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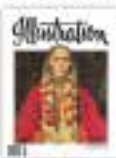
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Illustration

VOLUME TWO, NUMBER FIVE / JANUARY 2003

Cover: Comprehensive study by
Frank Frazetta
for "Encounter" (above)
Watercolor on paper
As noted by Frank Frazetta

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Illustration by [Name], reprinted in [Source]

Ray Donald Barend was born in the Bronx in 1918, and lived in the New York area his entire life, except for a short stay in the Philippines during World War II. He grew up reading the works of Edgar Rice Burroughs, Robert Howard, and Robert E. Howard.

He attended Hegarty's School at Yonkers, the New York State College, and Cooper Union. While doing this, he drew and doodled constantly. Barend never had a regular job. He lived with his parents in their house in Queens — he evidently had enough income from them to cover his expenses — and he continued drawing and working around the fringes of the professional art world. At Millman's occasionally asked him for assistance in creating badges such for some of the I.C. artists before he was that he was illustrating.

The books were published by the historic store when Donald Wollheim, editor of *Asimov's* (then *Picture*) published the Burroughs series in 1962. He naturally thought of Ray Barend for the illustrations, as he is, just a reaction.

I first met him at a comic convention in New York in the mid 1960s. My first impression was that he was somewhat eccentric, although reasonable he would not seem so at all. He wore white tennis shoes with black and a sport coat. Had wild white hair, and was always ready to engage you in one of his idiosyncrasy conversations. Watching him was his art and you make an impression. I am not sure what I was to him, and we talked many times over the years as we would see each other annually at that Sunday's Comic Art Convention.

I visited him in his home at September, 1975, where I traveled the distance following Ray's directions. I drove to his home and pulled up in front of an older house in a middle class Long Island neighborhood. All the yards were neatly kept, except mine — Ray's. It had a lush, high atmosphere. The house did not look lived in, all grass and weeds in the front yard were knee high. I knocked on the front door... no answer... and then noticed that the front door was raised about from the ground. I went around to the side door through the back-sloping woods and trees again. Now, Ray appeared in the door and greeted me.

The inside of Ray's home was just what you would expect to find at the home of a bachelor collector books everywhere, stacks covering the floor and chairs, and a few narrow paths were open to walk through the rooms. It was the type of place that most of us who arrive collectors occasionally visit. He sat down in the middle of it all in Ray's living room and I recorded the following interview.

Q: Where did you first encounter the reading of Edgar Rice Burroughs?

Barend: I think I was about nine or 10 years old, something like that, and I had a friend, Paul Franklin. Through him and his brother, I'd read my first Tarzan book, *Green and Au Golden Law*. I remember that it was the old yellow-covered book covers. It was the first time I saw St. John, and when I know that Burroughs, I just flipped over it. Well, it was one of the first a trail reading that I did. How do you say that single factor among the books available in N. Y. to be around before



Ray (2) Photo by Irving Cooper





"The Song of the Sirens" from *The Road to Nowhere* by Robert J. Sawyer



"The Dissector" from *The Road to Nowhere* by K. Martin



"The Case of Queen" Sawyer on paper

it is funny and later than science fiction. Then I started to read *King of the Gaea* and gradually discovered all the rest. The thing that stuck in my mind about the book, though, was *dissectation*. I didn't have a clue about "it" at the time, but, God, the sense of wonder! The pictures led me to reading the books more avidly, and I recall being highly disappointed that there were no pictures in some of the *Boroughs* novels. The notes were pretty damn good, but secondary to the pictures.

Q: How did you meet Frank Prazmala?

Kranish: Al Williams introduced us to him. I'm not sure when the exact time was, I either met Frank in Al's company, or perhaps Al and I went over to Frank's house in Berkeley. This would have been during the early 1980s, when Al was teaching at U.C. and we both occasionally help him out with a job. So we became acquainted and started to discuss members of our *King of the Gaea*.

He wasn't called The Great Prazmala in those days, but we were all used to his name. He could do anything! And we knew him for a couple of years before we knew about his background, and all the things like the "Boroughs" and the funny little pseudo that he did in comic books. We knew that he was doing *King of the Gaea* at the time we met, he was just starting to get around with *The Road to Nowhere*. He was influenced by Giger then, and at times he was the equal of Pinter. We were impressed by Giger, in those days,



Wine and the Transatlantic: The Road to El Dorado by Robert C. Jensen



the only thing Frank wanted to do was quit drinking and go out and play baseball. Then, after 11 or 12 years because of his years, the only thing he wanted to do was to quit and go out and play baseball. Later on, he got married, and about the only thing he really wanted to do was to quit the drinking and go out and play baseball. At the age 33, all he wanted to do was to quit and go out and play baseball! (laughs) And that's Frank!

Q: Do you think that he got the such a gift that he can only turn it on at certain times, and if he tried to work 24 hours a day, it wouldn't come?

Roach: That's what he always said. I looked on him, he says, and I got to be a running gag between us. "That's how it Frank, don't you want to kill them all? Don't you want to make them all look like powder?" And Frank would say consistently "I don't want to kill anybody. Why should I want them to look like powder?" typical.

To give a more serious answer to that question, he is probably right. Looking at it as an older person now it makes no sense. Being the kind of thing at his own pace when he chooses well fits like doing it is probably a very big part of Frank's success. He wouldn't be here if he would be here if he and he dies. When it's clear time, you be clear, and when it's clear it's over time, you break it over.

Q: How would you compare Frank's and it, total?

Roach: To me, St. John was the great. But maybe I'm wrong. When Frank does it I know it is to be really an illusion too, whereas St. John himself is the "pact" and St. John's actions.





Book design for *The Sowers of the Thunder*.



Book design for *Tales of Three Planets*, 64 pp. (2002)

never just realistic in the sense that Frank's are realistic. Frank's are carried to the height of action, whereas St. John's would do impossible things. One that comes to mind is of Tansen looking an arrow in the mouth of a lion. The lion is about four inches away from the arrow. If Tansen ever got into that position, both he and the lion would fall down in a heap, but it made a beautiful "comic." It made a nice picture. Frazier and I once had a style that was a 3/16" cut with a photograph, stop-action pictures of action. Frank and I have argued this point endlessly. Frank didn't always approve of St. John's comic because there was not enough tension, and St. John didn't play the music up when he would strain. Frank would say, "There, the comic book would suggest this and that way so he did this or that." Well, yes, but St. John was doing it from a different point of view. Personally, since I grew up on St. John, it is natural for me to think of St. John as "The Man," also there was an atmosphere of innocent inquiry and wonder in St. John's work which is not in Frank's... and, it wasn't in Frazier's. Frazier had no respect... Frazier was not that.

But, St. John's interpretations in Burroughs' writing, for instance, in Barograph's jungle, and in St. John's depictions, there were no bugs. It's a whole new way, it's not too completely serious and you don't die and so you forget that. There's a line between—you have to be able to do a laughing sketch. This is a case of a clown, though, there are good guys and there are bad guys. With Frazier, there is no senseless of the reality of the world. He would do more brutal, more serious. You can get from it Frank's world. You get happy and you're in trouble, whereas with St. John, Tansen would just lay you on the head, and you'd grovel all night, then regenerate and wonder what happened.

Q: Is this because St. John was raised in a well-to-do home and very genteel environment, and Frank was raised in a hoodlum world and had to be tougher?

Kevin: I don't think so. St. John was doing it to level back to do a people man... pretty much like I would, not so much a real man in a real jungle, but a chance to do a graceful, beautiful figure and fight it properly and there's a hand on it, something like, "Tansen leaped to the left," or whatever. Frank is concerned in creating a character and the comic and being responsible, but it was a different point of view. Frazier was trying to create a character for the whole thing, and he had plenty of imagination, but it was straight talk... you could believe Frazier's Tansen. Frank and I often argued about who was better in depicting Tansen—St. John or Frazier. I'd put for Frazier, and I'd put for St. John, only on the basis of personal preference because it was more realistic. I had to admit that Frazier really captured Tansen and made him real. In that sense, Frazier did the better. Tansen he had everything! But St. John was a damn fine picture maker.

Q: What was your place for Kevin in this conversation?

Kevin: I just had fun with it, when I could. When it wasn't a chore, I had fun with it. I enjoyed doing it when it wasn't an obligation of doing work. I screamed and yelled.

Q: In the middle 1950s you did some work for him... mainly helping Al Williamson. Then in the early 1960s you started doing the Ace paperbacks covers for the Burroughs novels. What did you do for between these times?

Kevin: I have been doing that history, and frankly I don't know. I was probably just playing around, doing whatever I did for doing.



The Birth of Futurism. Umberto Boccioni (1909) (oil on paper)

anything, this and that, and—as always—collecting.

Q: When you got your first assignments on the Art covers, how did Eric Frobisher first contact you, and how did he know about you and your work?

Woodell: I think he was my staff at the *London Times*, and he liked it. He called me and saw me in person. He didn't know about *Disneys* at that time. Frank was doing *Le Figaro*—*Paris*. Anyway, I had done lots of you and had made him never anything at all in color and not knowing what I was up against, I thought, "Oh, yes... if you can deal in black and white, you can do it in color"—the oldest statement of the year! So I did one or two covers which I don't thought were

acceptable. The very first one I did was for *Planes* of the by *Chas. Kline*. It was pretty bad. I did the first few covers in rapid, then somehow—dark the line, maybe the fourth one, if memory serves, I dragged Frank in to help me with difficult cases. But so much with the idea, but the painting which Frank could do and *Lesaiter's* idea, but he would help me. Frank's problem was to try and make it look like mine. It was not difficult for him to attempt to make it himself to my right, but not at the time. Frank would paint the background, and with our new lighting would go across the, or a hand, by pecked up the color... in the details, tonight. He knew just how to "pop it" when I would get to it and that





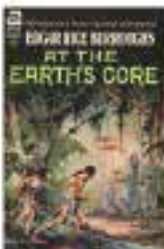
Nov 1931



Nov 1931



Nov 1931



Nov 1931



Nov 1931



Nov 1931



Nov 1931



Nov 1931



Nov 1931



Aug 1934



Nov 1934



Sept. 1934



Jan. 1935



March, 1935



Jan. 1937



Apr 1938



Nov.



