

# Illustration



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COVER ILLUSTRATION BY  
**JOHN NEWTON HOWITT**  
(1805 – 1888)

Cover for *Forest Tales*, January 1888

**DANIEL ZIMMER**  
EDITOR • PUBLISHER • DESIGNER  
ELLOW@PMIL.COM

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DANIEL ZIMMER

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Gerald Hebert

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# Illustration

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## Contents

- 4 The Mastery & the Mystery of John Newton Howitt  
by David Salinders
- 50 Steven Bohanes  
by Daniel Zimmer
- 78 New and Notable
- 80 Exhibitions and Events

## From the Editor...

In this issue, David Salinders returns to profile another great and often overlooked master of Pulp Art, John Newton Howitt. While Howitt was certainly known for his club magazine illustrations, caricatures, and other work, it is his contribution to the pulps that is the true legacy and best loved facet of his career. His best covers for *Forest Tales*, *Forest Stories*, *The Spider*, *The Scorpion*, and others are some of the most beloved (and most expressive!) titles in the pulp genre. If you've never heard of Howitt before, I'm excited to introduce you to his work in this issue.

Our second feature concerns an artist who needs little introduction—Steven Bohanes. Steve produced over 125 covers for the *Saturday Evening Post* alone, and was one of the founders of the *Illustrated Artists School*. His work was widely known and admired during his lifetime, and I'm proud to showcase reproductions of many original paintings in this article.

Last but not least, I feel I need to bring your attention to my *Golfing Age* series of books. *Volume One* is now sold out, but *Volume Two* is now available and selling fast! If you haven't heard about our latest book, you should visit my website and check out the preview I've posted. These books are jam packed with beautiful art. The price was limited to only 1000 copies, so if you've been sitting on the fence about this set, now is the time to act as I'm going to be completely sold out very soon. Please check the website or call me to be sure of availability!

For those of you who have ordered *The Golfing Age—Volume Three*, the book is currently in production and will be available soon. I had hoped to ship *Volumes Two* and *Three* at the same time, but the factory was having trouble matching the cloth used on the spines...and their first attempt had to be unusable. Suffice it to say *Volume Three* will be available soon. Look for an advertisement on page 61 of this issue for information about both books.

Thanks again for your support of *The Illustrated Press!*

*Daniel Zimmer*

Daniel Zimmer, Publisher

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**ALEX CHARPE BOWE**  
*Good Housekeeping Cover, 1907*  
Watercolor on Paper, 17" x 10"

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**J. EDWARDS HARRIS**  
*Sunday Evening Tea-Costs*, 1921  
Pencil on Board, 20" x 20"



**HAROLD BRETT**  
*So Near, and So Far*  
Oil on Canvas, 34" x 34"



**IRIS MELLICOX SMITH**  
*Mother's Day*, 1938  
Mixed Media on Board, 11.5" x 14.25"



**CHARLES A. MACIELAN**  
*Sunday Evening Tea-Costs*, August 11, 1934  
Oil on Canvas Laid on Board, 30" x 21.75"

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Digital scan illustration for *The New York Times*, November 1956. All in color.



John Newton Howitt, 1914

# The Mastery and the Mystery of John Newton Howitt

by David Saunders

The silent film daniel flies in distress, chased by the determined minions of a damaged villain and his infernal machine of vengeance. The ruckus of her gleeful cry pierces forever the maddish silence of the macabre pantomime. The ancient stone carvings of Divesia and Frankenstein, filmed so wonderfully by Universal Pictures in 1911, are recast with the convincing illusion of reality depth by a sophisticated combination of painted reliefs, veils, anatomical proportions, and perspective. How did this artist become a master of Old World painting skills and terrifying imagery?

John Newton Howitt was born May 7, 1885, in White Plains, New York. He was known to family and friends as "Newton." His father, John J. Howitt, was born in 1857 in New Jersey, of English ancestry. His mother, Adèle Louise Forest, was born in 1858 in Mt. Pleasant, New York. Her family had been prominent in the local history of Westchester County, for which she was a qualified member of the Daughters of the American Revolution. Her grandfather, Isaac M. Tenckings, was the first Postmaster of Pleasantville, NY. He gave the artist parents their home at 21 Lake Street as a wedding gift when they married in 1882. The Howitts had two children. The artist's younger brother Louis Korner Howitt was born in 1890. The father was a skilled clothing designer, tailor, and manufacturer of ladies clothing. He and his brothers Thomas and Matthew worked at Howitt Ladies Clothing Shop, owned

by their grandfather Thomas Howitt (1828-1907), at 58 Central Avenue in White Plains.

At the age of four, John Newton Howitt contracted polio. During his convalescence, his father introduced him to drawing. His first subjects were local sights—trees, neighboring houses, and the railroad station. After his recovery he wore a metal brace on his right leg, which helped him to walk, although he remained partially paralyzed for the rest of his life.

In 1898, Newton began to use the carriage house on his family property as a private art studio. The young artist's fantasy world was so vivid that, despite his physical handicap, he decorated the walls and doors of the carriage house with a theatrical setting of the Mohawk River. He also drew imaginary scenes inspired by the local author James Freeman Cooper's *The Last of the Mohicans*.

Newton received home schooling, which helped him to concentrate more intently on his lessons than average children. In 1898, at the age of 13, he began to attend White Plains High School, where he was outstanding for his poise, excellent pronunciation, heavy glasses, good grades, lack of athletic ability, and popular nickname "the class artist." He graduated from high school in June of 1901. By that time his father and two uncles had relocated the Howitt Ladies Clothing Shop from White Plains to New York City, where they rented business space at 15 West 26th Street. After high



Original story *Blackberries*, 1944. Oil on canvas, 28" x 32". Note: courtesy of Heritage Auctions, [www.ha.com](http://www.ha.com)





Esquire illustration for Esquire, June 1921

school graduation, Newton began to routinely accompany his father on the commuter train 40 minutes south to Grand Central Station. While his father went to work, the young artist studied at the Art Students League at 215 West 57th Street. His art teachers included George Bridgman, Frank Durowal, and Henry Kosterdahl. In 1904, Hewitt won the school's annual Robert J. Collier prize of \$25 for the best illustration.

In 1903, he began to sell freelance illustrations in *The New York Herald Tribune*. During that decade his illustrations also appeared in *The West*, *The American Weekly*, *Monthly Magazine*, *The Hampton Magazine*, and *Broadway Magazine*.

In 1900, he completed his studies at the Art Students League, and in the following year he opened a private art studio in New York at 147 West 114th Street. This was only three blocks away from his father's tailoring business. The artist continued to rent an art studio on 23rd Street for the rest of his life. As an ambitious young professional, he joined the Artist's Guild, the New York Society of Illustrators, and the Salmagundi Club.

By 1911, his professional career as a freelance illustrator had grown significant enough for him to be invited to join the progressive Village Art Agency, which handled freelance assignments for illustrators of advertisements and fiction in national magazines. The agency represented top artists, such as Francis X. Leyendecker (1877-1951), Charles E. Williams



Esquire illustration for Esquire, June 1921

(1875-1954), and Robert A. Gaaf (1878-1951).

In 1915, his brother Louis Ramer Hewitt graduated from Columbia University School of Architecture. He returned to White Plains to live and work from home. Local real estate contractors periodically hired him for drafting assignments, but Louis failed to thrive as a professional architect.

During the 1920s, John Newton Hewitt worked for Ruf Bush, *Pierpont Meme Composites*, *The Alcegauld*, *Macbeth*, *McGraw*, and *Scribner*. He also painted advertisements for *Craco Morninging*, *Devote Parale*, *Jills Foods*, and *Post Blue Pills*.

In 1918, at age 33, Hewitt reported for draft registration and was recorded as being of medium height, slender build, with grey eyes, brown hair, and "crippled right leg." He was not selected for military service in the Great War.

At that time many of the nation's great artists contributed their talents to create posters for Victory Bonds. Patriotic recruitment posters were painted by James Montgomery Flagg (1877-1960), Frank X. Leyendecker (1877-1951), and Charles Dana Gibson (1867-1944). In 1917, the American Institute of Graphic Arts organized a poster contest for War Savings Stamps, and John Newton Hewitt joined the competition, submitting an oil painting of two Acapulco boys in a midnight trench, on a break from guard duty, sharing a match for their



Howard Chandler Christy, circa 1880. Christy is listed as D.P. Photo courtesy of The Metropolitan Museum, NY



Howard Chandler Christy for Red Book, November 1880



Right: An illustration. It is from the photo gallery of the British Museum, 1911



The nurses' work is the essential center of hospital life in every major institution.

For this and many other reasons, nurses will, with us, be in a position to help you with the care of your family, and help you with the care of your family.

For this and many other reasons, nurses will, with us, be in a position to help you with the care of your family, and help you with the care of your family.

BOBS SOAP. DIAL. DAVIS PURE

© 1938 The Procter & Gamble Company



Advertising Illustration in Red Book, February 1938



It's all the best of both worlds in one!

It's the best of both worlds in one! It's the best of both worlds in one! It's the best of both worlds in one!

