MOVING TO HAWAII

In March of 1958, Armstrong made the tentative decision to move to Hawaii permanently. In August he dropped off at the Pacific Palisades to visit with Robert and Louise, and to pick up drawings and photographs he had stored with her for over 20 years. In October he moved on to Hawaii, leaving most of his possessions back in the New York penthouse. His plans were slightly interrupted in November when he suffered a minor stroke, which affected his right arm and leg. While he bounced back to a comparatively normal state in two weeks, his first serious illness finally convinced Roll to stay in Hawaii for good. He wanted to live out the rest of his days in paradise, painting as he pleased. "There is one thing wrong with my moving out here," he said. "I should have done it thirty years ago."

Armstrong took over a two-year lease on a studio and adjoining apartment, and asked Jewel to break down his New York penthouse and send his possessions on to Hawaii.

Unfortunately Roll's wish that a Hawaii warms be primarily cut short. On February 22, 1960, Roll Armstrong died of a massive heart attack.

As Louise was the executor of the estate, she and Robert flew out immediately to see to the disposition of Roll's things. He had saved a large accumulation of his artworks, including those



Harry Frank, Roll, an unknown pianist, and James Cagney here at a jam session, 1958
Photo courtesy of Deepford Photo Gallery, MI



James Cagney (second from left) sits with Roll Armstrong in Hawaii, 1958
Photo courtesy of Deepford Photo Gallery, MI



Digital illustration for academic pilot, based on head, body wearing of *Sheshshes/Women W'*



Bell with his palette, from the cover of *Lolita magazine*, March 1988

Illustration

Even the manuscript still in Israeli, while some were still in New York. It was a complicated mess, and the circumstances were difficult, with time being of the essence. Linaire gave away Bell's art supplies and equipment to various Hawaiian friends and local schools. Some of his original artworks were retained to travel to New York. Many of his calendar prints, magazine covers, and reference photographs were simply thrown out. No one knows what became of the marquisan Tern, or Bell's various male palette of prints.

On February 29, a small group of friends scoured his ideas from the overbook at *Nature's Pill*. Louie later wrote, "The lover of beauty became a part of heavy know!"

— by David Zinner, 2011

Special thanks to biologist, Susan Gehrig, MN; Heritage Auctions, TX, LLC; and Illustration House, NC for the photographs used to illustrate this article.

For more information about the life and art of Bell Kinschling, please see the book *PO-20: Erotic: The Greatest Art of Bell Kinschling* by Jane DeWitt and Michael Woodruff, Wilson-Egbert, 2011.



20 Kay Ge. Original illustration for a calendar page, 1954. Artist: no paper Photo courtesy of Goodrich House Gallery, NY



Man wearing black cap and white ruffled collar, 15.11 x 10"



Gustave Doré, circa 1817

Gustave Doré: Boy Genius

by R. Gary Land

"...Making iron cast and rock trees, as Gustave Doré does..." — Paul Gauguin

He was the most popular illustrator of his time. His *Divine Comedy* and *Don Quixote* are still the standard for visualizing those two classics. His illustrations for the Bible inspired Cecil B. DeMille. But the rest of his story has fallen into obscurity.

Lucas-Jacques-Gustave Doré was the second child of Pierre and Alexandrine Doré, born on January 6, 1811. He had two brothers, Emile and Ernest. His father was a civil engineer who lived and worked in the city of Strasbourg. From very early in his life, Doré showed an interest in drawing. His real talent consistently had a great sharpened it both each to keep up with his artistic endeavor. At age five he won first prize in school for a picture story entitled, "A Boy who happens to be First in his Class" with anthropomorphic insects.

At age eight he would lead his classmates in organizing a school celebration in honor of Gutenberg. Arthur Katz, lifelong friend to Doré, recounts the incident:

"And now let me tell you about the fête which was got up under his direction. About 1:00 p.m. on the appointed day everything was ready and we marched round the cathedral square after having shown ourselves to the professor. There were the four chariots drawn by some of the schoolboys, the rest of us whom filled the cars, representing the different corporations. Gustave was at

the head of his chosen guild, and had dressed himself in a characteristic costume, including a tabernacle with paper ornaments. His whole group was quite that of a medieval artist. The respective members of the guilds were chosen from amongst ourselves by him, and he prepared them for the parts they had to play. For instance, I personified the chief Cooper, and he taught me the trick that was always performed at fairs of the cooper's guild. You must know that some of the Alsatian men masters were quite adepts in the performing of this particular trick, which consisted of turning 'round a glass full of beer inside the rim of a cask hoop without spilling a drop of the liquor. instance, who was remarkably dexterous, had learned how to do this to perfection from an old barrel maker who occupied a flat in the same house as the Dorés. Well, he got me up in my part, and I headed my guild in the car, turning the glass in the hoop to the best of my ability. I cannot remember the name of the boy who headed the parchment guild but that of the printers association was in the bunch of Ernest Doré, Gustave's older brother, who played a very important part in the fête. Not only had Gustave organized and completed the preparations for the celebration, but he had decorated the chariot inside and out, besides effecting the extraordinary achievements I am now about to describe to you. He painted four banners, each of nearly two yards in length and one in breadth, one for each of the corporations. Will you believe



Study, Wilmshurst and graphite on paper, 18" x 14 1/2"



Study, graphite on paper, 9 1/2" x 8 1/2"

he drew all of the insignia from memory? For instance, the printers banner displayed presses, newspapers, and so on, and that of the cooper's guild their old craft symbols, of course; but the most marvelous of all was that which waved above his own triumphal car. He had accurately painted the ancient features of the Fountains-veniers, in the form of a star, with colored glass points, and it is hard to read underneath a well-traced stained glass window of the cathedral.

The whole was decorated with a design in arabesques embracing all the gurgens baron's margin, and in a corner, underneath all was inscribed his own name, G. Dreyfus.