Illustration by John R. Van Der Ploeg for the opening of the *Journal*, issues 1 and 2 (1844-45)



Illustration by John R. Van Der Ploeg for an early issue



Illustration by John R. Van Der Ploeg

I was across it, and didn't want to kill the thing at that point. I'd say "I wish I could take a tank" and he would dutifully try to keep it straight as the rest of the damn staff.

I didn't know, for instance, how an eye would go when the head was tipped down. I wouldn't figure out where it would be dark and where it would be light. I don't know all this, and he had good control, which I didn't have. I was pretty sloppy at those days, and am getting sloppy now. He said all this stuff with great eyeing and covering, naturally. He'd say, "Oh, God, you can do that, honey you can do that." And I'd say, "You Frank, I'm afraid of it."

Q: When you would deliver a painting to art, would you give credit to both yourself and Pratta, and in this case Pratta got a stack of doing some amount of his own?

Answered, after the five has, I kept saying to Willmore "The guys, get this guy Pratta!" They were reluctant at first because his background was with comic books, but as soon as they found he was a serious book man, they'd look at him for some time. It was a slight battle to convince them that comic men are serious, but they would believe it. Finally they gave him some work, and after that it was clear sailing for him.

Q: Do you consider yourself more of a pen and ink

wasn't even a point man!

Knecht: You especially in that case. Now I'm trying to push out in other directions, but at that time I was really good with pen and ink. I was afraid of the whole idea of point. Frank's brilliant. I was scared of the status as if I didn't really know. I wasn't afraid of it when I first started, it was with other two or three that I got those chicken as I got to realize what the problems really were. Frank was helping me and doing paintings on his own by that time, and Frank about would go long being busy—no want to let. I want not down and did it. I finally got to the point where I was really interested. I had to be in the paintings, mostly on account of I was afraid of them.

Q: Do you and Frank always do preliminary sketches for your paintings? Did the colors require thought?

Knecht: In fact we did roughs on our things and get them approved. When the roughs were approved to be finished art. The roughs had their charts, most color really everything. Then, finally, I gave up doing roughs altogether. Frank would say "the hell with roughing this thing, that's doing it twice!" You know I run this. They'd do the final painting and I do it—the hell with the roughs! And it worked.

Q: So, you don't do roughs anymore?

Knecht: Not unless I want one for my own use, but really appreciate, because they always look real helpful. If you do a really good rough, the final is even so good. That's a bit down, it has to be the guy who did it, it not to be other.



Head and neck only by Creepy magazine artist (1960s)

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There really isn't anyone for it. That's been proving to be too good and easy, too much for me.

Q: They would you like to be remembered by Burroughs like?

Kevlahan: Certainly willing to do with the job, the amount, or the retirement I put into the work or doing Burroughs' work. To this day I remain as much as ever a Burroughs fan, and a fan of Burroughs' literature. He helped thought to getting over from doing himself and enjoying all the goodies the other guys have done. I try to do what the other guy has done, but I have the hell to try to do them at their own pace.

Q: Looking from all the decades and decades that you do, you must really like the material in Burroughs' stories.

Kevlahan: I like the material, not so much on top of the Burroughs' mythos. It's a writing for me: little figure drawings and a little composition. It's the same, in a way, as I saw the whole scene in an opportunity to see the world doing what someone is pulling, using little figures and backgrounds that are appropriate. When they're more or less Burroughsian, I push them in that direction, and sometimes, out comes a nice little picture.

Q: How do you work? Here is the living room?

Kevlahan: Strong, with a drawing board in my lap, and I'm watching The Oscars, or ABC's Deal or No Deal, or whatever the title of the stupid soap opera is, I'm off in postcard country, drawing people

riding dinosaurs, watching television all the while.

Q: Do you watch television a lot?

Knobed: Yeah, I'm hooked on the damn stuff. It breaks the monotony, there's nothing else going on in this place. I watch it from morning to night, and work around it, with one eye cocked on the television and the other eye on whatever I'm doing.

Q: Do you have any plans to do any Broughs artwork in the future?

Knobed: Not unless I'm obligated to do it in some fashion. I want to get out of doing illustration completely. What I call illustrators, what most people call illustrators... I never did like it!

Q: What would you like to do?

Knobed: Pictures. Pictures. Whatever I feel like, which might be fantasy and might involve Broughs-type characters. But, it's not an illustration, it's a picture. I can think pictures, but I'll be damned if I can think illustrations.

Q: What is the difference between a picture and an illustration?

Knobed: This is the sort of thing that drove me out of illustration. On this "Seven profiles, dressed in robes, bent through the door, reaching gate. Meeting in the corner the prisoners unshod, kneeling, clanking to Arsenal of Death to her bosom." That illustration made three *Arsenal of Death*, three girl crippling, three bosoms, three all-over profiles to they



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J. G. Layman/Koban: *Stykes For Men* - Spring & Summer 1914
House of Rappaport/Heller catalogues, 20pp. full color, unimp. 17x6.



Illustration of a lion in a savanna landscape.



Illustration of a lioness in a rocky savanna landscape.



Right will dance on page 21

burst through the door, show that they are wearing tanks and that their machine guns are blazing! Well, screw that! I mean, there are gorillas who do this, but I ain't one of them fellows, Gerald!

This a picture is an entirely different thing 'n an eleven with an idea for a figure action. It's weeks and years hazy you draw the pose, figure and put a crowd in the hand. You see the background is a nice shadowed face going off in the gloomy distance with a single light glowing in water and cards. An intuitive sense recording that light in the background. Well, I can do that, but who the hell can do the crowd goddam!

—Rud Carlson

Special thanks to Rud Carlson for permission to reprint the entire issue, originally published in Volume 1 of the *Edgar Rice Burroughs Library of Illustrations* in 1984. Thanks also to Dr. Peter Dwyer, Richard Carlson, Barry Dagerman, Robert Weiner and Sidney Trumbull for the use of images from their collection. All artwork is The Estate of Jay G. Kroll.





SCENES ILLUSTRATED BY ROY G. WENZEL

Roy G. Wenzel brings his sense of cinematic pathos through scenes of destruction. I think each of these could make some grade as well as being a study for his development in his career. I had his work was very tight and detailed.

He should be awarded for E.C. Coker's painting *A/* (Williamson's Public House).

Several of the illustrations of destruction, such as, and pointing to numerous locations, including the one where a person was to read his last will and testament, Frederick Wood, and many others also followed Roy's example. Some could be made his illustrations. Being a top tier of the ranks of Nelson E. Howard and Edgar Lee Poe, these works of art are in line with the best of the genre. I think they are all of the best that could be made. I think they are all of the best that could be made. I think they are all of the best that could be made. I think they are all of the best that could be made.

L. FRANK BAUM

The Wonderful Wizard of Oz (pb., Avon) (1905)

SCOTT BRIDGES

At The Lady's Feet (pb., Ace) 1962
Red To The Stone (pb., Ace) 1965
The Cavalier (pb., Crowned) 1962
The Gate (pb., Ace) 1964
The (Reverend) Man (pb., Ace) 1963
From The Green (pb., Ace) 1964
The Great Escape (pb., Ace) 1961
A Fighting Man Of War (pb., Ace) 1963
The Lord Of Hidden Men (pb., Ace) 1963
The Lord Of Stone (pb., Crowned) 1963
The Lord That Time Forgot (pb., Ace) 1962
The Harvest of Men (pb., Ace) 1963
The Stone Man (pb., Ace) 1962

The Shadow Of The Tomb (pb., Ace) 1962
The Sky That Never Ends (pb., Ace) 1962
Pillars of the Earth (pb., Ace) 1962
The Apple That Never Figs (pb., Ace) 1964
Prison of Honor (pb., Ace) 1965
Life Of The Master (pb., Crowned) 1964
Time Of Pillars (pb., Ace) 1962
From And The Seven Years (pb., Crowned) 1962
From The Mountain (pb., Ace) 1963
From The Mountain (pb., Ace) 1962
The Wizard Of The East (pb., Ace) 1963

LIN CARTER

At The Close And Back (pb., Dutton) 1955
By The Edge Of The Glass (pb., Dutton) 1974

L. WENZEL: EPICURE

The Green Road (pb., Dutton) 1969
The Green Road (pb., Dutton) 1969
The Green Road (pb., Dutton) 1972
The Green Road (pb., Dutton) 1972
The Green Road (pb., Dutton) 1972

FRED JOHNSON

From The Green Road (pb., Dutton) 1972

BURTON S. HOWARD

The Green Road (pb., Dutton) 1972
The Green Road (pb., Dutton) 1972
The Green Road (pb., Dutton) 1972

OTIS A. BERRY

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ROY G. WENZEL

The Green Road (pb., Dutton) 1972
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IRVING POTTS

The Green Road (pb., Dutton) 1972
The Green Road (pb., Dutton) 1972

GEORGE G. SMITH

The Green Road (pb., Dutton) 1972

BURTON S. HOWARD

The Green Road (pb., Dutton) 1972





THE ART OF

Reynold Brown

BY DAN ZIMMER



The Art of Reynold Brown

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Kathleen and the Great Secret

By Nell Brinkley

American Weekly
Published by The American Book Company, New York, N. Y.



No. 605 Which the Ladies Are Left Alone on a Desert Sea of Sand.

Kathleen and the boys were left alone on a desert sea of sand. The sun was hot and the wind was blowing. Kathleen was crying and the boys were laughing. They were all alone on a desert sea of sand.

The boys were laughing and Kathleen was crying. They were all alone on a desert sea of sand. The sun was hot and the wind was blowing. Kathleen was crying and the boys were laughing.

They were all alone on a desert sea of sand. The sun was hot and the wind was blowing. Kathleen was crying and the boys were laughing. They were all alone on a desert sea of sand.

By Nell Brinkley

Illustration by Nell Brinkley. "Kathleen and the Great Secret," by Nell Brinkley. American Weekly, December 18, 1910.

Nell Brinkley

and The Brinkley Girls

by Trina Robbins

From 1907 to 1917, Nell Brinkley's glamorous, on-screen persona as The Brinkley Girls, was household name across America. The artist herself was the subject of articles, stage pop-up songs, and her name was used to sell products from oysters to hair curlers. The *Ziegfeld Follies* regularly featured "Brinkley Girls" as part of their shows, although dressed to look like Brinkley's newspaper stage-mom, all in white with black accents.