**NAIRN**  
**Linoleum**



Advertising Illustration, 1938



It's a wonderful and delicious way to enjoy the simplicity of high class cooking with Jell-O. It's a wonderful and delicious way to enjoy the simplicity of high class cooking with Jell-O.

Recipe from Jell-O Cookbook



**JELL-O**

Unflavored Gelatin Dessert

© 1938 The Jell-O Company

Advertising Illustration, 1938

cigarettes. One says, "They're All With Us, Dill - Red Lions." The caption below reads, "Liberty Bunch Are a Light in the Dark." Although the prize was awarded to Adolph Tiedler (1886-1961), this impressive painting caught the eye of a magazine editor, who re-purposed the image in the September 1918 issue of McClure's magazine as a full page advertisement for a patriotic campaign to supply incense for the "Our Boys in France Tobacco Fund."

Since his earliest interest in art, John Newton Hewitt was a landscape painter, and he never lost interest in this genre. His preferred subject was the beloved Woodchester County of his ancestral domain. He was a lifelong member of both the Gloucester Arts & Crafts Guild, and the Hudson Valley Art Association. He exhibited in both annual shows, won awards, gave demonstrations, taught classes, and headed committees. His acclaim as an illustrator helped to sell his fine art paintings at galleries in New York City, such as the Art Center Gallery, The City Club of New York, and Studio Galleries.

During the Roaring Twenties, many illustrations by Hewitt were published in Country Gentleman, Farm Life, Liberty Magazine, and the Saturday Evening Post. He also illustrated a variety of product advertisements that appeared in magazines nationwide.

On June 2, 1908, the artist's father died at the age of 68, and was buried beside his beloved ancestor in the family plot in White Plains Cemetery. As the eldest son, Newton became the head of the household and the major provider. In several ways, this event solidified a deep-rooted conflict between his allegiance to family

"THEY'RE ALL  
WITH US, BILL  
- BACK HOME!"



LIBERTY BONDS  
ARE A LIGHT IN THE DARK



Original story illustration, 1907. (View source: Photo courtesy of Illustration House, NY)



Woman with a Bowl of Oranges, 1817, oil on canvas, 39" x 27". Part of the collection of the National Gallery, London.



The Literary Digest, March 11, 1928



Holland's, May 1928



The Country Gentleman, August 1928



Collier's, May 4, 1929



Ladies Home Journal, June 1929



Collier's, April 1, 1929



Physical Culture, August 1929



Liberty, June 24, 1929



The Saturday Evening Post, December 12, 1929



# Physical Culture

AUGUST

THE PERSONAL PROBLEM MAGAZINE

25  
YEARS

*Bestman Manufacturing*

Can I Cure My  
"SICK MARRIAGE"?

(PAGE 32)

We Can Have A  
Nation without  
CRIME

Is Humanity  
Going INSANE?



*Terror Tales*, October 1934



*Terror Tales*, November 1934

responsibilities in White Plains and his professional ambitions as an illustrator in New York City.

In October 1929, the stock market crashed and the nation entered a period of desperate financial crisis. The Great Depression devastated the national banking system, the economy, manufacturing, as well as the advertising and publishing industries. By 1933, John Newton Hewitt was 45, his brother Louis Ramet Hewitt was 48. They were both unmarried and lived in their childhood home with their mother, who was 73. In September of that year Newton gave up his studio at 147 West 23rd Street and moved to more affordable space three doors west, at 143 West 23rd Street. His new next-door neighbors included several struggling young artists—John Fleming Gould (1906–1996), Joseph Kahan (1909–1987), and his twin brother George Kahan (1895–1973). John Fleming Gould had grown up with Walter Rauschenberg (1904–1987) in Brooklyn, and the two pals had recently attended Pratt Institute. Rauschenberg, Gould, Kahan, and Joseph Kahan soon became the four most important artists to an ambitious young publisher of pulp magazines, Harry Garger (1903–1980).

Harry Garger had recently visited Paris and enjoyed their traditional flavor of popular entertainment based on hair-raising horror stories. He was inspired to publish a nondescript generic line of pulp magazines, *Terror Tales*, *Horror Stories*, *Love Mystery*, and *Dread Detective*. According to the publisher

"Herbert and I designed cover paintings as though we were preparing something for the League. First there would be several hours of discussion about how the painting would be done, and then the artist would bring it back to the next minute criticisms. I promise you, we covered every square inch of the painting and saw to it that it was done to perfection all the way through. I must say that he was very tolerant of my efforts and criticisms. He never complained about taking covers back for revisions, and he would work on them for many hours. He was indeed a very gifted artist and was obviously one of our best painters. It is not appropriate to think that Hewitt led a double life and did these paintings under a veil of secrecy, because I think that anything like that was farthest from our minds. John Newton Hewitt had no vivid, violent, sadomasochistic flights of fancy in his makeup as much as I do. This was all part of the fun. No, Hewitt was no psychiatric case. He was just a very talented painter working for a certain market, and we were thoroughly enjoying ourselves producing the stuff."

Slick magazines relied on income from advertising, which quickly evaporated during the Great Depression, while pulp magazines were funded by newspaper ads. The pulps provided

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JANUARY

15¢  
X

# TERROR TALES

**WHEN LOVE  
WENT MAD!**

AN ADAPTATION OF THE NOVEL  
BY ARTHUR LEON ZAGAT

WYATT BLASSINGAME  
G.T. FLEMING-ROBERTS  
ROBERT TRACY SPINDY



**THEY DARE NOT DIE!**  
BY NAT SCHACHNER

Small text at the bottom left of the illustration area.



Terror Tales, March 1951



Terror Tales, September 1951



Terror Tales, December 1951



Terror Tales, January 1952

MARCH

15'

**TERROR**  
TALES

**THE MUMMY MAKER**

STORY BY JAMES H. WOODS

BY PAUL ERNST

**DEATH ON DISPLAY**

STORY BY JAMES H. WOODS

BY WAYNE ROGERS



**KNOX  
BURKS  
SPERRY  
WHETSTONE**

Star Line, March 1966



Terror Tales, May 1938



Terror Tales, June 1938

of cheap thrills to the masses, and that became a rather profitable approach to publishing at a time when 15 million unemployed had plenty of idle time for cheap thrills. John Newton Howitt became a successful pulp magazine-cover artist. In the 1930s, his work appeared on the covers of *Laborator*, *Crime Detective*, *Crime Mystery*, *Horror Stories*, *Love Story*, *Operator*, *The Spook*, *Terror Tales*, *Top-Notch*, *The Magazine*, and *Western Story*.

Apart from his energetic painting career and faculty commitment in NYC, Newton's outdoor activity was limited to landscape painting and fishing, both of which he performed in a stationary position that suited his physical handicap. The artist referred to the paralysis of his right leg as "an expensive nuisance" that required constant payments for doctors, nurses, and physical therapy. In the 1930s, the artist met a local nurse, Bertha Anne Wood, who became the artist's closest companion. She once described his attitude towards his condition by saying, "Many courtesies were extended to him because of his handicap. These were appreciated, but he never sought nor expected undue sympathy, preferring to be independent."

On April 3, 1934, John Newton Howitt married Bertha Anne Wood. She was born on August 14, 1885, which was the same year he was born, so the bride and groom were both 49 at the time of their marriage. She was the school nurse at nearby Port Jervis High School, from which she had graduated in 1904. She was an outspoken advocate of women's votes, and a dedicated social worker concerned with child welfare, pro-

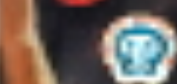


Terror Tales, July-August 1938

15' JANUARY

# HORROR

## STORIES



**MEN WITHOUT BLOOD**  
AFTER-FOLLOWING BYRONIC ADVENTURE  
By JOHN ILKNOX

10

**HER  
LOVER-  
DEATH!**

THE HORROR  
STORY OF THE YEAR!