"We had given orders that as we marched round the square, we should stop every now and then, in order to work at our various trades. The gilders made up benches, and threw them to the crowd; ballers were issued from the printing press, and sang about paper and ink. I did my hoop trick and made believe to drink deep draughts of the burning beer of Strasbourg, but Gustave could do all. He stopped every time we did, crack an amusez, and made sketches of people in the crowd, which he launched to the

right and left with great dignity. Only when some one remarked that he or she recognized a striking likeness did I realize that Gustave was making real drawings...

It was obvious that Gustave Dreyfus was cut out by nature for an artist, and all who knew him foresaw that he would one day adopt a painting career. I have heard of many precious feats performed by youths whose talent transcended even the common level, but never have I

known such a prodigy as Gustave Dreyfus proved himself to be, when quite a little child, planning and successfully carrying out such a mammoth imitation of the fete of Gutenberg as he thus executed from memory!"



Original illustration, Pen and ink heightened with gouache on paper, 1 1/2" x 1 1/2"

In 1842, Paris was transferred to Bourq, near the Alps. His work as a civil engraver often took him into the mountains and forests of the region, and Gustave was usually in tow. While his father went about his work, Gustave was free to soak in all of the natural beauty around him. His photographic memory quickly filling with images he would later use in his work. Around this time, [J] Grandville produced *Scenes de la Vie Privée et Publique des Animaux*, a two-volume collection of picture stories with animals. Gustave must have

had access to the books, because he began producing picture books of his own after the same theme, some of which ended up in the hands of Charles-Émile Bessell, who was impressed with their quality. His artistic bent showed itself in the classroom as well. Dost was blessed with indulgent teachers. On one occasion, asked to write an essay on the murder of Cléopâtre, Dost instead turned in a sketch of the scene, accurate in all its particulars. The impressed instructor gave him five points in his class.

In 1847, the family was called to Paris to settle some urgent business. Dost recalls:

"In September 1847, my parents, being called to Paris by serious affairs, took me with them. Our stay was not to exceed three weeks. The idea of returning to the country after seeing this center of light and learning troubled me much. I thought over the means of remaining, for I had already resolved, in spite of the earnest solicitation of my parents, on being an artist. They desired me, like my two brothers, to enter the Polytechnic school. One day I had passed the shop window of Albert and Philippe, on the Place de la Bourse, and on returning to the hotel I made some caricatures in the style of those I had seen in the window. While my parents were out, I went to the publishers and showed them my sketches. M. Philippe looked steadily and admiringly at these beginnings, questioned me as to my position, and sent me back to my parents with a letter inviting them to call upon him. They went, and M. Philippe, using all his persuasive eloquence, prevailed upon them to leave me in Paris, telling them that he could at once make use of my talent and pay me for my work."

Philippe, realizing how good the young artist was, agreed to pay him 40 francs drawing for one drawing a week for the first year, and increasing to 30 and 60 francs in the next two years. This was a very large amount, and soon made Dost the highest paid cartoonist in France.

The weekly wage: the first of Dost's published work for Philippe. Two weeks before his first sketches were published, Albert, Philippe's brother-in-law, published the *Laborers of Hematta*. From the introduction of the book:

"The *Laborers of Hematta* have been designed, drawn, and lithographed by an artist fifteen years of age, who has taught himself drawing without a master and without classic studies. It has appeared to us that this is not the least curious fact about this original album, and we have desired to cite it here, not only in order to specially interest the public in the works of this young draughtsman, but also to mark the point of departure of M. Dost, whom we believe to be destined to take distinguished rank in art."

Dost was enrolled into the Lycée Charlemagne to continue his schooling, and it was arranged that he would stay with a friend of the family after his parents returned to Rango. Edmund About, who was also enrolled at the same time, recalled Dost:



ABBE: Illustration for *Album pour les Muses*, 1848



Les Laborers of Hematta, 1848

"He courted one artist, and only one, among us, but he was an artist worth a hundred. He was a little pink, chubby fellow, three or four years younger than his classmates, not very good at Latin, but amazing at grammar and very good at music. He also drew sketches in the margins of his exercise books, sketches of each variety here and such amazing variety that the publisher Philippe did not hesitate to collect them in an album. This young boy was one day ... to fill the world with his name. He was Gustave Dore."

Philippe did indeed collaborate with Dore's work. Dore was a regular in Philippe's journal *pour rire*, and the cartoons, by Dore and other artists, were collected first in 1846, and then more cartoons were added for an end-of-year collection. Another volume came out in 1849, and in 1851 they were repackaged and sold in a series of booklets. He also managed to sell wallpaper featuring cartoons from these publications. Make documents three different variants. In 1853, yet another repackaging of the cartoons was put out. Later, after Dore became a publishing gold mine, British publishers

translated them over again in an 1867 publication, *200 Sketches, Humorous & Grotesque*, with translated and updated captions. Dore must always be the exact opposite of students.

"Having one day met one of his teachers taking, he decided him buying a fine trout of a poor labourer. This teacher was in the habit of boasting of his success with his rod. Dore saw the whole history of it in a glance, and made sketch of the incident and passed it about, sending him to the college prior—in a stick littered with scraps of paper. The prisoner set to work, and tore the cartons into small scraps. When he had made an immense pile, he threw the bits like snowflakes in showers into the trout. The wind was blowing and in a short time the panes by thought the trout were covered with snow. Thus the trout lay and was become frozen and turned. When the surface of the trout was discovered, he was laughing in his delight; while below, the headmaster was endeavoring to pacify the indignant crowd at the college gates. Dore was surrounded by the master who had looked him up, to explain his froth miscomport. He answered, 'You said



"Commentaire in Pictures" Journal pour rire July 1, 1846



"The fées with 200,000 francs." Journal pour rire, January 22, 1896

I should never be good till it snowed in June. I nearly wanted to pose to you, this being the month of June, that I was willing to be good by causing a fall of snow!"

1848 saw Doet present two drawings in the Salon, a publicly funded art exhibition. Doet would exhibit paintings from 1838, 1847, and then from 1848, 1878. He exhibited in sculpture in 1877-1882. In all, he received only a Third Class Medal as sculptor in 1880. He would have to look across the channel to get his due honors.