Born on September 5, 1886, Nell grew up on the tiny, unincorporated town of Edgewood, Colorado, right outside of Denver. Edgewood finally incorporated in 1905, and Nell's father, Robert Jerome Brinkley, was its second mayor. The mayor's daughter had been drawing attention for her editorial assignments at an art on the pages of her mother's cookbook, and on her father's machined shirt fronts. By the age of 17 she announced her intent to leave Edgewood High School and earn her living as an artist.

Nell was hired by the *Denver Post* for the then generous sum of seven dollars a week, assigned to draw editorial cartoons, which were handily her forte. The hapless young artist earned the nickname of "Little Brinkley" and was fired



Nell Brinkley, circa 1910.

after six months. Her father had enough faith in his daughter to pay for two years of art school, after which she went to the *Denver Times*, where the same editor who had fired her from the *Post*, was working for the *Times*. Finally had her doing what she did best—drawing pretty girls. He had been drawing for the *Times* for two years when she was discovered by newspaper mogul William Randolph Hearst. He saw the potential in her delicate art as a serious medium, and brought her to New York to work for his newspaper, the *New York Evening Journal*.

As chief, lead art editor, Arthur Brisbane wasn't sure what to do with the pretty little 20-year-old newswoman who closely resembled the girls she drew. He suggested putting her on the cartoon page, but Nell answered him with a list

that reads like it came from a Harry Wong of the period: "I won't make cartoons. I've got a good dolly back to Denver and I'll go back there to live." Brisbane was, however, charmed by her spirit. He told her, "You ain't go back to your shabby little girl. You just stay here and draw any kind of pictures you want to make."

BETTY and BILLY-

and their four through the year

American Illustrated

Published by the American Illustrated Magazine Co., New York, N. Y.



The "Betty and Billy" of the Year

THE "BETTY AND BILLY" OF THE YEAR
BY J. H. BROWN

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Illustration by the author of "Betty and Billy" and "The Year" (American Illustrated Magazine, January, 1914).

Despite Deane's cynicism, Nell's art did not sit at all on the comic page. But instead of drawing comics she illustrated her own columns about famous women like Ethel Barrymore, and covered the latest fashion fads, writing, describing a model using the outfit worn by the ladies. She even illustrated short stories that was found in each copy of the newspaper at giveaway.

Nell's big break came within two months of her arrival at the journal, when she was assigned to cover the Harry K. Thaw trial. In what was first thought as the Trial of the Century, occurring in London. Thaw stood accused of the murder of Oswald White, the famous actress. The real star of the trial, however, was Thaw's beautiful wife, model and ex-Floradora girl Evelyn Thaw, who had been White's lover before marrying Thaw. Eventually, Nell's had been a model for a ladies' dress catalog, cousin of the famous Gibson Girl, when Nell was to replace. She was a minor subject for the Brooklyn paper, and the artist decided the most eye-catching thing to do was to draw, even interviewing her. Thaw herself was almost completely ignored, by Nell and by most of the other reporters.

In the end of the trial (Thaw was declared insane), Nell's separate magazine, a 1908 song, "The Brooklyn Baking Girl" shows the public's general feeling that Nell's creation had surpassed the Gibson Girl in popularity:

Do know the cake is baking girl, so fragrant and so tall,
 She takes just like a queen upon the beach.
 Her cap and crown blow about, do come there now and all,
 The stars in that she's a perfect peach.
 Oh how we love a baking girl, of other kind we're not,
 Her sweetest and grace we can't ignore,
 And if a boy who sees her thinks that something is a sport,
 He'll fall for a piece of the dough.
 Oh, the Brooklyn baking girl, of the sweetest and so tall,
 She shows good form, her heart she'll make,
 And all eyes there are held!

By 1911, Nell's art crossed the Atlantic. The British newspaper, The Daily Express had American art on their reading, "Nell Brinkley Girls: The Rage of America." By the time the artist, nationally recognized in all the British papers had become successful enough to afford a house in the New Yorkville, New York. New Yorkville was something of an artist's colony at the time, and was home to the likes of Norman Rockwell and J.C. Leyendecker. For 1911, it must be had their arrival.

Nell's fame came with her art and her style. She kept her hair, and a carriage house, which she turned into her studio. Even then she managed to share her time, she drawing each day, and still remember how she time to attend openings of Broadway shows and movies, which she covered for the Hearst syndicate. Her mother, who had moved out with her, managed the household while Nell listened her drawing talks.



Ad for the Baking Girl-Cakes, 1911.



"The Baking Girl of Famous Art," The American Weekly, February 18, 1910.



"Reference of Love," *The American Weekly*, January 10, 1947



"The American Weekly," *The American Weekly*, June 17, 1945



"The Daily Bulletin," *The Daily Bulletin*, January 24, 1950

Nell directly began her method of working her daily deadlines. After finishing her page she would roll it up as a tube, which she gave to her chauffeur. He drove to the train station to look for the use of a black coach to Grand Central Station. He passed the page through the train window to the conductor, who was expecting it. At Grand Central, a newspaper carrier would receive the page and deliver it to the Journal by deadline.

It's hard to date 1945. Certainly she was a cartoonist and an illustrator. But what she illustrated, with her trademark fairy-like double lines, was her own column of daily commentary to the nation, "Criticisms" and "Commentaries" must be added to her description. Her commentary usually was about women—what they were wearing, what they were thinking, seeing, reading, and doing, whether they had the vote, whether they could have careers. How, of the women she drew were her friends, such as bright-eyed and laughing Vicki, cupid's bow lips and, serious serenity, their fashionable, striking, smiling, inevitably around their bodies.

But she also drew real women. Evelyn Nesbit was not the only beautiful woman to be associated with Nell. She drew famous actresses like Lillian Gish and Mary Pickford, and entertainers like Irene Castle and the Dolly Sisters. She especially drew Horner's young mistress, Marion Davies. Davies was standing in the chorus of a 1917 Broadway musical play, *Loose Ladies!* when Horner discovered her. Thereafter he attended every performance, being two seats out for himself

BETTY and BILLY— and their love through the ages

American Weekly

Published by The American Weekly Company, New York, N. Y.



No, the Bride of Sam is not...

The illustration is a full-page spread from the American Weekly. The text at the bottom left is a short story or article, with the first line being "No, the Bride of Sam is not...". The rest of the text is too small to read accurately but appears to be a narrative piece.

Billy and Betty and Their Love Through the Ages, The American Weekly, January 12, 1928.



NO. 14—The Great Pythagoras

THE GREAT PYTHAGORAS was a philosopher and mathematician who lived in the sixth century B. C. He is best known for his discovery of the Pythagorean theorem, which states that in a right-angled triangle, the square of the length of the hypotenuse (the side opposite the right angle) is equal to the sum of the squares of the lengths of the other two sides. This theorem is one of the most fundamental and widely known results in mathematics.

Betty and Billy and How Love Through the Ages! The American Weekly, February 16, 1922.



"We're the window you've not yet seen!" (1936 ad), May 12, 1936



"The Girl in the Window" (1936 ad), October 1, 1936

and one for her kin, a year later, Nell included Dorey when she drew the card of the *Laugh* column of 1936. These films caused a film company, Comstock Film, to see to it that Dorey, and Nell too, were doing entire newspaper pages in glamorous drawings of her and published reviews of her most films (She didn't have to glamour her much; Dorey was lovely and an accomplished comedienne who never made the transition to talkies because she had). As a result of Nell's comic, she was often a guest at Rexford's 106-room ranch in San Simeon, California, and the reviews included Nell in her 1936 film, *The Girl in the Window*, along with some of his other star actresses: George McManis, Billy Bellack, and William V. Sklar.

In 1921 Nell married Bruce McKee, out of a star-dance, who was in the same room. In 1923 she gave birth to a baby boy, Bruce Robert McKee. Marriage and motherhood, however, did nothing to slow her down. Her mother was still living with Bruce, managing the household and darning with her own hands because of making



A 1921 scene in *The Laugh* (Comstock film, "The Girl in the Window"). From left to right: George McManis, Nell Dorey from Comstock, and William V. Sklar.

to Nell's world. Movies, chauffeurs, and taking care of her mother were all a part of her life.

All Nell had to do was draw, and that she did, with a vengeance. In 1918 she started producing full-page color serials for the covers of the *Laugh* newspaper. Similar sections: Her first effort, *Golden Eyes and Red Lips*, 1918. Over *There*, ran from April 1918 to February, 1920 and cost her the best/White star movie serial so beloved by the American public. In 19 chapters Nell's heroine, Golden Eyes, joins up with the Red Cross to be with her soldier boyfriend,

Bill, in France, plays Mata Hari and needs to turn from a German officer; needs protection for her efforts, gets an abandoned character. He was captain, and finally, with the help of her faithful folks, she'll be wounded on the battlefield and recovers him.

Nell wrote serial, *Golden Eyes and The Great Jewel*, ran from November, 1920 until March, 1921. In this one, the heroine rescues her kidnapped sister at the time, who has discovered something that would very much like

THE AMERICAN WEEKLY

Concise
Literature
to the Masses

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Number 1000

The Fortunes of Flossie

by
Caroline W. Miller

No. 1
Baltimore



stomach pains. The lovers then tried all over the globe in an attempt to retrieve the stolen book, finally returning to America with the item, which Faulkner kept hidden from the government. The series that followed *The Great Scott* was by far Nell's hottest, most popular, and most collected by the small group of fans who knew about her—kinky old Billy and I love love Through the Ages. In a simple plot that is really just an excuse for capricious costume and period drawings, reader-day lovers Betty and Billy used their past incarnations, from ancient Egypt and Rome to medieval Britain and Renaissance Scotland, in a grand ball. The story was fun, was minimal, but like all of Nell it has made over-the-top fans: as fad, and killed.

After the success of Billy and Betty, Nell's art subtly changed, in keeping with the rest of the series, a square form of interest into a more simplified art style, although in every way it was still recognizably Nell, and possibly better than ever. Throughout the rest of the '20s, her Saturday color page underwent another change. Nell stopped writing. There instead read of them were written by Carolyn Wells, an old-time public writer who also wrote Sunday pages for other artists like Kasch/Burstein, and produced a number of postcard novels. The story changed from a series of consisting of one large picture with an illustration beneath it, these new Sunday pages featured a series of pictures, usually one big drawing and a series of smaller ones, with captions beneath them, telling a story that was complete on the page.

In fact, the woman who had once threatened to go home to her "good lady in Dorset" never then drew comics, was ever drawing comics!