By WYATT  
BLASSINGAME

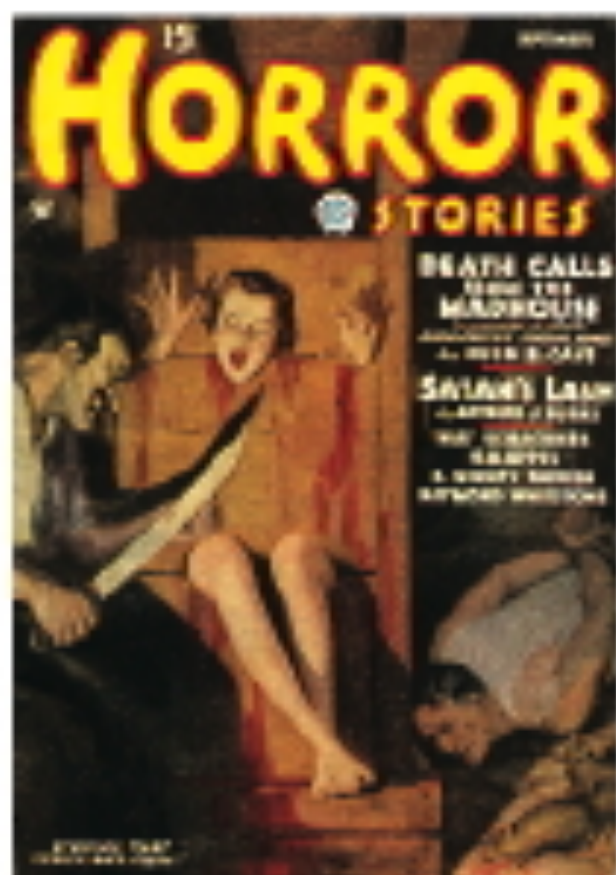
ARTHUR LEO ZAGAT  
GEORGE STARBIRD  
ROBERT C. BLACKMON

Horror Stories, January 1938





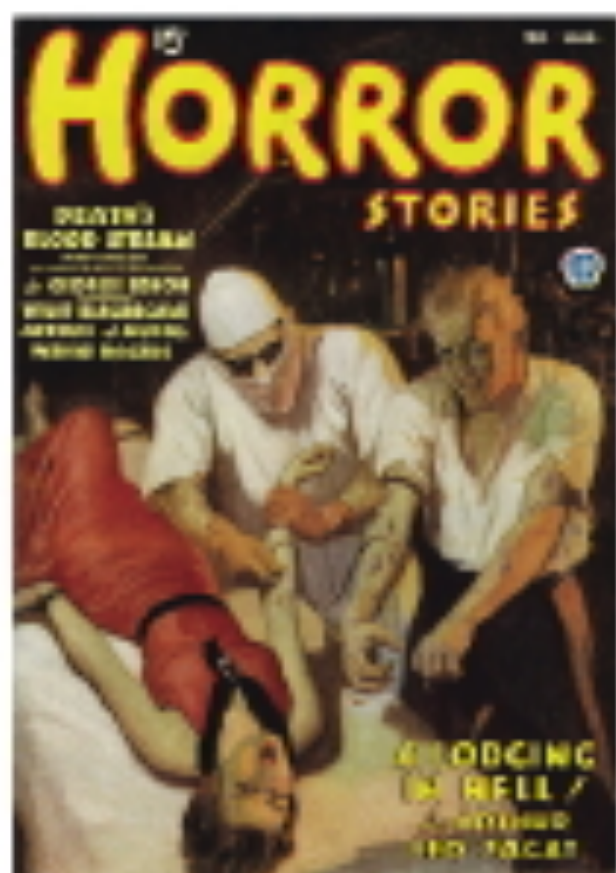
Horror Stories, May 1939



Horror Stories, December 1939



Horror Stories, October 1938



Horror Stories, February 1938



Horror Stories, August-September 1952



Operator 5, April 1938



Operator 5, April 1938

reading programs to foster inclusive and integrated education for students that were physically and mentally challenged. Her father had been the local druggist, but had died six years earlier, so she lived alone with her 60-year-old mother in the family home at 44 Chicago Street in Fort Jervis.

The Winters and the Woods were both prominent families in the Woodbury community, so it is probable that local newspapers would have covered their wedding in detail. Yet it is a curious fact that the bride and groom chose to be married 100 miles away in Radnor, Pennsylvania, a suburb of Philadelphia, from which no mention of their wedding reached their local hometown newspapers.

Their marriage was affected by several unusual circumstances. The bride and groom were both 40 years old; they both lived in their childhood homes, and they were both the main providers for their elderly mothers. Bertha's mother, Fanny Jane Wood, was 78 years old. The bride and groom were both unaccustomed to living with a spouse, and they both had professional reputations in two different aspects of publishing. She was a public speaker and editorial writer on behalf of handicapped children, while he illustrated sensational fiction magazines. After their marriage, Mr. & Mrs. Newington worked together, but continued to live in their separate family homes.

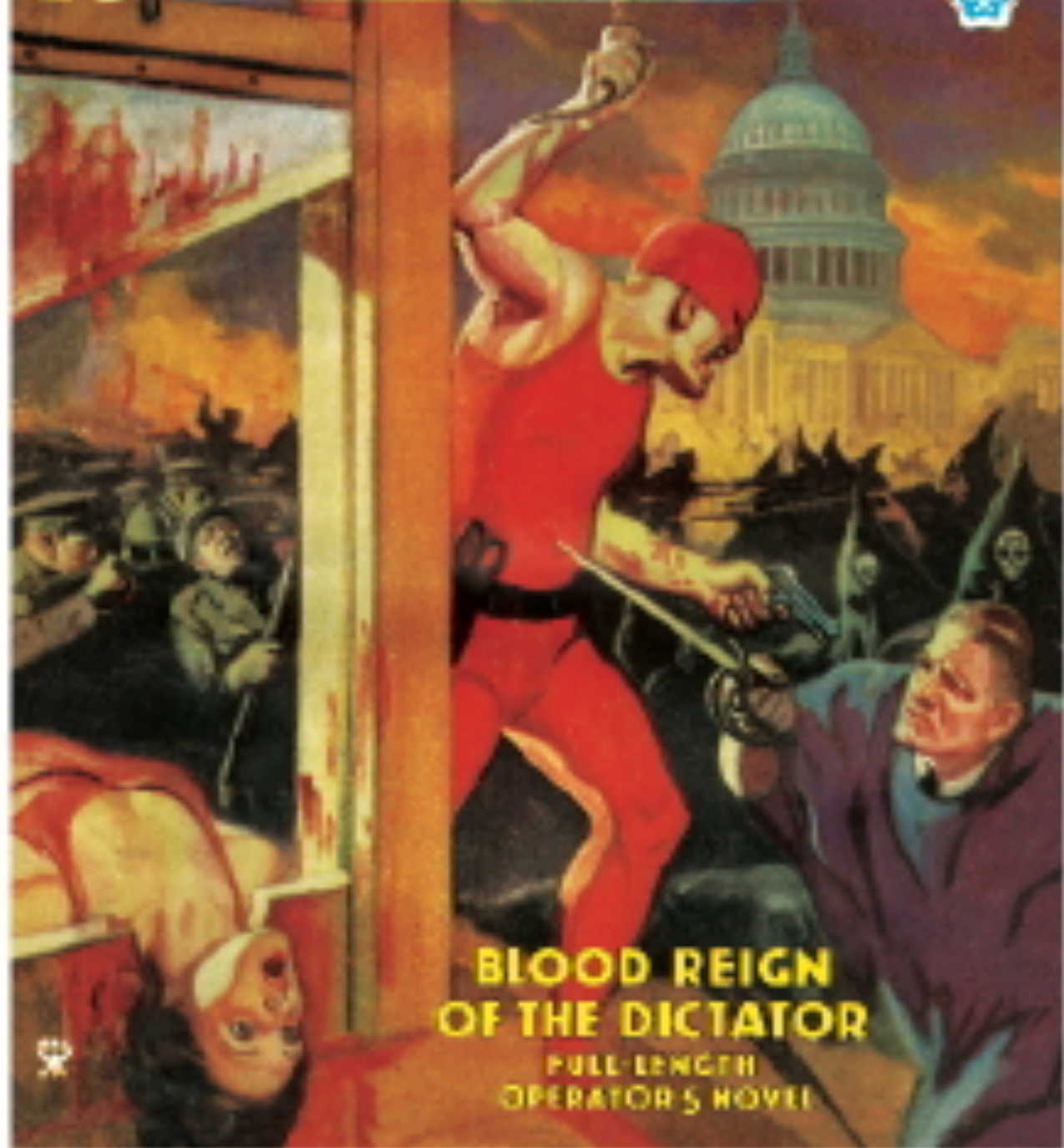
The artist continued to paint covers for Winters and romance pulp, which he signed with his customary signature, "JOHN DONOVAN SECRETLY," but after his marriage he



Operator 5, December 1938

MAY #5  
**OPERATOR 5**

**10¢** AMERICA'S SECRET SERVICE ACE



**BLOOD REIGN  
OF THE DICTATOR**

FULL-LENGTH  
OPERATOR 5 NOVEL

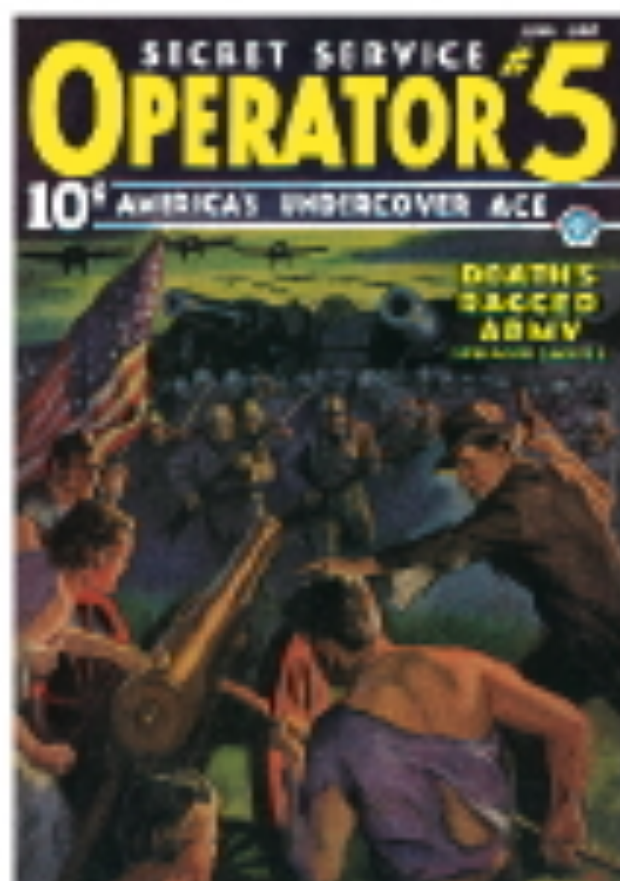
Operator #5, May 1958



Operator #5, March 1951



Operator #5, April 1951



Operator #5, June/July 1951



Operator #5, October/November 1951

THE MASTER OF MEN!  
MARCH

10¢

# SPIDER



*The* **CITADEL OF HELL**  
FEATURE-LENGTH SPIDER NOVEL

The Spider, March 1944



The Spider, October 1954



The Spider, November 1954



The Spider, December 1954



The Spider, January 1955



The Spider, March 1938



The Spider, April 1938



The Spider, May 1938



The Spider, July 1938



THE

MASTER OF MEN!