Tragedy struck later in 1868 when his father died of pleurisy, an inflammation of the lungs. His mother and brother returned to Paris, and the family moved into a property still inherited from Doet's grandmother. Doet would call the residence home for the rest of his life.

After three years of producing cartoons for Philipps, Doet was eager to explore other formats. He tried to get into the more prestigious field of book illustration, but no one would hire him. Finally he turned to Oual Lacaze, a long time friend of the family and a popular writer under the name Hippolyde Lucet. Lucet's book *Onze illustrés* (Eleven Illustrations) was being completed and needed illustrations. Doet was to provide 14 of them.

"I was very much struck with some other drawings, and



The Elephants, 2062. Chisel, pen, and black ink on paper

with what he had done for Philipps, that I told him he should be saturated with a raw edition for volumes of my books which were then being brought out at De Lacq's. The publisher thought I was crazy to put it in the hands of a mere lad, but his wonderment ceased when he saw Gustave's work. Perseus, Doet had offered many designs to various houses, which had all in some way refused them. This hurt him terribly. He came to see me a week or two later. "Well," I said, "let us talk of my story. Have you read it, or even begun it?" Oh, he replied cheerfully, I mentioned that it is so nice and the blocks are all ready! "What blocks?" "Ready with what?" "Your woodcuts," he answered calmly. "They make just three hundred. Here are some of them," and he commenced extracting numberless pieces of wood from pocket after pocket. And the rest are in a basket at the door."

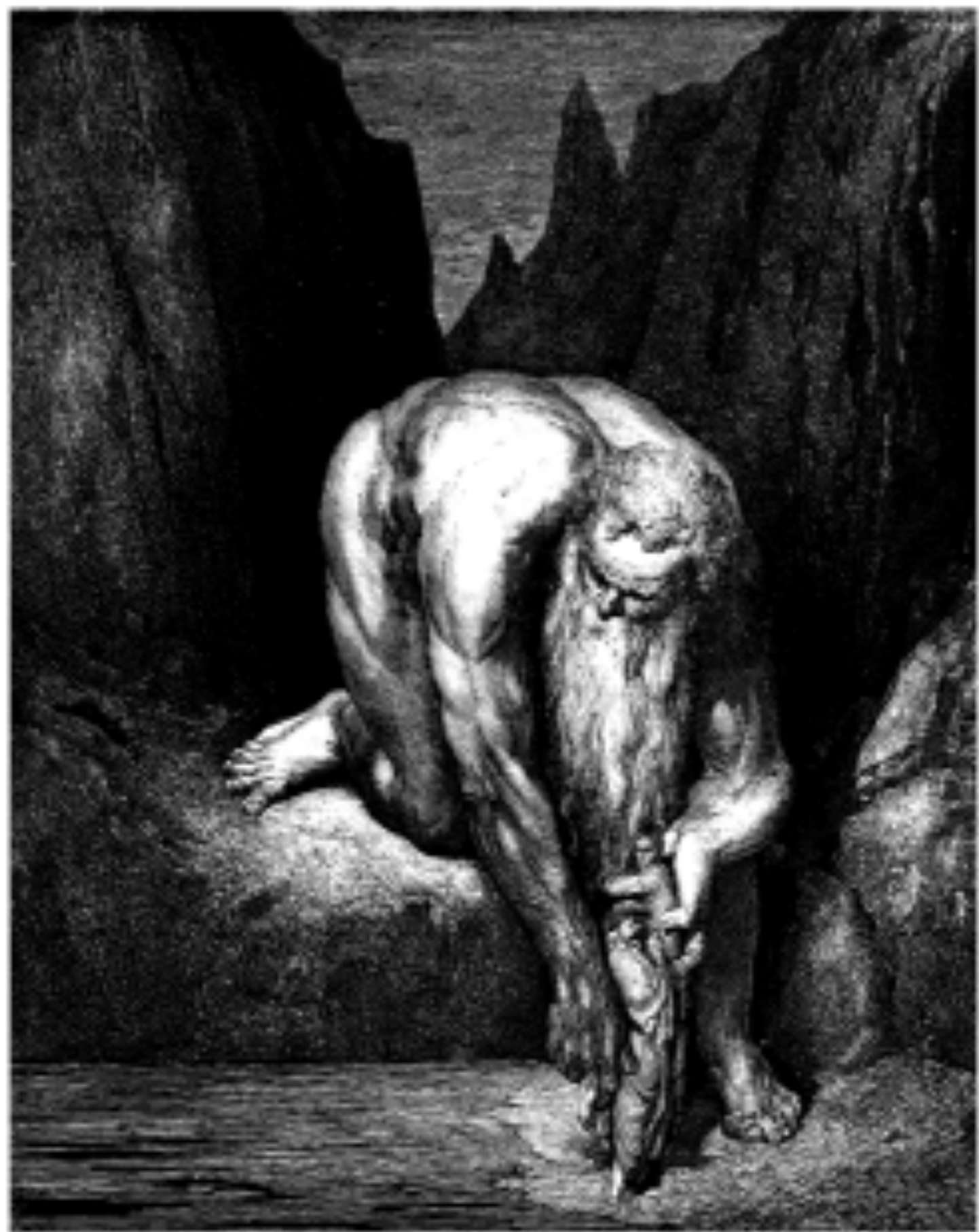
The blocks were taken to De Tracy, and sooner than he might otherwise have, Lucet paid him a call. Asked his opinion of Doet's work, De Tracy replied,

"I have not words to express respect adequately in speaking of such success. Some are such beautiful specimens of work that I have appropriated them and taken them home. They are today with my wife, framed, covered



Illustration for *Shawshank* by Dante DiGiovanni, 2000, Woodcut.

50 Illustration



Minotaur in Inferno by Dante Alighieri, 1308 (Woodcut)



JOHN RUSKIN, *THE OLD MAN AND THE BOY*, 1850. OIL ON CANVAS

with glass, and hang in the place of honor in my salon, as if they were the rarest works of Raphael or Michelangelo. I have had some experience with wood-designers, but never have I seen anything in any way to compare with the amazing talent and precision of this lad!"