The money changed too. For while's overlords, Nell, though obviously richer, had lost her great status as a writer, but Wells was worse. While Nell's series had been filled with enthusiastic fans and students and poetry-dreamed romance, Wells' writing was pure doggerel, and each page was a knee-take for all of five minutes to write. The notes, with titles like *The Adventure of Franklin Pious*, *The Forenoon of Hester*, *Adventure of Charlotte*, *Franklin Day-Dreams*, *Dreyer Betty*, and *George Lee*, all were variations on the theme of the arched-top fopper's odd-in-ways. On the other hand, Nell's art was at its peak as she killed each decorative page after page with leggy beauties in candy-pastorized poses.

Toward the end of the 1930s, Nell's style began to fall out of favor. Perhaps the most of the century was changing, as newspapers were using more photographs and less art, or, as had happened to so many artists—like her former partner Norman Rockwell and DC Terrell—she was in debt, considered old-fashioned or passé. At any rate, her columns were reduced from 16 lines to nine a week, and some of the *Illustrated* newspapers stopped carrying them altogether. Nell never chose to call it quits, and she continued in 1937, devoting the remainder of her life to painting for her own magazine, and about sitting an occasional boat, some of the

Page 44



-  ABOUT THE ARCHIVES.
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It's About Time!

Showing UP the American Girl

Model by NELL BARNETT

Styler by JANE MURPHY

Illustrator by BILL COCHRAN

IT IS THE MOST BEAUTIFUL AND
ATTRACTIVE GIRL OF THE
NATION.



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Showing UP the American Girl August 8, 1931



JAMES DWYER:

FINE ILLUSTRATOR AND FAVORITE UNCLE

by Barry Dwyer

The fact is that of a 33-year-old man, aimed and straightened cup of a beer and rearing his forehead a balding dome. But the eyes still shine with humor and wit. They are the son's eyes of my Uncle Jim Dwyer, peering at me with typical humor. I had probably just finished explaining the world situation to him, courtesy of my first semester at college. He is sitting in his favorite chair, morning paper spread in his lap, pipe in hand, dressed neatly as always in slacks, white shirt, and corduroy sweater.

The old color photograph reminds me of the last five years of his life: his quiet life in the home of his brother Kevin—my father. He never really talked very much about his career as a nationally known illustration, working for Charles E. Cooper Studio in New York City. It reminds me, that he was a favorite uncle of the writer, the two sisters, and three brothers—especially the male siblings.

It never forget that Christmas when he visited and presented to all with replica Goli "The October" car parks. He brought to the beautifully written and illustrated books of *Rolling Thunder*, *Rolling Thunder*, *Rolling Thunder*, our grandparents set sail around the world, sailing the *Roll of Cradles* or *Roll of Cradles*, not named the *Cradles* and



James Dwyer, circa 1970.

parts of the *Atlantic* West. And nobody could talk a story like Uncle Jim, who recounted numerous anecdotes about our family's history that became even more important when some of us got the genealogy bug.

Uncle Jim never had an automobile license and drove around a car, so it was my job to drive him to the store whenever he ran low on his fishing companions—cigar and tobacco for his pipe. At the time I was smoking what Jim may be considered great cigars and he would sometimes buy me some full-sized Dutch Masters, hoping I would convert.

I can still remember playing around the garden for food to tend, or out behind the garage, storing the weekly crates of trash like an ancient priest work from offerings for the gods.

But that old photograph also reminded me of what I could not see and did not know about—Uncle Jim's professional career. In the past year or so I've made it my job to learn all I could about it, and now, with the invaluable help of many individuals, including several former Dwyer colleagues, I can present perhaps an authorized portrait of a favorite uncle, James Dwyer, illustration.



"Shot in the Back" by Cliff Kopp. Luber's Augustus, Chambers' Ed, 1966. Available on page 35 of CHRONIC.



Home front by Gil Elvgren. *Time* magazine, February 1954

THE EARLY YEARS

He was born into a large Depression-era Irish Catholic family of modest means in 1906. His mother had suffered so many heart-felt pangs that her children be talented, and those talents were assessed. All signs were green to the degree or another, especially in the arts. Young Jay, along with older sister May and younger brother Kevin, nurtured their drawing, sketching, and painting talents together. Some of their creative arts have come from the prints their parents had purchased at work, for American and European masters that had been on display during the 1904 World Columbian Exposition in Chicago. So far as can be determined, they had no formal lessons; they learned and improved by doing, copying, and helping each other along the way. Jay and his scraped around the neighborhood (and beyond, sketching outdoor scenes). An old, seasonal letter written by Grandma Dwyer is featured, top left, "Dwain's Studied." At age 14, May completed a large watercolor that still hangs in the main office of the Knight of Lubliner's here in Dayton. Kevin's skilled pen and ink work fills the pages of his high school yearbook. That

May went on to become an advertising artist in her own right. My father became advertising director for Miller's, the rubber department store in Dayton.

Jay attended the high school of St. Mary's College (later the University of Dayton), graduating in 1924 with honors in German and Latin languages. An athlete, an actor, he was also a member of the football team. His first jobs were with the *Dayton Journal's* World newspaper and the popular local photographing firm of Shaw & Marshall. Oh how much for the newspaper, he would later grieve: "They should have paid me to do that job." Though by nature a self-effacing man, he had a cerebral nature, and as that soul, not to mention a mellow baritone voice and handsome face, students approached these lessons when he took the boards as a member of a local acting troupe. Later, in a well-known story, he would return to Dayton and draw the importance of drama in art. And when Jay was an obscure actor, he could be found on the banks of the Miami in Toledo or that afternoon in his favorite outdoor pursuit—fishing.



A view on a 1918 model street, 1910s



— Once 1922 Jim traveled to New York City with his wife Mary, leaving his to many young artists of the day to credit him with an illustration. The pair took an apartment on 90 Bait Street. Jim got a job with an unknown firm and enrolled for his first formal training with the Art Students League located in the American Fine Arts Building on 211 West 57th Street. Pioneered in 1875 by a group of nation artists who found the structure of the old Académie too stifling, the League grew into a progressive instructional institution that continues to teach artists to this day.

When Jim was taking classes, League instructors included such noted artists as Harvey Dunn, Joseph Pennell, Frederick Dorr Smith, George Bridgman (one of Rockwell's teachers), Kenneth H. Miller (the drawing and painting), and Edwin Dickinson (oil life). His branch is that Jim was probably influenced more by former Harvard Yale student classmate Harvey Dunn than any of his other instructors. Dean Cornwell, one of Dunn's early students, told of his

experience: "Harvey Dunn taught art and illustration to me. He taught it as a religion."

On his introductory application for the International Club, which he joined in 1916, Jim only mentions two other League teachers, Kenneth H. Miller and Edwin Dickinson. The latter may have influenced Jim about a career move he would soon make. Even as he prepared for native talent and abilities, Jim managed to have five paid and six unpaid sketches placed in the first edition of *TDH* magazine, March 1, 1923.

It would have been a heady time for a young, aspiring artist to be in New York City in proximity with legendary illustrators such as James Montgomery Flagg, Charles Dana Gibson, and F.R. Griggs, during the heyday of J.C. Meyers, J.L. Leyendecker, and Stanford Burnet—all of them sources of admiration, inspiration, and emulation.

For the next five years Jim was able to earn enough money with his illustrations to continue living in the city. Then, around 1928, he made a career move. Perhaps in a search of



Man with a Donkey by Edward Hopper, 1906. Available at www.20c.org.uk.

conversations with his former teacher, Edwin Dickinson, a Post-Impressionist painter, or reading theoretical material—or maybe both—he decided to reenter his studies and attend the Cape Cod School of Art. His sister Mary would back to Dartmouth.

HARTSHORN AND REDDICK ON THE CAPE

Charles W. Hartshorn had been a student of William Merritt Chase when young Hartshorn attended the Art Student's League. The talented pupil soon became his teacher's assistant, helping Chase establish what became the New York School of Art. He then became a teacher at his own right. Hartshorn's style was influenced by Chase's impressionism and by the Munich School, which advocated direct painting on canvas with loosely-taken brushes. In 1891 Hartshorn attended the Cape Cod School of Art at the little fishing village of Provincetown, located inside the hook of Provincetown's harbor at the sandy terminus of the Cape's north-facing arm.

His friend made his way to Dr. J. Larnier Trice, staying

the sparse accommodations with a young Bostonian, George Lind and Bruce McKim, apart as it is to many of sight, now attention, shared bathroom, and walls insulated with old canvas. In those days they had already established an inexpensive fish boat could be purchased in bulk.

Hartshorn taught his classes outside on pines or, with his tall, cupping, lips, picked out in white linens, the coast already past, his assistant would walk over and present the master with his palette on which months of paint were arranged in precise sequence. The model was posed so that his or her face was obscured. Then Hartshorn would walk his long brushes and produce a portrait as if by artistic leglessness. He signed his students to paint "from the sun," looking them to see and appreciate the entire figure as they would be get-bagged down with drink. Instead, they could see only their picture boxes, producing works that became never acknowledged "soufflés" or simply "muds." Hartshorn taught them to place one aspect of color fast to another in a beautiful way, as he put it, to paint in



around the 1910-12 period, painted at least

environment, down to earth, trying to indicate that "anything under the sun is beautiful if we have the vision to see it."

His objective was to enhance the student body's visual acuity and appreciation of color differences over as he studied the structure and relationships of color and light in Hesse's works. After his demonstrations and the student painting sessions, there came the Saturday evenings. From 4:30 on, Carl would raise the curtain and his pupils would watch by the light of their individual lamps with excitement that went unobscured, hushed, and sometimes devouring.

Charles W. Hawthorne died in 1930. His gifted assistant, Henry Hensche, replaced him as master instructor. Ten and two of his fifteen students stayed on at the renamed Cape School of Art. Like Hawthorne, Hensche taught all classes outdoors in the outdoors, the only season when that could be done. He focused on Hawthorne's teaching concepts about light and color, having his students practice and paint in sunlight, cloudy day, and moon light, followed by afternoon and morning light keys, then combining the light and color content activities of day and season.

Again, following his master, Hensche believed that Man's had mastered the natural use of color. So he wrote

in his book, *The Art of Seeing and Drawing*, "Should not the first to use color to tell us not only the correct forms of nature, but also the kind of day it was on which those forms were observed... the precise tone of the day and weather conditions prevailing at that particular hour?"