FEBRUARY

10¢

# SPIDER



SLAVES  
OF THE  
MURDER  
SYNDICATE  
SPIDER NOVEL

The Spider, February 1938

Illustration 31



The Spider, September 1950



The Spider, October 1951



The Spider, January 1952



The Spider, October 1952

THE

MASTER OF MEN!



10¢

# SPIDER

AUGUST



**SLAVES  
OF THE  
BLACK  
MONARCH**  
BOOK-LENGTH  
SPIDER NOVEL

The Spider, August 1937

Illustration 33



Dime Mystery Magazine, April 1934



Dime Detective Magazine, April 1934



Dime Mystery Magazine, May 1934



Clues Detective, December 1934



The Octopus, February March 1938



The Scorpion, April May 1938

begin to sign his most sensational pulp covers with only his initial "H." Most pulp artists that wanted to discuss their covers would typically leave the art unsigned, and without printed credit on the covers page. Although Howitt chose to sign this work with an "H," he was often given full credit on the covers page, so this approach offers only the mildest deception. This suggests an ambivalent pride in even his most outrageous pulp covers.

In 1934, Howitt started a legal battle with Street & Smith when he was charged \$28.20 city sales tax on \$2000 paid for 16 paintings at \$125 each. The case grew through appeals court to historic proportions, and embroiled the entire illustration industry. The tax was finally voided when the N.E. State Supreme Court ruled that the publishing houses should be taxed, and not the individual artists. This refusal to finish from a lengthy legal battle indicates a sense of righteous pride.

By 1928, the national economy had recovered to the point that Howitt was again receiving regular freelance assignments from slick magazines, such as Liberty, Collier, and the Saturday Evening Post.

During WWII he was 37, and unfit for military service. He contributed posters to the Red Cross, the War Manpower Commission, and the National Warline Nutrition Program.

On March 12, 1942, his mother died in White Plains at the age of 81. He painted his last pulp magazine cover for Adventure Magazine in 1945, and his last slick cover for Liberty in 1946.



Adventure, April 1938



Original advertising illustration for Little Debbie, 30" x 36", 1957. Photo courtesy of Wallace Nutting, WA.com



Original cover illustration for Liberty, 1946. 10" x 14", 1946. Photo courtesy of Wallace Nutting, WA.com

Hewitt painted a remarkable cover for the August 16, 1946 issue of Liberty magazine. Based on a triangular composition divided by the natural growth of a background tree, the lower area contains a wholesome scene of boyhood skinny-dippers playing in a local pond. The upper right area features a lone boy on a stone pier, aside from the rest and watching from above. He is fully dressed and keeps his hands inside his pockets. He makes no move to strip down and join their fun. This detached observer of boyhood antics seems to stand on skinny legs in a posture that is less-than-secure. The upper left area of the original painting shows a rowboat with a happy fisherman. This character reflects the artist's love of nature and fishing. The final and uppermost fisherman would represent the artist's curious triumph over a painful childhood frustration. Underneath the art director imposed a graphic circle of text on top of this most poignant element of the composition.

In 1948, her mother-in-law Tracy Jane Wood died at the age of 88. After her funeral, John Newton Hewitt finally moved into his wife's childhood home in Fort Lewis. They were both 60. His wife continued to work as the school nurse at Fort Lewis High School for another last year until 1952.

After the war the publishing industry adapted to changing times as classic illustration grew less fashionable. The artist continued to



Original illustration, 60 cm high, 30 cm wide. Photo courtesy of [VintageIllustrations.com](http://VintageIllustrations.com)



Original cartoon illustration: 36 in. x 24 in., 20" x 20". Photo courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)



Original illustration: 36 in. x 24 in., 20" x 20". Photo courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)





Digital edition Wendell Willson. Wine canons. 20' x 20'. Photo courtesy of Heritage Auctions, MA.com



Original negative illustration. Silver base, 25" x 36 1/2". Photo courtesy of Heritage Auctions, Dallas, TX.

© Illustration

pair calendars for the same lithographic companies that had produced his war posters. These new calendars were marketed as cheerful and wholesome home decorations. Other artists commissioned to produce calendars for the same companies included Norman Rockwell (1894-1978), Norman Saunders (1907-1985), Walter Baumhofer, Walter Beach Humphrey (1890-1966), Gil Elvgren (1916-1981), and Ily Hirsmanstein (1897-1972).

Hewitt also painted covers for men's sports adventure magazines such as *National Sportsman* and *Outdoor Life*. These titles were marketed to veterans who enjoyed rugged outdoor adventures. Other artists who left the pulps to illustrate men's adventure magazines included Rudolph Doherty (1880-1968), J. W. Ross (1847-1927), Ralph Deltoro (1908-1992), George Gross (1909-1983), Walter Baumhofer and Norman Saunders.

Aside from creating commercial assignments, John Hewitt continued to paint landscapes. His routinely showed his work in local art exhibitions, won awards, and was a leading member of local artist groups. He served as President of the Blouchester County Arts and Crafts Guild, as well as the Walden Valley Art Association. Several artists who had worked for the pulps belonged to these groups, such as Sydney Rosenberg (1888-1970), William Bowersog (1903-1978), H. Mansfield Ives (1897-1977), William Labaree (1890-2002), A. Louis Ross (1910-1988), Sam Searle (1917-1988), and John Fleming Gould.

On November 21, 1958, the artist's younger brother Louis Roman Hewitt died at the age of 85. He had trained them work as



Original magazine illustration 8 1/2 inches x 10 1/2 inches. 24.25" x 26.25"  
Photo courtesy of Heritage Auctions, Dallas



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Original created by Norman Rockwell. © 1954 Norman Rockwell. Photo courtesy of Artspiegelhaus, 84.com



Stream, 18 in. square, 50" x 40". Photo courtesy of Heritage Auctions, Dallas



181. 18 in. square, 50" x 40". Photo courtesy of Heritage Auctions, Dallas





Fall, Wisconsin, 1871. Photo courtesy of Heritage Auctions, 14.com



View, Wisconsin on paper. Photo courtesy of Heritage Auctions, 14.com



Peasantry with Hill in the Distance, 1817, oil on canvas, 107 x 147. Photo courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)



Rapids in the Forest, 1817, oil on canvas, 107 x 107. Photo courtesy of Heritage Auctions, [www.ah.com](http://www.ah.com)

an architect, continued to live at home, and had never married. Newton buried his brother beside his parents at the cemetery in White Plains. He arranged to have his parents' separate markers replaced by a unique single gravestone that listed all three of the family members. He then sold the house and spent the rest of his life in his wife's hometown, Fort Jervis, NY.

According to the artist:

"Too much emphasis is put on art fashions of the moment and there is not enough recognition of good painting. We who are not 'modernists' have found that we get no recognition today in art circles unless our work is clothed in the style that is considered fashionable. It does not matter how well or how forcibly we express it, we get no attention from critics or museums or even the large exhibitions. Museum collections of American paintings will never be important as long as they only follow the latest fad in art. Painting should have a moral basis, more than fashion. As long as it is not possible for an artist to paint for mass production and do good work, many painters today are quite willing to adapt their prices to the buyer's pocketbook. We artists are ready to meet the private buyer half-way. We believe that no painting stacked against the wall is fulfilling its function. We must sell to continue painting and unless we can continue, art will die, because painting is not a part-time job."

Over his many happy years of painting landscapes in the idyllic presence of nature's majesty, the artist delighted in the trance-like thrill of selective concentration. This magic spell was only occasionally broken by a passing stranger's unconnected comments, such as one exchange the artist fondly recalled. "This is a picture, White?" he was asked. "Yes, it is." "I like it." "How much for that one? I know the lady that owns that picture, and she might buy it?" "Oh, about \$200." The stranger yelled out, "What? \$200? Why the whole damned picture ain't worth that much!"

John Newton Hewitt died at age 72 on January 23, 1958. ♥

— by David Saunders, 2015



John Newton, 68 or so years

David Saunders is an artist and art historian living in New York.