One of the obstacles Dore faced during those early years was the low quality of engraving. Before Dore, almost without exception, book illustration was crude and base. Pictures were scribbled, but very little beyond that. Woodcuts were where the more intricate designs were done, but wood blocks wouldn't stand up to long printings. Dore's solution was to seek out engravers and teach them what he required. Foremost of these artisans were Holmeade Pears and Adolphe Patemanax, whose signatures are found on many of Dore's most popular engravings.

In temperament, Dore was mercurial. Eager to argue or take offense, he could in the next instant be the most generous. One account has him running to his stable only to find one of the workmen had dared to renege had taken down a

scaffold. Dore, who had just been paid for a job, took all the money he'd just received and handed it to the man, telling him to get some to and to send notice to him if it wasn't enough. Albert Wick, an art critic of the time, recounted to Jerrald Dore's other tale. At the time of the incident, Dore and Wick had been close for 25 years. Wick was writing a piece praising the *Illustrator*, but being close to the painter Dore was furious and refused to talk to Wick for five years. When Dore finally came to reconcile, he poured out his heart to Wick about the intense pain he suffered from the rejection, and indifference of his countrymen to his paintings, and how miserable it made him.

All his life Dore was athletic in an acrobatic fashion, walking on his hands, doing cartwheels, etc. One his escapades is recounted by Lemuel De Newville:

"Dore" climbed over the balustrade of one of the towers, and began to gambol about among the architraves, the little columns and gurgoyles, and then, agile as a monkey, he seized the lightning-conductor and, with infinite grace

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The Boy and the Lamb by J. G. G. Illustration for Fairy Tales by Charles Perrault, 1888. Woodcut

and terrifying splendor, he performed the service which is known in gastronomy as a hardhead. ...after several exercises, the shrewd young man climbed safely back on to the top of the tower."

From his first showing in the Salon, Dore's goal was to obtain painted work and to be acknowledged as a French painter by Paris art critics. It was to be a lifelong frustration. French art critics were convinced both that little outside of Paris was worthy of notice, and that art came with a pedigree and formal instruction in an established school. Dore, with his provincial background, fame as an illustrator (which was considered low art), and lack of formal instruction, didn't fall into any of these conceptions of what an artist should be. It was a position that he took very personally.

None, like Taine, were highly critical of the attacks.

"Like me, you've no doubt heard talk—in the subject of 'The Illustrative'—against Dore above all. Dore can model a nose and construct the joints better, infinitely better, than many a person who looks at him like a connoisseur know-all—senior. For example that piece of *San Antonio*, which for him is no more than a sketch. I'm only saying that if someone like Millet made comments about Dore's drawing—I doubt if he would, but suppose he did—well he'd have the right to do so. But when those who with their two hands can't do a third of what Dore

can do with one finger nail against his work, that's nothing but arrogance, and they'd be well advised to be silent and to learn to draw better themselves. It's silly that this lack of appreciation of drawing is so widespread these days."

Lack of appreciation by the elite did not stop him from being a commercial success in his illustration. From 1830-35 he illustrated 35 books, and 40 more in the decade that followed. It was customary for Dore to call all rights away when illustrating books, and publishers would often re-use pieces in books solely to put Dore's name on the cover. The 1850s produced what are today considered his seminal works: *Dante's Inferno* (1841), *David Aloufflescois* (1842), *Carver's New Quinine* (1843), *The Bible and Another Lot* (1844), *Dante's Purgatory and Paradise and Temporal life of the King* (1848). For *Opéra*, he paid for the first 12-15 engravings out of his own pocket, and when his finances were finally exhausted, begged his publisher, Hachette, to take a risk on the entire project. It proved to be a very sound investment. His success across the channel would come in 1863-64 when 20 major works were translated into English. He became bigger in England than any French illustrator.

In 1867, circumstances conspired to bypass the Salon and show off Dore's work in London. A small exhibition was arranged at the Egyptian Hall in Piccadilly, and when that closed, another exhibition scheduled for five months was set up at the Queen's Gallery. The showings would be attended

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Illustration for *Los Inquisidores de San Pedro de la Montaña* by Miguel Covadonga, 1933. Mexico



The Staff & Sheep's Clothing. Illustration for *Fairy Tales* by Charles Perrault, 1868. Illustrated



20th March Removing the Saddle from the Horse. Illustration for *John Bull* by Charles Forster, 1861. Woodcut



Sketch for 18th March Removing the Saddle from the Horse, 1861. Sketches on paper in 23 years. The Dawn Gallery would be the long term display venue for many of Dore's large, mainly religious, paintings.

Some examples of the scale of the paintings which were on exhibition:

Le Tapis Vert (The Grooming Table) - 17' high x 34' wide.

Dante in the 8th Circle of Hell - 10' 2" high x 11' wide.

The Neophyte - 8' 2" high x 9' 6" wide.

Christ Leaving the Priests in the Temple - 20' high x 30' wide.

Christ's Entry into Jerusalem - 20' high x 30' wide.

Miraculous of the Innocent - 12' high x 17' wide.

On *The Neophyte*:

"He finds that he has made an enormous mistake," said Dore, coming in to the Bond Street Gallery one morning and finding me before the picture. "Current life is not what he expected it would be!" "And he departs," I replied, "because his mistake is irreparable." Dore shook his head. "He will be over the wall tonight," he said sadly."

When the *Priests in the Temple* painting was unveiled in London in 1872, the effect was ground shaking. Crowds filled the Dore gallery from opening to close in simply gape at it. The press was overflowing with their praise. Protestant Victorian England had found its voice in Dore's paintings. His work was



Christ Leaving the Parthenon, c. 1820-1826, oil on canvas, 207 x 287



The Baptism of Christ (1858-1860), oil on canvas, 8' 2" x 9' 8"



The Art and the Snowshoes, c. 1885 (Watercolor)



The Art and the Dressmaker, c. 1805. Oil and brown wash on paper, dark brown heightening with white, 25.7 x 39.7 cm



The Adoration of the Kings from William Shakespeare, 1872. Oil on canvas

a coach for religious education and they loved him for it. The painting itself is rather small. It was started in 1868, rolled into a mantle and hung as Franco's servant turned in the Franco Prussian war, and finally finished and displayed in the Durr Gallery. It should be noted that many other paintings were shown in different versions at private commissions. Practically for instance, has three versions, having been shown in 1880 and 1883.