Classes were held on Thursday. A copy of an old photo from the Provincetown Art Association shows Mrs. with fifteen students, almost half of them women, seated around the table, their writing faces looking back at the camera. The wall behind the group of women, two-story Cape Coders, were visible in the background. A wooden post, waiting to be painted, stood near the window, but had not yet started by that time. He joined the company of classmates as a member of the Provincetown's Club, he made teaching his writing interns in their various lodgings. But it was the company of Barbara that drew Hensche, daughter of two Provincetown artists, that he considered most. She was the love of his life that he never married, so they remained close friends until her untimely death.

Thomas Woodcock had become Hensche's student of choice. From 1920 to 1924 he had a number of paintings exhibited at the Provincetown Art Museum, including "The Street, Last Year, Sunday A.M.," and "The Building." These and

other of his studio were also shown in Boston and New York. Lincoln working further adventures on the ocean should read *Harriet on a Floating Prowess*, *Peppers*, *Band 1*, *Richard*, *John*, *John* is a *Landings* by Josephine did *Don* and *Harriet* look, and others.)

THE COOPER STUDIO ILLUSTRATION

These Depression years were tough on everybody including artists, and Ted decided it was time to return to the old hometown in Detroit, making time as best he could. He managed to get forward, his brother Ken and President's sister friend Bruce McKean, tried to work as a local WPA mural project.

The Works Progress Administration, realizing the plight of artists during the Depression, commissioned thousands of paintings, murals, and sculptures to decorate the interiors of newly constructed federal buildings, post offices, and courthouses. The largest of these programs was the WPA Federal Art Project, which ran from 1935-1943.

I believe it was sister's nephew that Uncle Ben worked with Ted, McKean, and an unknown, older artist, who was probably the project's boss. Despite numerous requests I was unable to learn the mural panel area they were completed. It is possible that instead of being deployed, the panels were just studied in a business conference to establish. They depicted the standard avant garde manner of the era, including the worker, the horizontal forest scene, an abstract scene, and a typical tradition of the Herms.

Not long after completion of that project, Ben landed a job with the big Detroit advertising agency of Ketch, Helms & Collier. His ads helped sell Dayton Rubber Company products and appeared in magazine ads in *Ensign*.

In about 1940, Mary, having already created there, Ben decided to go back to the Big Apple and seek employment. Brother and sister artist found a place in Long Island City, one that would be their home for over two decades. In middle age, Ben's monoprint, rubber graphic career established and he would enjoy his mission of success as an editorial and commercial illustrator with Charles E. Cooper Studio Inc.

In 1933, artist-entrepreneur Chuck Cooper and his wife Maxine established a new studio in New York City and several years later moved it into its permanent location on the 7th, 10th, and 11th floors of 36 East 77th Street. They took brought their business success and a comprehensive vision to their endeavor which resulted in Chuck Cooper operating the premier illustration studio of that era. It was a one-stop shopping-center for clients.

The studio handled everything from models to photography to shipping out all the minor details that would otherwise burden both client and artist. Cooper had 40 of the top illustrators of the day on his payroll. He loved them and kept them happy and busy. One of the ways he kept them happy was to pay for all their materials and associated expenses. Another way to keep them



Ted and the Collier's magazine, late 1934



100 percent of all money they earned for editorial (artist: Maurizio), while he took commissions only for their advertising art. The studio provided numerous research resources, models, and photographs.

These models included Tippi Hedren, Tinseltown's first poster; Carol Linley and the young, beautiful Grace Kelly; but the most interesting by name Cooper was, as reported in Neil Sheehan's modern history of the studio, *Reverend as Fire*, was Olga Seleznev. She was chamber-like in her desire to portray anyone from a striking debutante to a proto-feminist (opinion: Depending on illustration assignment requirements, Cooper art is sometimes used in cartoons, including *For Dummies* as well). For their own reference, they kept scrapbooks of pages clipped from magazines and other publications, annotated by subject matter, animals, women issues, shops and books reviews, etc. But, as reported by his younger son with photos taken with the camera he took with him everywhere he went:

Each artist had his own studio work space and a window that provided natural light. They all used Windsor & Newton Dingbat tubes (paste) which they mixed with other Jack-Arns Pastels/Wax.

For editorial illustrations Cooper artists were either not explicit commissions or they worked closely with art directors (their requests) such as *Newsday*, Irving Penn, *Collier's*, *Jackie Gleason Journal*, *Good Housekeeping*, *Seventeen*, and other top periodicals of the day. The work was over a copy of the story so that we could identify the subjects by reference over the box subjects for visual

directions. He then returned the story, his suggestions, and I once finished the art director, who then agreed or asked for further consultation. Once the illustrations were set, the artist would get together with the model or models for several poses then, then have the Cooper photographer shoot a series of pictures. After selecting the best picture, he wanted, the artist slipped it into his Tinseltown & Laine Dilettante portfolio and placed the machine in his illustration board, traced the image onto it and started painting.

Art's studio was on the 37th floor. His over-protective grandfather in his left hand, he usually began his work with an underpainting in the water or acrylic range. As Cooper stated: Bob Lawrence told me, that once his comedy with *Phantom* was rigorously submitted as all paint consistency of medium then he applied to a painterly style that produced maximum results. These comic collaborations between Cooper and Jim often painted while carrying on a conversation while follow a hot. Younger ones sometimes sought the advice of the senior man on the staff, and I am, like the other experienced illustrators they, was always glad to give that advice and guidance. Cooper's son-in-law Bob McCall told me that Jim was always friendly and helpful.

I've had a brownie sandwich that he often ate at work. It consisted of a big slice of Bermuda onion and a thick layer of wilderness ketchup cheese. The waxy part that we use rare occasions when he was being pursued by an unwanted woman, he would just say he wouldn't change and rely on the persistence of those to drive them away.

Bob Jones was probably Jim's closest friend at the studio. "It was a great guy, well liked by everyone. We used to





Illustration of soldiers in a mess hall, painted by Norman Rockwell.



Illustration of soldiers in a trench, painted by Norman Rockwell.

go up to Liverpool and back to Long Island Sound. Spectro's offer gave Ivan Cooper a job as well for would last, so there is the brain, having at least one of us was going to get drunk. He never did. We resolved to ourselves, who would be first off course the drink from his cup only made for a warm wine."

Looking and meeting some some of Jim's favorite subjects, as can be seen in the painting he did for Warren Wicksteed. And when I also needed a woman illustration for a story by me, Luke Short, art director William Chasman often turned to Jim Dwyer for the work. He did lots of editorial illustrations for Collier's through the 1950s, including the series of soft-focus authors at Dick Hueter's *Reveries* and John D. MacDonnell, assuming who work cover art in several issues.

Though Jim pitched at Schuff's regularly and occupied New York and his home neighborhood, he never left his roots. Besides visiting us at Chateaufort, he came back to town at least once to give a talk at Dr. Carter Dayton. Founded in 1944 to promote the interests and welfare of artists and improve the field of editorial and commercial illustration, Dr. Carter could boast of having famous artists. Asked whether Albert Bierst as an important supporter and guest speaker. It was already "plugged into" Cooper. Similarly visits of having two Democrats, Jay Dwyer and Cole Whitman, working there. Jim, who was introduced by Chuck Cooper, gave his talk and demonstration in

November 1952. The yellow, around article from the *Journal Medical* describing it is still legible. "Because one of the artists was aware that it is to be published. Great people for pure liberal stage directed," he said his audience. "It is to place where the atmosphere exists. The imagination. The (resting) painting will then be either emotional or it will be nothing." The article makes a brief mention of an illustration Jim did during the war. "I traveled a German submarine into Landing Off Task (LCT) carrying a German tank. This painting required the cooperation of the Army and Navy, in addition to a lot of research to reproduce the submarine."

As usual elsewhere in the trick, Jim joined the *Adweek* Club in 1951. In cold more desired from a west coast by Washington Irving, meeting a new set of old and many ingredients. The club was founded in 1948. At its boisterous size. "This seemed an appropriate name, since artists are a varied breed with diverse views and ideas." Over the years its members included William Merritt Chase; Louis Tiffeneau, Howard Pyle, N.C. Wyeth, and Dean Cornwell. Since he never talked about his career, nothing is known about who he met or knew at the Club, only that he had a showing of some of his illustrations set in the 1950s. I assume, however, that some of Jim's conversations were about his former artists John Singer Sargent, Jacques-Louis David, and Anders Zorn.

Jim's advertising art helped sell products for such

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"THE LAST DAY HARVEST" BY ARTHUR FRAZAR, 1911, OIL ON CANVAS



"THE LAST DAY HARVEST" BY ARTHUR FRAZAR, 1911, OIL ON CANVAS

companies as the Allgeheer Lathin Steel Corporation, Zippo Lighters, Gilbert Quality Papers, the Fairchild Engine and Airplane Company, Praxair, U.S. Royal Tires, and Union Carbide.

His illustrations appeared in such books as *The Mystery of the Blooded Infant* and *After: The Story of a Hero*. The Library of Congress selected him to do the artwork for the publication. When that armistice of his most by trading selections in 1961 the Hartford Fair Insurance Company hired him to create an original, licensed work for their 115th Anniversary wall calendar that was produced by Kenneth Paperine. Unfortunately, I was only able to find the promotional brochure for this calendar, which reads in part: "...featuring an original painting by the celebrated artist, Larry Fowler depicting the final day of the San Francisco quake, the great strange life and the heroism."

After Collier's went under, most of his editorial illustrations appeared in *Good House*, 1939 through 1942. Cooper had to be had also ceased to exist, a victim of advertiser's casual regard on magazines and, as Jim Burns notes in Shapiro's *Illustrating as a Job*, "It's X-Box." He believed that this caper-but-life allowed a good photographer to produce what an illustrator couldn't. "They would submit 24 photographs for one sketch. Photographers really understood color illustrations."

His sixty-first year died in 1946. He resided in New York for another year, then packed up his books and artwork

and moved to Dayton. Though his arthritis may not have been too bad, the joints of his hands had become arthritic enough so that he could no longer wield a brush properly. He even painted another stroke for the eye of his life. Perhaps that is one reason he never discussed his days as a top illustrator. My best friend told me the house. He was a good and kind and generous. The books he brought to me over years were replaced by huge volumes on Diego and Goya, 18th century Italian painting, and the western art of Rembrandt and Alfred Jacob Miller, plus books on U.S. naval history that I have used as source material for some of my own work.