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Original cover illustration for the Saturday Evening Post, September 25, 1954. Courtesy of the artist, © 1954. Photo courtesy of Illustration House, NY



Stevan Dohanos, 1947

# Stevan Dohanos

by Daniel Zimmer

Stevan Dohanos considered himself to be the spiritual child of the "Ashcan School" of painting. He was only nine months old in February 1900 when Arthur B. Davis, William Glavin, Robert Hunt, Ernie Lawson, George Luks, Maurice B. Pendergast, Everett Ruess, and John Sloan (also known as "The Right") caught the attention of the American art world with one exceedingly successful exhibition in New York's Maubach Galleries. Their exhibition turned the tide against the established "pretty" paintings of the day, and ushered in a new focus on realism and scenes of daily life.

During his own career, Dohanos became famous for his honest depictions of the commonplace. He loved to paint ordinary objects, and was in love with the details of everyday life: trash cans, railroad ties, telephone poles, worn-out street signs, and fire plugs—especially fire plugs—which he lovingly rendered with texture and personality. As he said:

"As an artist I have always glided in finding beauty in the ordinary things of life. No doubt much of this response is rooted in my early experiences. The area I grew up in made a lasting impression on me. A steel mill town in Western Ohio is not noted for aesthetic elegance. On reflection I realize my family and neighbors were not conscious of style, fashion, or beauty as such. Eventually it came to me, and I knew I wanted to express it as being visual form the simple beauty of the ordinary things that mean so much to me."

Stevan Dohanos became best known for the detailed and realistic human interest pictures he created for the *Saturday Evening Post* during the 1940s and '50s. His first cover appeared in December of 1943, and was followed by 124 more during the next 13 years. He joined the ranks of such illustrators as John Clymer, George Hughes, John Falter, and a handful of others as one of the most prolific contributors to the *Post*.

Stevan Dohanos was born in 1907, in the Ohio mill town of Lorain, the third child in an eventual family of nine. His father, a miner, worked long hours each day in the steel mill. His mother Elizabeth worked equally hard, raising her children and keeping house in the small wooden shack that they rented. Andra and Elizabeth Dohanyos were immigrants who came separately from the Hungarian village of Bacska when they were in their mid-teens. They fell in love and married in America in 1900.

Like many immigrants, the Hungarians in Lorain carved out a little area of native culture where they maintained the traditions and language of their homeland. Stevan and his siblings worked hard to break free of the old ways and assimilate into their new country. When their parents spoke to them in Hungarian, they answered in English. They wanted to be Americans. The exquisite detail with which Dohanos portrayed American Midwestern traditions may be attributed to the fact that they were not something to look begrudgingly at, but were the object of stubborn admiration.



Original cover illustration for the Saturday Evening Post, September 25, 1944. Source as listed. 80" x 20". Photo courtesy of Illustration House, NY

5: Illustration

Serran went to work as a paperboy before he was 11, in the long-held American tradition. Later he got a job in a grocery store after school, and in the summer he worked as a harvester. Of legal age and free to leave school at 16, he quit without waiting to finish out the term. He found a full-time job driving a delivery truck, so he could help to contribute to the family budget.

Until he was 17, Serran's life consisted of little beyond work and play. His social life was centered around the Hungarian Church. A Hungarian pastor, producer and director came to Lavinia Jancsa play for the Hungarian Church, and revealed a new world to the young Dehanez. For the next few years, Serran lived for the hours he spent with this sensitive Hungarian, who first gave him a part in a play, then chose him as a friend with whom to talk about the mysteries of the theater, music, literature, and art.

Within a year or two, Dehanez landed a white collar job as office boy in the mail room. During his idle times, he amused himself by drawing copies in colored crayon of the illustrated calendar that hung in the office. His copies became so popular that some of the stenographers offered to buy them for 50 cents apiece. The artist was soon doing a brisk business, and raised his price to a dollar for a calendar and \$2.50 for a copy of a Norman Redwell Fox cover. One of these covers, of a tramp mousing a hot dog over a fire built in a tin can, became absorbed at \$3.00.

Dehanez took a correspondence course in art and learned the rudiments of technique. Then he heard about night classes

at the Cleveland Art School, and began attending once a week. In his first term he won a scholarship which allowed him to take second and third year courses. He also began going one night a week to the John Harington Polytechnic School. Cleveland was 30 miles from Lorain. The boy who dropped out of high school mid-term drove the family car 120 miles a week after work to get the kind of education he desired.

Dehanez followed this schedule for two years, until his teacher found him an opportunity to apprentice in lettering at the Green Studio of Commercial Art. Serran's family had thought he was foolish to concentrate on art school in Cleveland, but when he proposed to give up a \$15 a week job in the mail to take \$22 in an art studio they thought he was crazy. Despite their protests, he went to Cleveland.

Once at the Cleveland Art School, Dehanez was introduced to the Adair-Coleman technique. His mentor was one of the art instructors, John Gee, who recognized his talent. As Dehanez recalled, "He singled me out and made me his special."

In the summer of 1928, the 21 year-old Dehanez went on a bicycle tour of Europe with his friend and teacher, Gee. They visited the museums and admired the classic pictures, but failed to grasp the significance of modern French art.

"I could kick myself when I think of what I missed," Dehanez says. "I was really a headstrong kid, too straight-laced to accept the Bohemian flavor of Europe. I missed all the fun of tasting famous wines because I probably would not drink."

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*End of Day, 1946. Mixed media, 20" x 24 1/2"*

"Worse of all, I went through Paris without being aware of modern art. I hit a sort of revision for the posters spreading in front of the Dome, with their little blue houses, black pants and long red beards, like extra made up for a film. Oh, I was stupid!

"Now I admire the modern painters, and longingly look at their fresh colors and bold lines. Often I would like to escape from the strict discipline, which is partly self imposed and partly necessitated by the demands of commercial art."

Dobson went to visit his parents' village of Szekes, and walked alone along the muddy streets, wondering at the thatched-roof cottages with storks nesting in their chimneys. The villagers gawked at this tourist in a town who wandered the streets of their town.

At night he slept in a large four-poster bed in his great uncle's cottage, and was homesick for America.

"I did not make the best of that trip," he says. "I would like another chance. Now that I am an established American artist, it would be logical if I could live in Hungary for a year or so. Perhaps I could work something out of it."

Dobson lived in Cleveland for six years. He became an expert craftsman in lettering at the Green Studio under the tutelage of Harry Bass. He picked up additional skills in layout,

design and drawing for reproduction on the job, learning to be learned by doing advertising work. For two years he produced thousands of these paper layouts for commercial clients in the greater Cleveland area. He considered this to be excellent training, as his time working on layouts gave him a sense of composition that was essential in illustration.

In his spare time, Dobson was occupations in the field of fine art.

"On week days I was developing in the commercial field, my week ends were spent learning to paint landscapes, and exploring the world of the graphic artists and wood engravers. The fine art activities of Cleveland were focused on the annual May Show sponsored by the Cleveland Museum of Art. This was a large and comprehensive exhibit of arts and crafts, and each exhibitor could enter as many works as I cannot over-emphasize the spiritual value of these annual exhibits. I accepted its challenge and worked hard to make a good showing each year. The activities of the Cleveland District Hikers' Club was also a strong influence. I designed and printed on hand presses about eighteen different editions of relief cuts and wood engravings. Rockwell Kent in particular was a great inspiration to me in this field."





Sam Fels, 1940s. Woodcut engraving



Biggest magazine illustration, a 1938s. Rocks on front, EP + EP. Most artwork of Norman Rockwell, 1938s.



DeHaven, 1886 Watercolor of track (Black and white reproduction)

In 1902, he won first prize at the May Show of the Cleveland Art Museum with a group of engravings. The reporter who covered it described him as "a dark horse entry," and when he came home his mother said, "I see you won a prize with a picture of a dark horse."

His engravings and watercolors attracted attention on another

exhibition, and he made a few sales. One of his paintings, a watercolor of a 20-foot length of rusted railroad tracks with weeds growing up between rotting ties entitled "Sidetrack," was purchased by one Edward Bruce from an exhibition of contemporary paintings sponsored by the Whitney Museum of American Art in 1933. As a result of the interest aroused by this painting, Mr. Bruce later made it possible for the artist to participate in a painting safari to the Virgin Islands. (Bruce was the Director of the Section of Fine Arts of the Treasury Department.)

DeHaven spent his years in Cleveland during the period of the Great Depression, but despite the challenges of the times, DeHaven slowly moved up. In 1935 came his first big chance. Charles Cooper of the Faena Art Studios of Cleveland offered him an opening in the Studio's New York branch—the big time. But as he was preparing to leave, he received shocking news...he was diagnosed with tuberculosis. Instead of going to New York, he ended up in a sanitarium in Saranac.

Saranac was terrific, but his illness had no lasting effect on his career. It was a light case, and he was cured in three months. "It was merely an asthma," he said, "like waiting in a railroad station." When he got out of the hospital, he was off to New York.