Durr had two great romances in his life. Both with women who at the time were his equals in fame and fortune. Adeline Patti, one of the premier Opera singers of her day, whom he met in 1861, and Sarah Bernhardt, the renowned actress, whom he met in 1872.

Patti and Durr were both close with Rossini, and it's likely that they met at one of his parties. It was when the two became more serious, as Durr was connected with three other women at one or the other time, but by 1880 Durr had painted two half-length portraits of her that were displayed publicly enough to be mentioned in Parisian newspapers. Patti however, was determined to have a royal title, and chose a princess Marguerite over the Italian Durr. The marriage was a disaster, and after the Prussian war the title became meaningless. He made her life miserable, and she was eventually able to divorce him only after paying him off around a million francs. She resumed her friendship with Durr in 1877, after separating from the Marguerite.

In early 1873, Patti, under the pen name Marie L., published a 48 page book through the New York Book Company, *Reminiscences of Giovanni Durr*. It contains excerpts of letters between the two as well as a number of intimate incidents that occurred before



The Family of Christ by Albert Breton, 1875. Oil on canvas



The Bird Performer. (Oil on canvas, 1817)



Four Mothers of Justice, 1876, oil on canvas



Digital illustration for *Life of the Michelangelo*, 1878, ink and watercolor on paper, 15.70 x 21.75. From the collection of Eshkol Langbehn

Fatti's marriage to the Marquis (1862-1868), as well as after her separation in 1877 until 1884, when she left for a tour of America. The library edited the letters to protect her identity. The publisher, in his forward, laid out a number of clues that anyone familiar with Dore could put together to discover the identity of the author. Fatti was so outraged when she saw this that she had all copies destroyed. Save one. A copy had already been sent to the Library of Congress. Dore Mikes, in his book *Adept on Dreams of Spiritualism* was able to check out and photocopy the book. It had been mislabeled as being by Henry Fitzman, the publisher and manager of the Dore gallery. In closing, it remains to be seen. Malen quotes from the manuscript:

"In that artistic mode, Dore was often in his happiest mood. He lost sight of everything but marble and anatomy; his wit became so absolutely sparkling that it cut its scintillations over our critics, leaving a memory never to be effaced. When inspired with such rhapsody, his language was a picture, terse in form, in color, and as graphic as his wonderful brush could have painted it."

Dore met Sarah Bernhardt at the Comedie Francaise, per her biography *The Divine Sarah*. The incident, as related, has Dore seeing her perform, and in appreciation, sending her a drawing from the Bible. She invited him back to her dressing room, and went into her bed. Shortly, Fatti was groping about their affair and travels to Italy.



Digital illustration for *Rehearsal* by Charles Fernald, 1888, ink and watercolor on paper

The two were soul mates after a fashion. Dore was at the height of his powers, and the toast of the courts of two countries. He had parties attended by the best and brightest of Paris society, and was every bit as bohemian as Sarah Bernhardt.

Rail Woot, in his biography of Bernhardt, recounts one of her meetings with Dore:

Sarah and he spent one August sketching together in Brittany. They both wore ordinary trousers and carried rods, and people who did not know them took them for an old painter and his apprentice, never dreaming that the apprentice was the most famous actress in France. Sarah told me of an amusing incident that occurred during this painting sojourn. They had been walking at day, and dusk found them near a farmhouse. Entering, they asked for shelter for the night. After dinner Dore was shown to a bedroom, and the painter supposed that Sarah had been given another. But the next morning, on looking out of his window he was amazed to see her washing herself at the yard pump, her clothes full of straw and dirt. She was in a newy mood. "They took me for poor boy pupil, and gave me a bed with the cow in the barn," she told him."

It was at her request that Dore would later create a sculpture for the facade of the theater in Venice Carlo. Bernhardt would do the other. Sarah left for a U.S. tour in 1880, and



The Boat, c. 1874. Watercolor over traces of an engraving heightened with white gouache



Des Gueules and French Paris, 1848. Oil on canvas, 18.25" x 24.75"

Didn't return to France until after Dost's death.

Being an international oddball meant traveling in varied modes.

During treatment yesterday the Emperor took up his glass and looking at me across the table, drank to my health. Among the guests there was a great deal of healthy-looking. Gustave Dost had made some very clever caricatures of some events which he had drawn beautifully and touched off with aquatint, as he alone could do it. The little album on the table was passed steadily from hand to hand under the shelter of the table, with the strictest injunctions not to let anyone see a brother's year immediate neighbor! With these injunctions it managed to creep about half way down the table. He had made a lovely sketch after staying driving a chariot like the Aurora in the Regent's Gallery, and had depicted the Emperor seated on an enormous white horse, leading a charge of Cavalry, his arm uplifted. The Princess Metetrach was represented as the coachman in the chariot, hand on one side, pipe in her mouth, and looking very dismal. Prince Metetrach was shown standing in the middle of an arena, in full diplomatic uniform, with masses of decorations and courtesans. He had a long whip, made as one used in circuses, and men and women, (assuming as I supposed) were capering around, doing their tricks."