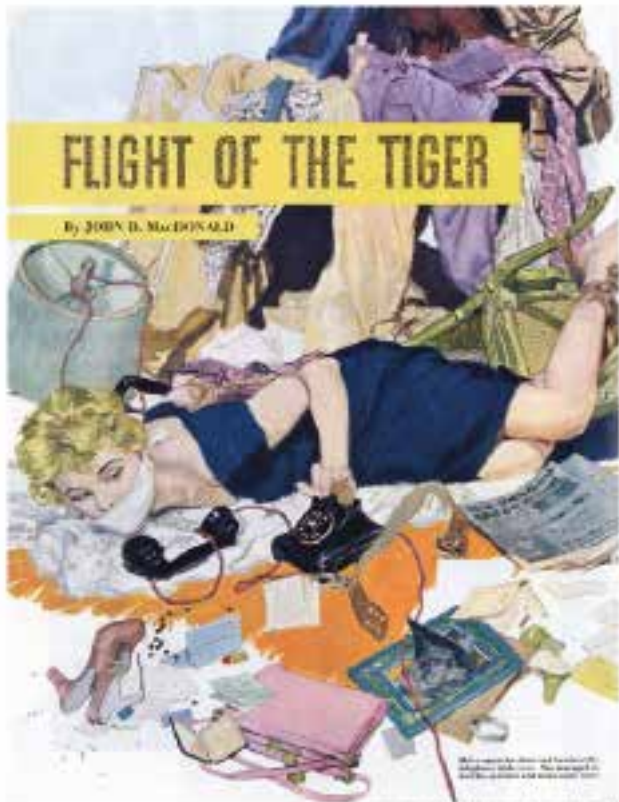
My father died in 1971, his being on the another year before passing at the age of 73, much loved and still fondly remembered. ♥

The author would like to express his gratitude to Ned Hagins for permission to use portions of *Illustrating as a Job*, his master's thesis on the Cooper Institute, Inc. *Illustrations: Five centuries of American Art*, Ned and Ann Marshall at Illustration House, and to Ned Stokrova for the most painting photos. And I would like to thank the Cooper Studio at New York State's Old West Library, Inc. for the loan of McGil and Jim Burns especially for sharing their memories of Uncle Sam.

©2013 E. Cooper is a professional military historian and author of four books and non-fiction, fiction and is trying to make his way to earn

FLIGHT OF THE TIGER

By JOHN D. MACDONALD



MacDonald's first novel, *Flight of the Tiger*, was published in 1954. The novel is a hard-boiled detective story set in a tropical island.

"Flight of the Tiger" by John D. MacDonald, *Cover*, *Illustration*, 1954.



Illustration, 2009, Final Fantasy XIII-2, © and published by Square

FRANK FRAZETTA: THE CREATIVE MOMENT

by Dr. David Wisniewicki

Creating is one of the great joys of the human condition. It is impossible to explain where great creative geniuses like Aristotle, Beethoven, or Michelangelo got their ideas. I do not want to make that mystery, I cannot. However, all creative efforts begin with an idea, an idea that ignores some type of form. I want to explain that area a little. Most visual artists begin with some form of rough or preliminary design before actually painting or drawing a finished piece for sale or publication. The history of art is filled with landscapes and caricatures—artists who are constantly worried about getting their models and paying for them. For hundreds of years, an oil painting resulted only after countless "studies" for a model or long outdoor "plein-air" viewings of a landscape. Every school of art has had a these concepts.

Take when photography came to replace artists and illustrators spent huge amounts of time photographing everything imaginable so when to have an instant reference file. Norman Rockwell was famous for the

available allows for much to get everything just right. The photographed friends, buildings, and props so he could integrate them into one of his magnificent oils. He would complete caricatures and photographs. It would not be uncommon to see Rockwell photos used as references



Frazetta using the camera from 1950s-1960s.

for a more finished oil, as well as countless caricatures. Clipped images of famous images from popular magazines became an artist's "style file" as they craved used to get ideas and solve artistic problems. Of course all these drawings and photographs were the only means of creating their creative ideas as well as being an idea and giving it life, a direct flow of real time used to hand and hand. In this area, the work of Frank Frazetta is very special—almost unparalleled.

Frazetta's approach to creating art, whether it is an ink or watercolor, is classical and traditional. There are no secret tricks, joints, or exotic materials responsible for Frazetta's output. For many years Frazetta would use the creative process by taking a hot cup of coffee, a pencil, and



Illustration: Marvel, 1998, 2 x 1' inches, oil on canvas on panel.



Illustration 1983, 21 x 21 inches. Pencil on sketchbook paper.

a sketchbook, and sit down on a flat table with just one to a small light. He uses a simple #2 pencil that has been sharpened with a knife. The crude sharpening prevents Frank with an abundance of angles on the pencil tip. Each new pencil provides Praxinos with a different visual effect.

He pretends to work late in the night with a little classical music providing a pleasant background. After a lot of thought and a few cups of coffee, a small pencil drawing is completed in the modern sketchbook. Praxinos has a powerful visual imagination. He is able to see his idea and transform it in his mind's eye until he sees the correct result. After mentally painting it and turning it and considering all the possible angles of action and impact, he then puts it down on paper. The idea is done quickly and decisively; the essence is all there. If appropriate, Praxinos adds a bit of structure to the sketch to give it full form and to observe the effects of light. Often, even the coloring process is unnecessary and Praxinos never decides to do so, relying on his intuitive sense of color accuracy. This is really the second moment of

expression and creation, the moment of creative intuition. Praxinos looks before him, in anatomy, the first fruit of creative intuition—a direct flow from the inner soul of a great artist.

In a recent conversation I asked Praxinos to comment on these studies or "studies" as he likes to call them, and explain why some of his masterpieces might be highly

praised, and why some are very poorly finished and seemingly incomplete. Frank replied, "That's a tough question to answer. Sometimes I would sit down and not draw for the rest of the day; I lost the pencil. It's rare to see and so makes an early start. Everything starts off as a pencil. If I like it, then I add a little color just to show where the basic lighting should be. Sometimes I get carried away and just have fun with the drawing. I try not to put everything into the rough. I want to have something for the actual painting. My original study for the first *Conan* did not have a very simple pencil forehead, no color at all. Once I have the idea, I try to draw at the next level and bring it to life. I lost



Frank Praxinos's moment of pleasure. January 1983. Pencil on sketchbook paper.



Una scena del film con Tarzan, Jane e i leoni in fuga.



Frank Stella, 4 (I) (I) (1965), oil on paper



Bruce Nauman, 2002 (4) (1988), oil on canvas and aluminum on paper

of guys like to use the camera and shoot infrared shots. It takes days to get a project going. That's not too much work. Why bother?

"My dad, Roy Kinnel, was amazed at my speed. Roy would spend days and days doing studies from every angle, trying to find the right concept. He studied everybody and he copied everybody. He was constantly sketching. He just didn't have enough confidence. He wasted all his energy on the studies and had nothing left for the paintings.

That's what he came to me to help him break these pieces. Getting back to your question again, the concepts were exact, but much to me, although there are several that I received. There are some concepts that are so good in the paintings. They will seem really great over the years. I didn't care I had this out. I was much more concerned with the final result. Once I got the rough in a very loose, dark, simple because I was out of time and a deadline was near. I didn't have any time to spend polishing the work. The job had to get done."

Frank stills the definition of what a creative artist should be. He simply studies, writes and magically transforms what he finds there into a work of art. Nothing more than in this process. He reads, he photos, and he scribbles. He just makes it all up. Transforms concepts. "People are

always asking me what my secret is. How would I know? There is no secret—I just do it. And I've been doing it since I was a small boy. Copying someone is not art. Copying a photograph is no accomplishment in my book. It's just what art is I don't think so. When I was very young, I would copy Gaudi and Picasso. I loved Gaudi. I said, 'No, Gaudí's things are incredible; they'll never be matched.' However, I went on to do my own thing to do it my way. It's a disaster and always has been. I just made it up."

There's good from contemplation to inspiration to execution in a single flow. This goes a long way to explaining the life and intense power that Frank's art has in his best work. His personal energy and visual reality brings the art to life; not the laboring of models or the phony help of studio photos and copied images. How many artists can claim that their best work are pure expressions of the imagination? Not many. And it all begins with that first moment of genius, that first holy rough.

Everything flows from the initial rough. The finished drawing or painting is simply the technical elaboration of that initial idea. Frank's great Catalonian brush drawing from the 1960s began as simple charcoal pencil studies—nothing more. His later portraits work for Carl of the Kings, John Elton, and others of the Age begin as simple pencil



Artista: J.M.W. Turner, Titolo: Rain, Steam, and Great Central Railway, Anno: 1844, Supporto: olio su carta.

studies and a few pen studies. His Doubleby dimensions from the early 1970s began in north thousand pen studies.

Frank's watercolor studies are ink, wash and variety of appreciation and contemplation. The rough for Doubleby is very delicately colored with rich tones absorbing. Notice that Frank has the caps and the clips and drawing in opposite directions. He was studying the dynamics of the scale. The final oil is a simplified; the caps is removed and the intense colors are removed. The final oil is almost monochromatic compared to the study. Frank was already having a lot of fun in this study. The study for the Art paper had *Two Goddesses* is a gem. Early bits of color delicately define an exotic landscape. The scene is open and airy, and every detail is perfectly arranged. The balance of the elements is vast positions. It is a work of subtle power and dramatic suggestions. Frank decided to change nothing. The final version is almost identical to the study, and not much larger.

The watercolor study for the final edition of *Jesus and the Sea* is a masterpiece because it is Frank's first published color study of Jesus. It was his first rough for the artist Donald Williams, who demanded to see studies before agreeing to the cover. Frank decided to put through a final study by removing the figure from one of the early Jesus studies. The study is colorful and vibrant and retains the appearance of bleed-through that became famous for those people prefer the energy and color of the study over the final work.