Biggest success: Illustration, *Islands and Temples at Beach*, 1917 (1918). Photo courtesy of Heritage-Partners, LLC/Art

"My big chance came when I joined an art service in New York in 1895, but nothing concrete happened for at least two years. While I was proficient in several phases of commercial art, such as lettering, layout and still life painting, I was not a specialist in any. To add to the confusion, I had achieved mild success with water colors and prints I had submitted to galleries and art museums in those early years.

"My biggest problem, yet unresolved, was to crystallize this general ability into one specific kind of suitable art work. The New York art directors were accustomed to buying specialists in every phase of art, and I found out that they had each artist catalogued for one thing. Thus I resolved to become a specialist, because while I was making a good income as a versatile studio man, some of my work went out under my own signature. It was just one of the mill studio work, and modestly priced."

The year after Dehams moved to New York, Stern withdrew from the business and Severin hired Charles Cooper to run the studio. Their association lasted eight years, with the exception of an extended leave of absence in 1916 when Dehams received a telegram from Edward Straco, who invited

the artist to come along as a member of a group of five artists who would travel to the Virgin Islands for a Treasury Art Project. As Dehams recalled, "That telegram is still a treasured memento. It was the realization of an old dream, I had six months of my own, with freedom to paint whatever I chose!"

The trip was an important experience in his life, though it was a risky endeavor. The expense budget was adequate for a single man, but Stern had a wife and two boys (the age of four and five). As the trip was to last for seven months, he decided they should all go. The decision required some courage, as it meant giving up a good job at the studio and borrowing money, but his decision was clear.

"I asked for and received a leave of absence from the Cooper Studio, packed up the family, and headed for the tropics. There I produced about a hundred landscapes and still lifes. Half of these went to my sponsor, the U.S. Government, the other half I was allowed to keep. All of these were subsequently sold—some to the Whitney Museum of American Art and three to Mrs. Francis H. Koenigs. These were interesting examples of trial and error, based on two years of experience in New York, during which I had tried to size up the market



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Howard Chandler Christy, *Tahiti, French Polynesia, 1842*. Photo courtesy of Heritage Auctions, TX, USA

needs of art buyers and galleries. There were less other artists on the project, and those runs and their work were an inspiration to me. Returning to the Cooper Studios, one of my first acts was to exhibit my new paintings on their exhibition walls for all to see. This exhibit resulted in an assignment from Young & Rubicam Advertising Agency for an ad for the Fisker Locomotive Company. This ad locates others in that category and I was at last on my way with something different. I was 'typed,' and it helped. I established a reputation among the art buyers as 'the artist who could paint natives and for all places.'

It was also the beginning of his career as a mural painter. In 1906, he produced two murals for the West Virginia Department of Agriculture and Forestry Building in Mingo, West Virginia. This assignment was followed by a commission to paint murals for the West Palm Beach Post Office, then another for the Virgin Islands Post Office at Charlotte Amalie.

Dobson viewed the work he made after his Virgin Islands trip to be his first period as a true artist. He portrayed the tropics in brilliant color, in a manner that was both rugged and meticulously detailed. "The paintings were an immediate success. Dobson was amazed to receive a letter from Mrs. Roosevelt, the wife of the President of the United States, asking if he minded if she paid for them in three monthly installments.

"Of this period, Dobson said: "Of course it is not necessary to go to far away places to find that rejuvenation of spirit which getting away from it all will bring. You should find plenty of excitement not far from your own door. I certainly do not feel



Advertising Illustration for The Fisker Locomotive Company, 1908

that I have found myself yet, and I intend to reach out in various directions, enlarging my outlook and developing my skills. Probably I'll end up painting telegraph poles and fire plugs."

In the advertising field, these pictures established Dobson with the art directors. In 1908, he won the Award for Distinguished Merit at the Art Directors' Club exhibition of the best advertising of the year with two ads that he painted for the Traveler's Life Insurance Company. The advertising world spoke of



Peter Skelton, 1943



Peter Skelton, 1944



Peter Skelton, 1945

him as "the guy who catches the spirit of the Tropics," and orders poured in his pictures of far-off places he had never seen.

Thiboutot also began to be known as a magazine illustrator. In the field of editorial art, he was strongly influenced by the work of Hans Gutwirth, Jon Whitcomb, Fred Lullikens, Norman Rockwell, Peter Hick, Floyd Davis, Robert Fawcett, and Rockwell East, but he was largely sought after for his own distinctive, tropical mood. His prize-winning illustration of two South Sea Islanders, paddling an outrigger canoe alone on a vast ocean plain, won him a commission from W. Thornton Martin, an editor of the *Saturday Evening Post*, to illustrate a seven-part serial by Charles Nordhoff and James Norman Hall called "Out of Gaa." It was the start of a new career.

The final stage of his Cooper period was hectic and stressful. The studio had eight agents, one representing his work, and he labored 12 hours a day to keep up with all of the orders. The telephone rang off the hook from morning to night with new assignments. Though he turned away many commissions, the strain was too much for him, and in 1941 he collapsed under a new assault from the tuberculosis that had plagued him years earlier.

As he lay in his bed for months on end, Skelton says he "felt like a locomotive that has been run onto a siding and left to rust while the wheels grow up around it." But the long break gave Thiboutot time to reevaluate his life. When he finally made it back to work, he was ready for a fresh start.

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Original cover illustration for the Saturday Evening Post, June 16, 1961. Size: 11 1/2" x 11 1/2". Photo courtesy of Heritage Auctions, 84.com



At first his doctor allowed Dehance to paint for only a few hours a day, and since working time was now so precious, he was forced to decide on one field into which he could funnel all of his energy. This meant leaving Cooper, because he could not turn out the massive volumes of work required to stay a few hours a day.

He determined to continue doing illustrations for the *Saturday Evening Post*, and to try out for covers. To catch the eye of the art director Dehance drew up a dozen corridors, representing three different types of subject: the purely descriptive, the tropical, and small town life in America. He presented these to Jimmy Yarns, then art editor of the *Post*, at a lunch at the 21 Club in Manhattan. He nervously unfolded his sketches, and Yarns, after examining them under the dim lights of the tavern, put the roll under his arm and went back to Philadelphia without saying a word.

After waiting nervously for three days, Dehance finally received a letter from Yarns accepting three of his ideas. They were all American scenes—milk bottles with frosted tops standing on a suburban porch on a winter morning, a boy holding model airplanes, and the Honor Roll in front of a town hall. Yarns was excited about this development, as he was quickly growing side producing the tropical scenes he had become famous for.



Dehance at work on a preliminary sketch for the Saturday Evening *Post* cover published on June 5, 1933.

For a while I enjoyed being pigeonholed by the New York art directors as an artist capable of depicting air-

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Original cover illustration for the Saturday Evening Post, November 1, 1946. Courtesy of the artist. Photo courtesy of Wikimedia Commons, NY

off places and primitive people. But producing such illustrations without benefit of field trips to these distant places became increasingly harder. I began to exhaust the research material available in sources throughout the New York area. I borrowed source material heavily from the National Geographic magazine, the Public Library, the Museum of Natural History, and the picture files of world-wide photo services such as Living Gallery. The going became increasingly tougher and the picking leaner.

"The biggest problem was the lack of people of different races who were willing to model. Orientals, Polynesians, and Negroes who roamed the streets of New York City in work clothes were very hesitant to pose

for an illustrator. Like the Thera and Fauna material in reference libraries was pathetically meager and vague. I yearned for a firsthand look at all the things I was called upon to paint. In the realistic style and technique I use, every bit of detail is sharply etched and therefore must be accurate. I like to paint the truth and nothing but the truth, so help me!

"This finally became possible when in 1945 I presented some American scenes as cover ideas to the Saturday Evening Post. The first three that were ordered were inspired by scenes and people in Westport, Connecticut, and the final paintings were produced on-the-spot when they were inspired. I happily abandoned the picture files and was at last painting from life."