Dost was always in his heart a patriot to France, and when



The Antoinette Hotel, 1848. Water and gouache heightened with white gouache

Napoleon III was persuaded into declaring war on Prussia in July of 1870, he was full of nationalism fervor, producing such works as *The Country in Danger*, and *Counting the German Rhine*, but France was rarely overconfident of its ability to handle Prussia. By September 13, Napoleon III had been captured by the Prussians in battle, the Third Republic was born, and Paris was facing a siege. Dost sent a last letter to Clara Harbord in England:

"I believe dear friend, I am taking advantage of the last mail to England, for the evening is at the gates of Paris, and we are expecting, every moment, to hear the sound of the cannon. Our misfortune is immense, and our agony is terrible. How shall we escape from the abyss of blood in which poor devoted France is plunged? No hope, no solution appears on the horizon, and yet it would be hard to think that our poor France—so innocent of this war—might be the object of universal disaffection!"

During the siege, Dost used his wealth to make sure his friends were taken care of as scarcity drove prices higher and higher. McCarthy in the Galley paid a great deal, refused to Dost seeking out someone fit to be an inviolable friend whose health would not permit the stroke from greater need. Dost went so far as to 'buy' the Minister of the Interior himself to procure some of the dry wood set aside for official use. He served in the National Guard, sticking from the battlements and other risky locations. His duties often kept him out late into the night, and he came down with a



Original illustration left and most heightened ethereal graphic

severe case of trenchitis that would have a lasting impact on his health.

Edwards writes a letter from Dore:

"Despite much suffering, fatigue, and privation of every kind—especially towards the close of this cruel and tragic trial which has proved fatal to so many—I have come out safe and sound, as have also the few members of my family who preferred to remain within the walls of Paris. As for military service, I have not been called out—not that it is any as a soldier for outside fighting. The limit of age exempted me so far; but I served in the National Guard both in Paris, and in the suburbs, receiving no more grievous wounds than some bad colds and severe attacks of rheumatism. Staying in Paris, I have witnessed many dramas and episodes of ruin, in which, despite the gloom of the theme, you would, I think, be riveted. I could furnish you with many vivid scenes and descriptions to which your pen could add the colouring of romance."¹⁰

When the war finally ended, Dostoevsky was Prussian territory and the Second Empire was no more. Dost did a number of paintings reconstructing the losses inflicted on Paris. When asked to exhibit them in the Gallery, he refused, because he did not want to share his country's shame with

outsiders. After the war, Dost spent much time in England, to produce *London: A Pilgrimage with his biographer Blanchard Jerrold*. The book, while parodied by French critics at the time, offers a very unique look into Victorian London. Dost focused on the underside of London—the slum dens, the poverty, the hards and hards of the working class. The work's honesty was to be its downfall. Great, its British publisher, did not acquire it. Harper's, although issuing it as a supplement, did not collect it.

Although his work was well known in London, his person was not as well recognized.

"But Dost seems, as a rule, to have kept to the companionship of his own calling, and to have sought after no aristocratic acquaintances. Even as regards the artists and literary men of London, he has been sequestered and unobtrusive—I will not say reserved—that he is still personally unknown to numbers of distinguished painters and authors, who would be delighted to see him and welcome him. Some years ago, when Dost first began to visit London, there was an invitation sent to him to be present at the anniversary dinner of one of our leading literary institutions. The invitation was accepted, and the dinner committee assigned a place at the head table, among the most distinguished guests, in Over. But when the dinner came he entered the room unknown, his face



The Matterhorn Glacier, 1891, oil and watercolor on board, 30 1/2 x 28 3/4



The Alps and Lake Geneva (from Ellen), 1876, watercolor on board



Scenery at Loch Lomond, 1875, oil on canvas, 91 1/2 x 77



Oil on canvas, the Rain, Steam, and Great Central Railway, c. 1862, 1862, 50" x 77"

being unfamiliar to those who were present. He was second or third M. Dost, and he did not make himself known, but quietly went and found a place at the lower end of the table. Miraculously, the committee and stewards were looking for and expecting M. Dost, whose seat was kept vacant for him there. By mere chance, a journalist passing up the room recognized Dost's face from having seen a photograph, and addressed him accordingly. The artist then was conducted to his place. It had not occurred to him that any special place was likely to be reserved for him, and he therefore had set himself in the first unoccupied seat, which he found at the lower end of the hall."

Dost's slow descent into creative senescence after the war. He took up painting landscapes, joined a watercolor society, illustrated 11 books, and created over 80 sketches, as well as a host of religious paintings. His last years were spent planning a collection of Shakespeare, but he never got beyond preliminary work. His last great finished project was Poe's *The Raven*, published posthumously. On a Saturday in mid-January 1893, weeks after his fifty-first birthday, Dost fell suddenly ill, collapsing in pain and not regaining consciousness for some time. He lay on his bed all of Sunday, his health seeming to return to the point that the doctors attending left. On Monday morning he was found dead.

Dost's popularity in America was the result of improvements in printing technology. Cheap editions of popular books

became rampant, putting them into the hands of a wider slice of the population. This, coupled with the New York, and then Chicago exhibitions made his work the talk of the nation. The New York exhibition lasted from 1895 to as late as 1895. Ten newspaper articles mentioned the closing of the exhibit, and the later catalogs are endless. Chicago's exhibition opened at the Art Institute in January of 1896, and was intended to last October. While in New York attendance had been averaging 1800 visitors a day, in Chicago attendance hit 3000. Many noted that articles published after the Chicago closing indicate the show was supposed to be going to Boston, but he could find no evidence that it actually happened. A showing of the artist's work in 1908 in Philadelphia, by this time, the original owners had sold their interest in the Dost-culture and other artists were being displayed among the remaining works. For reasons lost to time, the American exhibition was put into storage in New York. Perhaps the new owners lacked the cash to bring it back, perhaps they felt there was little interest in his work. Dost being dead almost 28 years, it languished in storage until 1947, when it was auctioned to go off back to life. The entire lot generated \$12,900. Howard Chandler Christy recounted his own feelings on Dost in the wake of this sale.