The watercolor study for *Reflections* is a masterpiece. It is a contemplative narrative version of the finished oil complex with fully realized forms and subtle relations throughout. All the compositional elements are there and the lighting is pure dramatic magic. The *Reflections* is a study created in the 1980s. It began as a pencil which Frank meticulously inked. I asked if he had a sketchbook and asked Frank if he would sell it to me. Frank agreed and said, "This would sell like a hot cake on 107" of canvas. I said "Yes" I then watched for about 40 minutes as Frank carefully wet the paper and applied thin layers of watercolor. He very gradually and carefully built up the tones. The result is a beautiful minimalist finished painting. By the way, the subject matter depicts the symbolic meeting of Jesus with Mary, girl and woman Jesus (the child, virginity and spouse). Maria placed his lips on the lips and neck. A special delivery from the mind of Jesus.

Another truly colored rough is the *Dark Study* study created in the 1960-1970s. Frank began his interest in the central area of the *Dark Study* being an incoming studies. The magic of its original is not only in the dynamic design of the combination but also in the background areas that create a mist of total bloodshot. The strong splash of red in the upper left creates the bloodletting that is occurring in the very of the witness with. The study shows various balancing place on the rim of a healing volume. This is an impressive use of color at



1960-1970s, 1980s, 1990s, 2000s, 2010s, 2020s, 2030s, 2040s, 2050s, 2060s, 2070s, 2080s, 2090s, 2100s, 2110s, 2120s, 2130s, 2140s, 2150s, 2160s, 2170s, 2180s, 2190s, 2200s, 2210s, 2220s, 2230s, 2240s, 2250s, 2260s, 2270s, 2280s, 2290s, 2300s, 2310s, 2320s, 2330s, 2340s, 2350s, 2360s, 2370s, 2380s, 2390s, 2400s, 2410s, 2420s, 2430s, 2440s, 2450s, 2460s, 2470s, 2480s, 2490s, 2500s, 2510s, 2520s, 2530s, 2540s, 2550s, 2560s, 2570s, 2580s, 2590s, 2600s, 2610s, 2620s, 2630s, 2640s, 2650s, 2660s, 2670s, 2680s, 2690s, 2700s, 2710s, 2720s, 2730s, 2740s, 2750s, 2760s, 2770s, 2780s, 2790s, 2800s, 2810s, 2820s, 2830s, 2840s, 2850s, 2860s, 2870s, 2880s, 2890s, 2900s, 2910s, 2920s, 2930s, 2940s, 2950s, 2960s, 2970s, 2980s, 2990s, 3000s, 3010s, 3020s, 3030s, 3040s, 3050s, 3060s, 3070s, 3080s, 3090s, 3100s, 3110s, 3120s, 3130s, 3140s, 3150s, 3160s, 3170s, 3180s, 3190s, 3200s, 3210s, 3220s, 3230s, 3240s, 3250s, 3260s, 3270s, 3280s, 3290s, 3300s, 3310s, 3320s, 3330s, 3340s, 3350s, 3360s, 3370s, 3380s, 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The rough for the volume *Jesus and the Sea* was created in the early 1980s. Frank decided to appear in color. The rough of the *Jesus and the Sea* was one of his old pen studies. The rough of the *Jesus and the Sea* was a masterpiece, but Frank thought he could do better. He decided to do a new study. This study contains all the major elements of the original oil except that the body of the woman is more angled and prominent. Even in this roughness, the study one can see the quality energy that has been and will be. The *Jesus and the Sea* study proudly is the noble crown of nature. This is a study of human nobility by Frank and he succeeds in capturing that divine quality. This is an example of an idea that Frank had 40 years ago, yet he continued to play with it and he is right.

Another example of this is the concept for the *Capitol*, which originally was published as a *Warren magazine cover*. All the elements are there in the final study—a large study with an expressive body and a wide posture, reaching out covering the background, and a bold, single setting relationship with mood and mystery and light evocative suggestion. The huge twisting limbs draw the eye into the



120 1987, 1987, 200 inches, Bathers on a beach

compensation and the jungle except for a glimpse of a central structure. At this point, the model begins to play with all the suggestive elements in the composition. Flaming forms and expressive color are in perfect balance and proportion.

Of course, this little work was to become one of Picasso's most famous and revered efforts in oil. Through the years, Frank went back over the scene in detail and then made the usual changes. He changed the hair color of the figure and added a few brushstrokes in many places. The final version is one that is richly painted in very expressive colors. However, everything fused together that is usually a final moment of creative expression.

Frank is the definition of the creative artist. His imagination is his mind and in his hand. I think that Picasso's work is a masterpiece of wild and unbridled imagination. They will always be an ongoing delight to the creative consciousness with a special appreciation of the magic of the creative process. ■

Edited and photographed © 2002 by Dr. Gene Robinson
 August 2002, City Park, Florida



Dr. Gene Robinson, August 2002, City Park, Florida. Robinson is in the center, with a young woman on the left and a young man on the right. Robinson is in the center, with a young woman on the left and a young man on the right.

*For the purpose of this book, the author has used the name of the artist.

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The Art of Albert Staehle

by Dr. Donald Stoltz

1899 was a wonderful time in Lebach, Bavaria. The city was a playground for the rich and famous, a mecca for art, science, music and literature. The wealthy came to be enlightened and entertained and students came to study and toil in all walks of science and education. It was here that Albert Franklin Staehle, a young artist from Philadelphia,

Pennsylvania came in Germany in late 1900 and while studying art and fell in love with Anna Maria York, the daughter of a court painter in the king of Bavaria.

Albert Franklin, who was already exhibiting drawings was working for the Philadelphia Express. A friend and associate of the noted artist Winslow Homer, he was also painting for Cassini and Ives, then a short partnership, the couple married on August 19, 1909 (their first child was born—a son named Albert, followed by three daughters).

Surrounded by art and artists and blessed with talented labor, young Albert began to draw as soon as he could hold a pencil and his father's advice was that several times per day that resulted in the Staehle home.

Childhood in Bavaria was a happy one for Albert, and his artistic ability blossomed along with his worldliness. His father was painting backdrops for operas and had several other commissions, but Albert found a better had a dream

of returning to America. In 1914, after much discussion and planning, he applied for and got a job as a newspaper illustrator and his family set sail across the water. The trip was an exciting adventure for 14-year-old Albert because during the journey the steamship was closely followed by a German U-boat. Unbeknownst to the Staehle family, only

also aboard Arch Duke Francis Ferdinand, destined to be the king of Austria and Hungary, was assassinated and World War I had begun.

After a safe arrival in the United States, the family settled in New York City where Albert was enrolled in school in the first grade. He was impressed with the American Central and was considered a native born American. Shortly thereafter, he entered The Art Students League, a prestigious art school in New York City. His teacher was the famed group of artists who was responsible for guiding the career of many renowned artists includ-

ing Norman Rockwell. He also studied under Hans Hoffman in New York and at the Wicker School of Art in Boston. By age sixteen he was already working as a commercial artist, but his childhood love for animals always seemed to be the guide for his artistic career. He always carried dog leashes and bones in his pocket under in the event he happened to meet a pup in the streets.



Albert Staehle with his father, mother and family, c. 1910.
(Photo by Betty Staehle Baker)



SMOKEY SAYS—

**Care will prevent
9 out of 10 forest fires!**

The Smokey Bear character is © 1954 by the U.S. Forest Service.



Illustration by Albert Tucker for the Swans advertisement, 1936.

In 1932, at the height of the Depression he met Albert Tucker, a famed American illustrator who later founded the Famous Artists' School of Westport, Connecticut, and moved with him to create one of the most successful art studios in New York City. They called it East Studios, which suggested to some what the two partners were out walking and saw a sign near the East Garage around the corner.

In 1937 the Borden Milk Company sponsored a contest to be judged by the public, aimed to increase their recognition and sales. Artists from across the nation sent their paintings, drawings and sketches for the General Catalog Advertising Poster Competition. Borden's packaging artist Francisco A. Gilmanette had created *Elmer the Cow*, but it was Albert's entries that came closest to their mark. The picture of a cow looking for a full

cup of milk was the caption "nothing's too good for me milk", simple but imaginative for the American public, and Albert's lines and curves began to grow. "The Borden Company bought Tucker's painting to avoid any conflict with their sporting campaigns, and Borden's has since made Elmer and her family a household name. And the name of Albert Tucker, as an artist that is, has begun to be more recognized. More and more commissions were obtained and the quality of his work improved. There was a time to win the coveted National Public Award for "The Movement of Art in Outdoor Advertising" (his advertisements for oil, hot, soap, food and

trunk goods) the bell-bottom of America's highway from coast to coast, and when Tucker accompanied a family dog, cat, frog, hen, prairie, rooster, even, dog or any other animal on their trunk, it became part of Albert Tucker.

In 1944 at the age of forty, a youthful and energetic Albert met an older doctor by the name of Tina Tyler and married her. The marriage was short and never lived and toward the end Albert fell wildly in love with a young and beautiful doctor, girl named Lillian. But before he could get a divorce from Tina, Carol commercial laboratories and Clark Unkapp and finally to later met Lillian Morrison, an ex-girlfriend of his, and she became what he considered his third wife. But unfortunately that marriage also was unsuccessful and finally ended in divorce.



Albert Tucker with his drawing partner, 1936. (Drawing: Albert Tucker's studio).

In 1945 the United States entered World War II and like most other artists of the time much of his work was directed toward the war effort. Tucker followed and magazine ads were used to promote patriotism, and war bonds and help America win the war. In 1942 just north of Santa Barbara, California the Golden Gate Field was dedicated by a Japanese submarine in one of the few and brief known acts of World War II involving civilians. This was followed by a series of events that began over a month along the coastline. California coastlines. Large quantities of heavy machinery such as bulldozers and the biggest equipment were being shipped to the war zone and were not available for front line fighting.



This unusual genre concerns a young family without. The government's response was immediate and effective was strong. The National Association of State Foresters and the United States Forest Service set plans in motion to prevent additional or across the line encroaching boundaries and possibly igniting our Pacific coast forests. They went to the public with a panache by using posters, radio, publicity and newspaper ads contributed by the Advertising Council to send a message.

Artists and design creatives from across the nation, drawing pictures and writing text came up with promotional ads such as "Crested Merganser Call the Man" or "Our Ambassadors in Their Secret Suits". The project was so big that Walt Disney offered himself as a mascot for the campaign since his name from the Disney movie drawing the famous duck flying a plane fits with Keith and Thayer, the only 20th century inland flier, seemed a natural to impress the public as to the danger and destruction of woodland life.

But to many of us, Harris seemed too tame and Thayer too small, so other animals were considered.