Oil, Fig. 1444. *Knockout on board, 15-20" x 35"*. Photo courtesy of Sotheby's auction, N.Y., Oct. 1987; *Behance at work, 1944*, and *HEIPW Oil (Figs. 1444*



Original cover illustration for the Saturday Evening Post, July 2, 1949. Source: on board. Photo courtesy of Illustration House, NY



Original cover illustration for the Saturday Evening Post, May 30, 1946: Gamble on Gas. Photo courtesy of Illustration House, NY



Original cover illustration for the Saturday Evening Post, August 26, 1956. 600 sq inches, 40" x 30". Photo courtesy of Heritage Auctions, 8/6/2016



Original cover illustration for the Saturday Evening Post, May 16, 1954. Oil on canvas, 68" x 14". Photo courtesy of Heritage Auctions, TX.com



Original cover illustration for the Saturday Evening Post, January 14, 1963. Source: on board photo courtesy of Illustration House, NY





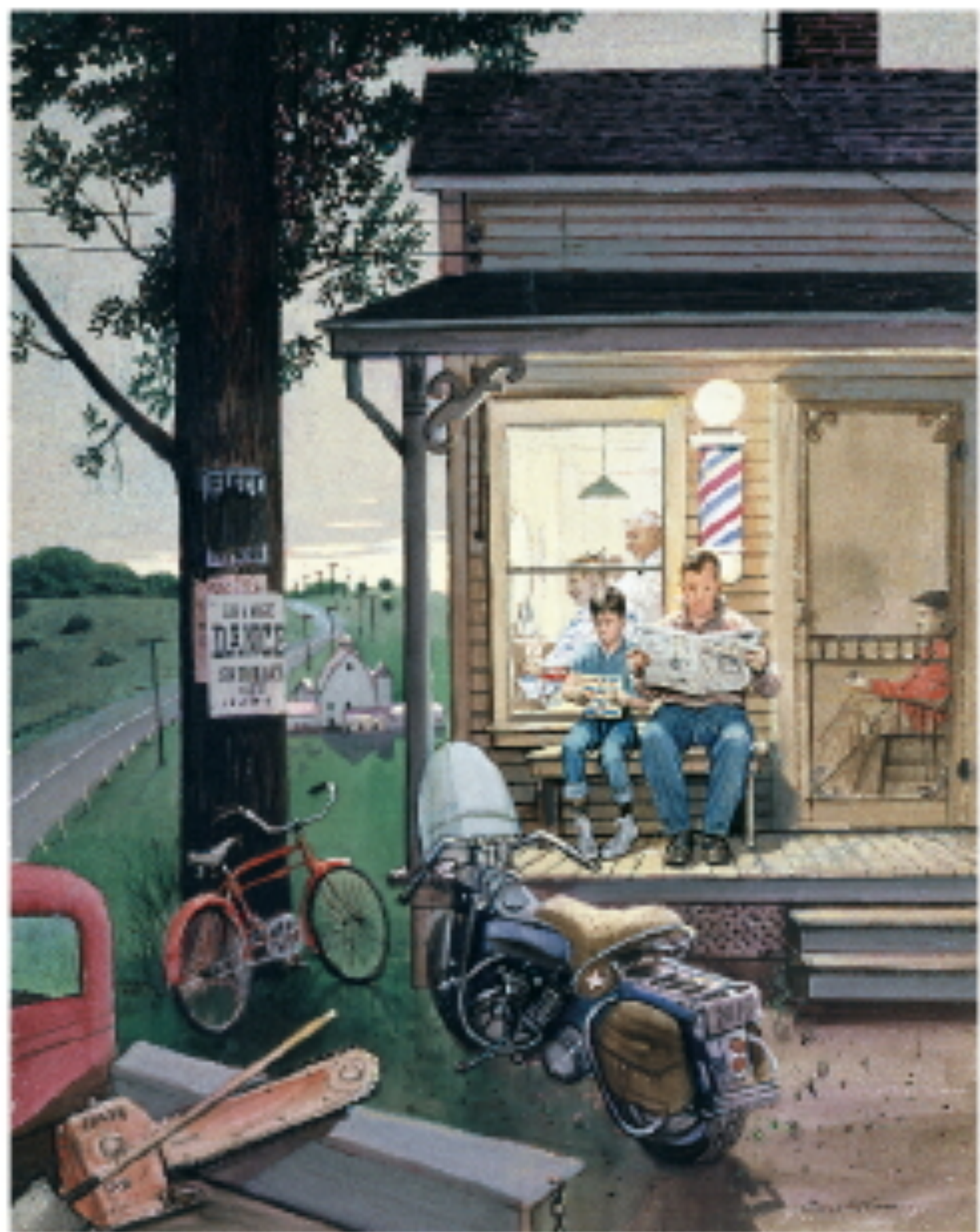
Digital scan illustration for the Saturday Evening Post, November 14, 1950. Scene on board JP's 147. Photo courtesy of Heritage Auctions, Dallas



Original cover illustration for the Saturday Evening Post, October 5, 1954. Source: on-line Photo-archiv of Illustration News, NY



Original cover illustration for the Saturday Evening Post, July 26, 1944. Gossards on board. Photo courtesy of Illustration House, NY



Digital restoration for an unknown publication. Graphics on hand. Photo courtesy of Illustration House, NY



Original cover illustration for the Saturday Evening Post, January 24, 1956. "Sneaky as a Sneak." Photo courtesy of Shutterstock.com



Massachusetts State House. Oil on canvas, 20" x 28". Photo courtesy of the Historical Society, MA.

Seven later revealed that he submitted about five cover designs for every one that was chosen for publication. These new pictures would establish his style for years to come, and the covers skyrocketed him into the public eye. Landing a cover for the *Saturday Evening Post* meant that you had truly arrived as an illustrator, and while few artists appeared more than a handful of times, Dehams went on to produce 121 covers for the legendary magazine, one of its most prolific contributors.

With the decline of the *Saturday Evening Post*, and their switch to color photography for most cover illustrations by 1983, Dehams had to look for new markets to continue painting the American Scene he had grown to love so much. In 1988, he was invited to redesign a magazine called *Medical News*, a monthly medical journal. For the next seven years, Seven art directed 22 covers a year, designing and painting four of them himself. He commissioned two other illustrators, Alex Ross and Melbourne Brindle, to join the effort.

In 1958, the U.S. Postal Service selected him to design a stamp commemorating the 10th anniversary of NATO. As Design Coordinator of the Citizen's Stamp Advisory Committee from

1961 to 1961, he created 48 stamps himself and commissioned over 300 by other artists. For his many years of service, the Postal Service dedicated the Hall of Stamps in Washington, D.C., in his honor.

Retiring from commercial work in 1983, he traveled and painted his sheer pleasure. His work is in many museums and private collections, and a retrospective of his work, "Images of America," was held at the New Britain Museum of American Art in 1981.

Dehams was a founding faculty member of the James Aronson Schools in Westport, Connecticut. He served as President of the Society of Illustrators from 1984 to 1985 and as Honorary President from 1991 until his death in 1994. ●

— by Dan Zinno, 2017

Special thanks to Heritage Auctions, 96.100; Historical House, NY, 100; The Historical Society, MA, for inspiration to feature this artist.

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American Scene by Seven Dehams, *West Light* (Pittston), 1981.  
 Seven: American Illustration by Iopi Erman, *Westport* (Sept.), 1995.  
 Art & Make a Party by Seven Dehams, *James Aronson* (June), 1948.



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Joseph Clower, Col (1861-1971);  
Group in Background: "Children from the 'Catharine' Parish" (1867)  
The © 2005-2007 Joseph Clower

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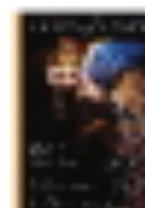
In early 1917, a young artist named Edward Sherrin enlisted in the Pennsylvania National Guard. He went on to train with the Wild Engineers, later attached to the 10th Division, and sailed for France in May of 1918. He saw action as a combat engineer at the battle of the Meuse, Oursin, and Meuse Argonne, all the time carrying with him his 6 x 9 inch combat-bound sketchbooks, and creating everything he saw. When he returned to the states in 1919, he put away his drawings and started his art career, attending the Pennsylvania Academy of Fine Arts and eventually becoming a book and magazine illustrator of renown. The war time sketchbooks remained among Ed's papers for over 90 years, and were discovered by his son many years after his death. *The Lost Sketchbooks* is a remarkable record of our man's experiences during the Great War, and presents 138 drawings (out of over 500 in all)—fascinating highlights from over 20 original sketchbooks, all drawings reproduced in actual size.



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\$39.95, HARDCOVER  
STARBUCK BOOKS, 2022

For nearly two decades, José "Pepe" Gonzales was hailed as the premier *Vampiro* artist, chronicling the key stars for Warner Publishing in the '70s and '80s. Renowned for bringing to life the most beautiful women the comic art world has ever seen, Gonzales's career spans from drawing British romance comics to movie stars, book covers to commercial advertising, and personal commissions for loved ones and himself. For the first time ever, author David Brady covers José's entire career transcending his vast body of *Vampiro* work to explore the full breadth of the master's creations. *Vampiro* collector and José Gonzales fans rejoice, the life-spanning masterpiece you've been waiting for has finally arrived! Featuring an introduction by Illustration Joe Justice.



### WOMEN OF WONDER: CELEBRATING WOMEN CREATORS OF FANTASTIC ART

EDITED BY LARRY DAVES  
INTRODUCTION BY LARRY DAVES  
176 PAGES, FULL COLOR  
\$24.95, HARDCOVER  
UNIVERSITY PRESS, 2023

Increasingly, women are impacting contemporary fantastic art and inspiring new generations of illustrators, designers, sculptors, and painters. *Women of Wonder* reflects the expanding numbers of women artists featured in *Spectrum*. *The Best in Contemporary Fantastic Art* and shines a spotlight on many of these illustrators—from *Wispie* creator Rose O'Neill and pulp illustrator Margaret Brundage, to *Spectrum* cover artist Diane Dillet and Kinako Y. Craft, and many more. This full-color collection, complete with artist statements and photos, celebrates their presence and influence, with each artist's entry accompanied by a representative full-page illustration.