"Gather Dost! What a thrill this name meant to me as a small boy on an Ohio farm, where the only art news to be had came to us through books and magazines. (*Scribner's*) and *Century Magazine* were the publications of rare then, and



LE SICA. Money of Death. 1860. Oil on canvas, 100.3" x 111.0"



Ruskin, 1881. *Woodsland, with fountains of gossamer, over gophers, in sunset moon paper, 25.5" x 35"*

from time to time they would reproduce some of the great paintings of the master. I had no money with which to subscribe to either of these magazines, but I knew a well-to-do farmer who was willing to lend them to me in return for some extra chores. And so I came to know the works of that great genius Gustave Doré—Doré, who could picture both Heaven and Hell with such tremendous figures and unlimited imagination, giving the impression of thousands of figures on one canvas, above and below—human beings dancing, fighting, tumbling, flying through space—Doré, the greatest one of his kind the world has ever known.¹⁷

This is certainly not everything that could be said about Gustave Doré. For those wishing to know him better than this article format would allow, I would recommend the following sources: Blanchard Jerrold's *Gustave Doré*; Blanche Rowan's *The Life of Gustave Doré: Fantasy and Faith*; *Adrift on Dreams of Splendor* by Dan Malachuk; and *Doré: Master of Imaginaries*, Philippe Koralik, editor. I would like to thank and acknowledge Google Books, the Hathi Trust, and Cornell University for making certain of these resources available in an online format, and a special thanks to Jim Christian of the University of Michigan Library for making me scans of *Three Magazines*. ♥

— by R. Gary Lead, 2015

R. Gary Lead is a long time collector of comic book and illustration art. A graduate of Hope College, he lives with his wife and three sons in Hudsonville, Michigan. He is also the 1st carrier of Comics4U, an outlet at the University of Hope College, vtr-over 3000 numbers.

NOTES:

- ¹ *Illustration*, November: The Life and Reminiscences of Gustave Doré, 2000, Pg. 27
- ² *Illustration*, January: The Life of Gustave Doré, 1901, Pg. 25-6
- ³ *DCU-40*
- ⁴ *Illustration*, January: Gustave Doré, a Biography, 1981, Pg. 22
- ⁵ *IL*, pp. 29-32
- ⁶ *IL*, pp. 61-2
- ⁷ *IL*, pg. 28
- ⁸ *See* *High in the Air*—Van Gogh's, *The Hague*, September 29, 1882
- ⁹ *Illustration*, April: "Gustave Doré: Personal Reflections of The NYCC and His Work," *Illustration*, 1981, Pg. 182
- ¹⁰ *Illustration*, *See* *Adrift on Dreams of Splendor*, 1995, Pg. 115
- ¹¹ *Illustration*, *See* *The New York Democrat*, 1854, Pg. 371
- ¹² *IL*, pp. 11-8
- ¹³ *IL*, pg. 199
- ¹⁴ *IL*, pp. 373-4
- ¹⁵ *McCarthy* writes: "Gustave Doré," *The Galaxy*, March 1874, Pg. 356
- ¹⁶ *DCU-40*, *See* *Clarendon*: "The Drawings of Gustave Doré," *New Magazines*, November 1881, Pgs. 12-3



Delos (for Waterhouse's lightness with guests at small entertaining, 26 1/2" x 34 1/2")

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The book includes artwork from *For Action* (Arthur Hartz), *New Things Happen* (Carson), *Myriostromes of Oshon* (Carson), plus many obscure fan magazines and limited-edition specialty publications. The introduction features color photos of Coye in his studio and with fans (and later professional writer) Earl Edward Wagner and friends, visiting *God War* agents (Coye had the boys!)

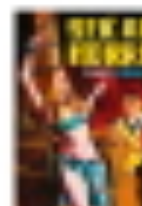


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This biography is an incisive look at the life and career of one of the greatest and most mythic comic book artists, the maddest artist of MAD magazine, the man behind Marvel's Daredevil, and self-publishing pioneer of *Fantasy*—Wallace Wood. Edited over the course of 30 years by former Wood assistant Bob Stoner, *His World* is a biographical portrait, generously illustrated with Wood's gorgeous art, as well as little-seen personal photos and childhood ephemera. Also remembered by Wood's friends, colleagues, assistants, and loved ones, this collective biographical and critical portrait explores the humorous spirit, dark drives, and psychological roots of a gifted maverick in American pop culture.

The book also features contributions by Bill Gaines, Gene Colanese, Larry Harris, Paul Kullback, Vince Labriola, John Swartz, Tom Sutton, N. Villarsen, and more.



SEX AND HORROR: THE ART OF EMANUELE TOGLIETTI

BY SAM ALFRED
440 PAGES, FULL COLOR
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MIDWINTER BOOKS, 2023

This hard and colorful new book is a long-overdue look at the final career work of Emanuele Toglietti, a legendary comic book cover artist known for his outrageous and subversive artwork. During the course of his acclaimed career in the 1970s and '80s, Toglietti painted more than 300 covers for such books as *Zero the Hero*, *Sekia*, *High*, and *44*. Toglietti was one of most outstanding artists of the Golden Age of Italian comics, and crime and horror were his specialties. His iconic work, overflowing with violence and erotica, is unforgettable. This highly visual biography features never-before-seen photos and art, and displays dozens of his amazing full-color paintings. The text explores his fascinating life and career, and takes a look behind the scenes at his working technique. A unique collection and retrospective of the work of one of the greats of the Italian comics.



THE ART OF THE SIMON AND KIRBY STUDIO

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The names Joe Simon and Jack Kirby are synonymous with comic books, and their partnership defined the Golden Age of comics starting in the 1940s. Together they created memorable characters such as Captain America and Spider-Man, invented superheroes, and revised the standards for the genre of western, crime, and horror comic books. Over the course of three decades they wrote and illustrated several hundred comics, many of which are reproduced in this oversized volume covering all aspects of their amazing career. Situated and with an introduction by Mark Evans, the foremost authority on the work of Simon and Kirby, and as illustrated by Joe Simon, son of Joe Simon, the book includes artwork photographed from the original art in Joe Simon's private archive and documents the central work of Simon and Kirby and their creative art that has never been available.



THE ART OF HE-MAN AND THE MASTERS OF THE UNIVERSE

BY TOM SUTTON, VINCE LABRIOLA, AND CHRIS COOPER
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The *Art of He-Man and the Masters of the Universe* covers nearly 35 years of the franchise, from the early toy concept drawings through DC's current run of comic books. The book is a treasure trove of imagery and features character designs, conceptual drawings, landing card art, rough sketches, toy packaging illustrations, animation cels and backgrounds, and much more. Of particular interest are the magazine cover

paintings of Earl Kress and William George, who produced many fine paintings for the series, and conceptual art by the legendary Ralph MacQuarrie of *Sir Wars* fame. The emphasis throughout the book is on the artwork created for the series, as you won't find many photographs of toys or packages or display-dia scenes. (That suits me just fine.)



SIRENS: THE PIN-UP ART OF DAVID WRIGHT

BY TOMMY FLINER
130 PAGES, FULL COLOR
\$20.00 / \$40.00
ISBN 9780810530023

British illustrator David Wright (1902-1967) began working at his uncle's radio-shop loving school, and a few years later became a cartoon illustrator for a number of women magazines. His covers began appearing on the British magazine *London Weekly* in the 1930s, and in 1940 he was commissioned to draw a series of radio and linguistic pieces for *The Daily Sketch*—most of whom were recalled on his wife Bess. These illustrations established him as one of the most popular pin-up artists during World War II. (During the war he worked as a diving instructor for the armed forces in Alexandria, Libya, which left him plenty of time to continue his illustration work.) He was quite prolific, producing paperback and book covers, magazines, and even his own portfolio in 1946. In 1950 he created the "Cast Day" cartoon strip for the *Daily Mail*, creating a strip opera style of comic strip that paralleled similar work in the U.S. This new book brings together many examples of his work, many reproduced directly from the original art.



BIG EYES: THE FILM, THE ART

BY LORI GALLI
130 PAGES, FULL COLOR
\$20.00 / \$40.00
ISBN 9780810530023

Comic illustrator Tim Burton's latest film *Big Eyes* tells the story of Margaret and Walter Kneass, a pair most famous for their creation of the legendary "big-eye" paintings, which were seemingly everywhere in the 1950s. The pictures most often featured children or animals with extremely exaggerated, mismatched, insect-beamed eyes, painted in muted colors, set in strange and bleak environments. Read it all here!

The movie tells the story of Margaret Kneass, who in the 1950s and '60s was (according to the film) taken advantage of by her husband, who claimed her work as his own and took complete credit for her paintings. She eventually divorced Walter and was able to prove in court that she was the real artist by performing a painting demonstration before a judge and jury. The book is full of behind-the-scenes images, costumes, sets, and production designs, and features interviews, personal photos, as well as 40 images of Kneass's work, mostly from the period she was married to Walter. ♦



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June 18 through October 20, 2015

The Eric Carte Museum of Pictorial Book Art, MA

This exhibition comprises over 90 works and shows the full range of Marschall's talent, from youthful Abstract-Expressionism through record cover and book jacket design, to the crowning achievements of his career—illustrations for children's books. As he noted about his picture-book art, "each picture is a link in a chain, and they all exist in counterpoint with the text. And although you must read each picture to have impact, just like a jacket, the best illustration can also be read from outside. It can be positioned and viewed over a period of time. It's a very different discipline from what I was used to, but I must say it was love at first sight." Of special focus will be the art for *Pan in Boots* (1965), for which he won a Caldecott Honor award. The exhibition coincides with the 25th anniversary of the book's publication. A 48-page soft-cover book by Nicholas Follis, *The Art of Fred Marschall*, will accompany the exhibition.

For more information, visit www.ericcarte.org.

The Puzzling World of John Sloan

June 5 through September 8, 2015

The Delaware Art Museum, DE

Between 1909 and 1916, John Sloan produced a weekly series of word and picture puzzles for the weekly supplement of the *Philadelphia Free*, one of the country's leading illustrated newspapers. *The Puzzling World of John Sloan* will explore this little-known facet of Sloan's early newspaper career, presenting more than 21 works from the Museum's collection. On view for the first time, the puzzles demonstrate the artist's imagination and verbal and visual wit, as well as the fluid boundaries between fine art and newspaper illustration in the first decade of the 20th century. This exhibition encourages visitors to solve Sloan's complex puzzles.

For more information, visit www.dam.org.

J.C. Leyendecker and the Saturday Evening Post

March 21 through June 14, 2015

The Norman Rockwell Museum, MA

Admired by Norman Rockwell as a master in the field, Joseph Christian Leyendecker (1874-1951) was one of the preeminent American illustrators of the early 20th century. Often remembered for his beautifully conceived posters and advertisements—particularly those featuring

The Arrow Collar Man—he also created 322 covers for the *Saturday Evening Post*, a number that would be later matched by Rockwell himself. This special exhibition features such of J.C. Leyendecker's legendary *Post* cover favorites. Gifted to the Norman Rockwell Museum by William Hargraves, they are testament to the artist's exceptional vision and talent, and J.C. Leyendecker's *Post* covers reflect the social and cultural history of his times, featuring such memorable characters as his popular New Year's baby, Santa Claus, and the stylish men and women who became his hallmark. A selection of original paintings by the artist will also be on view.

For more information, visit www.nrm.org.

The Hirschfeld Century:

The Art of Al Hirschfeld

May 22 through October 12, 2015

New York Historical Society Museum and Library, NY

Al Hirschfeld (1903-2003) brought a distinct style to celebrity drawings, making his work instantly recognizable—to be "Hirschfelded" was a sign that a performer had arrived. Now for the first time, nine decades of Hirschfeld's work will be on display at the New York Historical Society in *The Hirschfeld Century: The Art of Al Hirschfeld*, a multimedia exhibition organized in partnership with The Al Hirschfeld Foundation and in conjunction with Alfred A. Knopf's publication of curator David Leopold's groundbreaking book on the artist. The exhibition of over 100 original works includes many highlights from Hirschfeld's prolific career with a special emphasis on the *New York Times*—where he was a contributor for over seven decades. ♦

For more information, visit www.nyhs.org.

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