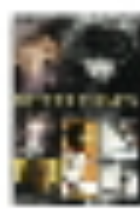
This museum contemporary illustrators as well as the above practices, included are children's artist Beth Sanderson, Claire Woodling, Troy Whitlock, Holly Wan, Ross Meyer, Eden Chesch, L.D. Austin, and Kai Ardies, Lebeth Zvergov, Samantha Walling, Marie Kvernes, Everson, Eleanor Proffers Brichler fan of the *Pro-Raphaelite* Illustration, Howard Pyle student Elizabeth Wiggins Green, and more.



### JEFF JONES: DON'T YOU ASK

BY JEFFREY CATHERINE JONES, INTRODUCTION BY GEORGE PRYDE  
96 PAGES, BLACK AND WHITE  
\$24.95, HARDCOVER  
BOULDERING GRACE, 2023

This new book collects Jeffrey Catherine Jones's 44 pages of *Don't*, which appeared as one-page vignettes in *Nation's* *Cartoons* and *Don't*'s success, the comic strip *Five Ages* 26 more one-page "series" that began appearing in *Flavor* *Week* magazine in 1981. Surreal, philosophical, strange, sexy strips starting at three and ending with deep truths...or surrealistic dissonance. The volume includes both an introduction and an insightful afterword by Jeff's good friend and award-winning artist George Pryde.

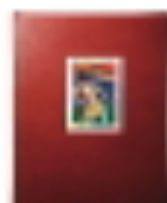


### BETTER THINGS: THE LIFE AND CHOICES OF JEFFREY CATHERINE JONES - DVD

DIRECTED BY MARIH PEE CAMPBELL  
82 MINUTES, FULL COLOR  
\$24.95, DVD  
BLAZE ENTERTAINMENT, 2022

At the beginning of the film, the question is posed, "Who is Jeffrey Jones?" Jones did not have an answer. This long-awaited documentary attempts to provide more clues as it traces the life and career of the renowned fantasy artist, and examines Jeffrey's difficult personal life and transition from Jeffrey Jones to his regular persona of Catherine Jones. Narrated by the artist herself, as well as by a group of notable creators who were influenced and inspired by Jones's work, the film takes the viewer on a compelling journey through the many twists and turns in the artist's life and career.

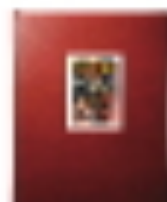




### PULP COVER GALLERY, VOL. TWO

BY BRADY COLLECTIBLES  
128 PAGES, FULL COLOR  
8.5x11.5 HARDSCOVER  
1,800 COPIES  
BRADY COLLECTIBLES, 2012

The second volume in Brady Collectible's ongoing series of pulp cover galleries features three classic SF pulp titles: *Thrilling Wonder Stories*, *Startling Stories*, and *Captain Future*. The edition is limited to just 100 numbered copies, and is printed in full color throughout, with 156 pages, sized 8.5 x 11 inches, rounded leather exterior with one of three variant images of classic covers inset. A mix of full page sizes, sized as to the original pulps, as well as some four covers per page. There is a brief introduction about the cover art and artists, as well as a title checklist with issue number, date, and cover artist where known. Please note that this is not a comprehensive book about the pulp itself, but rather a visual reference of the covers.



### PULP COVER GALLERY, VOL. THREE

BY BRADY COLLECTIBLES  
128 PAGES, FULL COLOR  
8.5x11.5 HARDSCOVER  
1,800 COPIES  
BRADY COLLECTIBLES, 2012

Volume Three in the Pulp Cover Gallery series features three classic *Wired Magazine* pulps: *Dime Mystery*, *15 Mystery Stories* (ZAN's life change!), and *Terror Tales*. As with the previous volume, the book is a mix of full page sizes, sized as to the original pulps, as well as some four per page. The book features a brief introduction about the cover art and artists, as well as a title checklist with issue number, date, and cover artist (where known.)



### MONA LISA REIMAGINED

EDITED BY LEO MULLA, MONTANA JONES  
248 PAGES, FULL COLOR  
8.5x11.5 HARDSCOVER  
500 COPIES, 2012

Over eight million people from all over the world look to the Louvre every year for the opportunity to gaze upon Leonardo da Vinci's beguiling Renaissance masterpiece, "La Gioconda," more popularly known as "Mona Lisa." What is it about this iconic portrait that continues to mesmerize century after century? There has never before been published a comprehensive collection of Mona Lisa reimaginings. This overnight has finally been reimagined with *Mona Lisa Reimagined*, a lavishly illustrated and captivating anthology of hundreds of pieces of art that have been inspired by this precious world treasure. The book features both established and emerging artists from over 50 different countries.



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**WILLIAM ADDISON DRIGGINS:  
STENCILED ORNAMENT & ILLUSTRATION**

BY SCOTTIE ABBE, AFTERWORD BY DAVID RENICK  
96 PAGES, BLACK AND WHITE AND COLOR  
12.5x17.5 HARDSCOVER  
PRINCETON ARCHITECTURAL PRESS, 2012

There has never been anyone in the design world like William Addison Driggins (1885-1966). The first American to call himself a graphic designer, he applied his prodigious talents in the fields of typography, calligraphy, illustrations, and even papermaking—a name fitting title might have been Renaissance man. He is best known for his book designs, which combine his expertise in calligraphy, use of stencils, and typography. Driggins is considered by many to be the greatest book designer of all time, yet very little has been published on Driggins' life and work until now. The first of several planned volumes on his incredible legacy, this reprint of *Stenciled Ornament & Illustration* includes the original book, hand-set in an experimental Linotype face he designed, along with stencils and plates illustrating a diverse array of graphical elements. A new introduction by Bruce Kwon shows how Driggins used ornaments, rules, and other elements in his final book and jacket design. Originally published in a limited edition of only 120 copies, this important book introduces the creative genius of William Addison Driggins to a broader audience. ●

# EXHIBITIONS & EVENTS

## **Comic Book Apocalypse: The Graphic World of Jack Kirby**

August 24 through October 18, 2015  
Northridge 66 Galleries, California State University

Comic Book Apocalypse is the first solo exhibition of comic book artist Jack Kirby's work at a university, and one of the largest Kirby shows yet assembled (comparable in scale to the *Winds of Fortune* museum show in 1994, and exceeded only by the *Fortnite* show in Fort-stead in 2008). The exhibition will consist of roughly a hundred original artworks, with a focus on Kirby's work in the late 1940s and '50s (but also including works from the 1940s-'50s, and the '80s) from *The Fantastic Four* and *The X-Men*, *The Fourth World*, *Kamandi*, *2001*, and *Silver Star*; this does not capture some of Kirby's grandest themes and images. The exhibition will include two complete comic book stories, many comic book pages and spreads, a handful of Jack's signature collages, and a number of images never published in his lifetime. The show will be accompanied by a lavishly illustrated catalog featuring some 20 essays about the artist's work.

For more information, visit [www.cusat.edu](http://www.cusat.edu)

## **A Renaissance Man: The Art of Fred Marschall**

June 18 through October 26, 2015  
The Eric Carle Museum of Picture Book Art, MA

This exhibition comprises over 90 works and shows the full range of Marschall's talent, from postwar Abstract-Expressionism through record cover and book jacket design, to the crowning achievements of his career—illustrations for children's books. Of special focus will be *Swami in Paris* (1962), 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 Filkins, *The Art of Fred Marschall*, will accompany the exhibition.

For more information, visit [www.carlemuseum.org](http://www.carlemuseum.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.nytimes.org](http://www.nytimes.org)

## **Harvey Dunn and His Students**

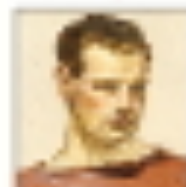
November 7, 2015 through March 8, 2016  
The Norman Rockwell Museum, MA

An exceptional and prolific illustrator of America's Golden Age, Harvey Dunn (1894-1952) was a prodigy of legendary artist Howard Pyle who became an admired teacher in his own right. This first major exhibition of Dunn's art, organized in conjunction with the South Dakota Museum of Art, South Dakota State University, will feature his stunning painterly illustrations for the prominent periodicals of his day (including *Newsweek*, *Stargazer*, *Collier's*, *Week*, *Country*, *Country*, and the *Saturday Evening Post*). It will also feature powerful works created for the American Expeditionary Force during World War I in which he recorded the unforgettable realities of war, as well as the artist's prairie paintings, inspired by his lifelong love of South Dakota landscape and history. Original artworks by Dunn's prodigious students, including Dean Cornwell, Moad Schaeffer, Harold von Schmidt, Paul Tippien, John Clymer, Lyman Anderson, James E. Allen, among others, will also be featured. ♦

For more information, visit [www.sdm.org](http://www.sdm.org)

More of my upcoming exhibitions in events listed in the editorial and classic illustration blog: [borag@nyu.edu](mailto:borag@nyu.edu)

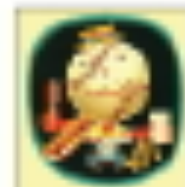
## **Coming Soon in Illustration...**



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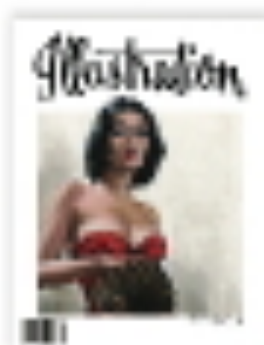
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