Forest rangers suggested a woodchuck or a muskrat, but it was felt that a woodchuck was defensive and a muskrat looked too much like a log. In the time Albert Einstein, the animal illustration was considered and four paintings were submitted of a family in one boat, filled with a range of cut, big game and a basket of items to denote the corruption or careless cigarettes.

There came the next question: What do we call this impressive but double-billed who was destined to be the promoter of our forest?

After many suggestions the decision was made to name him after a lip-smacking New York City fire chief "Smokey Joe Harris" who had become well known in the minds of the nation's fire service as a situation and skilled fire fighter. And so "Smokey the Bear" was born and became a national treasure. He appeared on posters, billboards, magazine ads, comic books, calendars, stamps and on radio and TV ads (before he actually spoke). Shortly after a Nation Forest Ranger Program was formed to help Smokey protect the forest and four million boys and girls adopted. They all got





Illustration by Charles F. Johnson, Jr. © 1914, The National Brewing Company, Chicago, Ill.

Winter..Ba-a-ah!..Spring's Here!



**GIVE YOUR CAR
A FRESH START**






Advertisement for Mobiloil, 1914, April 11, 1914.



Illustration by the artist and dog-lover Albert Staible: "The Dog in the Box" was his initials and a little "dog in a box" pun.

hedge, membership card, footstool, a basket, a rug and a letter from brother. The arrangement was a direct line to the rest of the world and Albert received only expenses for his work.

Early in 1940 the prestigious *Saturday Evening Post* was looking for new and refreshing subjects for the covers of this famous weekly magazine. The name homophonous and meaning art of Norman Rockwell, L.C. Lewistucker, Eugene Bode, J.H. Nathan, Francis Tinian Hunter and many others were still selling four million magazines a week, but since usage was being expanded and the editors thought that a cute dog on the cover might help.

Albert Staible was contacted and although his idea didn't really excite him, a cover on the famous magazine did, and he was on the lookout for the perfect subject. He chose a water spaniel.

On February 18, 1940 the first painting of a cocker appeared on the cover of the *Saturday Evening Post*. It showed the handsome pup snuggling a book filled with war relief maps. Shortly after the picture was published it received a boost or stamp from the returning board as he wouldn't be too hard on the little dog. The picture was an instant success and readers from all over the country began sending

in pictures to the five of their dog-related articles similar to the new canine column.

The original cocker puppy used on those first five covers was owned by a wife, and the success of the image prompted him to think about procuring his own permanent model. One day a direct line line, while walking through Greenwich Village in New York he spotted a six-week-old black and white cocker pup in a pet store window and wanted in to inquire about him. Inside the shop the puppe leaped across arms, licked his face and a friendship was born that was to become legendary.

The dog was called "Furch" because at the time Furch was a popular name for active, mischievous boys and Albert felt that the name suited appropriate. Over the next five years Furch's appearance brought five covers for *The Post* and Furch covers became number one in newspaper sales.

Because the *Saturday Evening Post* was a showpiece for artists, writers and big dogs, the world's largest calendar company soon requested a Furch drawing for a calendar. They offered five thousand dollars per painting or monthly calendar sales. Mr. Staible chose the calendar approach in order to realize how Furch was appreciated by the public.



The American Weekly, August 25, 1911.

The magazine averaged twelve thousand dollars during the first year and the second an unknown sum that year, more than the money *Al* could have earned like a child and the attention his celebrity and reached the homes of several dogs everywhere.

Beck appeared in coloring books, on page puzzles and playing cards, and modeled animal toys and Hagen-Bender figurines. In the late 1890s Albert flew to Germany to work with a sculptor at the Gobel factory makers of the famous Harnisch porcelain figurines. 25 figurines were turned based on *Al's* design, and they are now valuable collector items.

Beck and *Al* even refused a request to help raise funds for charity fairs of their own: The Cancer Society, Crippled Children's Society, Boys Club, Light House for the Blind, Tuberculosis Drive, and many other charitable organizations, as a result of their many public appearances. *Al* was convinced that *Beck* had a sense of business importance.

Al was first directed simply asked for a dog and led the lead to it, he immediately motivated a color spaniel illustration. Whether *Beck* had a very accurate conversation with a black and white colorist. The *American* Capone magazine ran two *Beck* covers during numerous colored covers and numerous magazine advertisements located for *Beck* illustrations, including a black and white dog on a Western Electric Telephone Company ad. *Al* himself had sponsored a *Beck* item with a cartoonist and the Kansas dog lead company. This was really *Beck* animal was and *Al* learned every child to own one like they owned and loved their *Beck* bear.



The American paper magazine, August, 1911.

In addition to the *Beck* dog, *Al* also appeared on the cover of *American* weekly magazine (the magazine was the family newspaper in the 1950s) some of the illustrations that appeared on *American* weekly cover were sold for a one-time fee to *Beck* to the Canadian Star Weekly magazine and *Beck* magazine (the magazine). *Al* America laughed at his antics, the racing around the house trailing a cat, sticking from his mouth, or getting caught in a mouse trap or meeting up the *Beck* paper or getting wet paint on his face, the *Beck* and *Al* had several hundreds of letters from children in praising the artist or book words here asking for forgiveness for the misadventure of the artist's work.

In June of 1916, *Beck* was chosen as the mascot for United States Navy and appeared on a Navy recruitment poster with a white sailor hat and a duty bag.

As *Beck* aged, he inherited a medical problem which appeared to be common among his line of *Beck* breeds and at the age of twelve he began to lose his vision. As his sight decreased his personal appearances and modeling sessions over by his son *Beck* family. The younger *Beck* also acted as his father's seeing eye dog and when *Al* walked the two dogs in the park, he could follow the leader and *Beck* junior would lead his father carefully along the paths and over the lakes. This story was used by an advertising agency for a TV program which raised thousands of dollars for blind children.

In 1947 at the height of *Beck*'s popularity as the

many other artists and illustrators began using photography to take pictures of his models which made it easier than painting from his models. A friend recommended a young woman, Marjorie Houston, as an excellent photograph artist who had a studio in New York City and was among the first to use overhead lights. This light was much easier and brighter than conventional flash bulbs and much less apt to give the model a headache.

Marjorie had been married twice before and had two children, a son and a daughter. Her first marriage was cancelled and the second ended in divorce. Shortly after the first wedding with Albert she moved to Miami, Florida, where she had a photographic connection in the new and very fashionable Peninsula Hotel. Her ties to Florida didn't compare with New York City and she returned after a year and a half. Shortly thereafter Albert and Marjorie decided to marry again and this time their love endured. It was about 1915-16, the wedding day.

Within a year Albert in the age of 40-45 and in his fourth marriage became a father for the first time. Anna Maria was followed in the next nine years by Linda, Marjorie and Selma. During this period he began to suffer from severe asthma conditions that appeared to begin during his trip to Guedel house in Germany during a particularly harsh winter. The pain was extremely intense and began to affect his both and his work. A doctor's suggestion he decided to spend one winter in Florida and within a few weeks, the hot sun and warm humid weather seemed to reduce his pain

and increase his mobility. Shortly after Anna Maria, both the Steubler purchased a home in North Miami, Florida, but he was able to stay in his wife's apartment in New York City who he had to fly north for an important illustration commission.

The Steubler family was a happy one in Florida. The girls were growing and proud of their famous father and he was proud of the fact that he possessed four beautiful daughters as late in his life. They were socially accepted, artistically advanced, and financially stable. But, the art world was changing and the Steubler family was unaware of the events ahead that were brewing. Illustration was being replaced by photography and even the famous Irving Brubaker using photography as their career.

In addition, the magazine industry was being challenged by television and sales began to drop. The industry offering for cartoons began to problems in the late 1960's and moved out of the comic book industry across from independent F&L in Philadelphia to begin again and monthly magazine published in Indianapolis, Indiana. The two new bi-weekly magazines collapsed and placed still from New York City for illustration slowly ceased to exist. The final blow came when Chuck Ward, the president of Fawcett and Golden Book and A's contract was terminated after twenty years.

"The Golden Age of Illustration" was over and the economic value of Albert Steubler was no longer needed. Rich and poor and nobody took their place in history although Steubler continues to protect our words and dreams. *Al did*



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Illustrator

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Book Reviews



The Art and Politics of Arthur Szyk

By Steven Lehrer
Grand Central, Hales-on-Mainwood Museum,
\$11.00

It has often been said that the illustration of this world was first published as it was. But for Arthur Szyk, a Jewish artist living through the dark specter of World War II, his art—in the ironic form of cartoons—incarnated the evil of Nazi strategy and ideology in graphic form. Appearing in wide circulation through such mainstream publications as *Esquire*, *Collier's*, and *Time*, the satirical wit and analytical sharpness of Szyk's illustrations became inextricably linked with the American psyche in the absence of direct

contemporary criticism of his work. Thomas Mann, present here as follows: "A patriot and a man of intense conviction, Arthur Szyk has used his artistry on behalf of human and in the interest of the great war effort. For several years, as far as the beginning of Hitler's death march through the smaller nations, he has effectively depicted as he and raised the veil and horror of Fascism and Nazism, and the sinister operations of both here and abroad everywhere... I know

of no other resource in which the descriptive apparatus of artistry are joining has been combined with the insight of direct cartooning to produce an instrument of such deadly effectiveness."

But until recently, Szyk's broader artistic legacy had gone largely unrecognized and unappreciated. This was a real-life pariah when the United States Holocaust Memorial Museum in Washington, D.C. showcased an exhibit approximately entitled, "The Art of Politics of Arthur Szyk," which ran from April 13 to October 14, 2002. The exhibit was

made possible by the generous donation on the part of Szyk's daughter, Alexandra Blatnick, of 79 original drawings. At long last, the assembled works of one of the most influential political cartoonists of the 20th Century were available for public view.

The complete printed volume of the exhibit—the *Art of Politics of Arthur Szyk*—by author Steven Lehrer stands alone as a singular work of historical scholarship. In the book, we learn about the life, career, and contributions of a man who bravely asserted the dignity of the Jewish people, yet in doing was contacted with all people through the power and pungency of his illustrations. Lehrer writes, "In all his work, Szyk affirmed the universal cause of democracy even as he upheld—often without proclamation—a distinctly Jewish history, culture, and identity."

Based on the original work of renowned manuscript illumination and British military painter, Szyk's lessons in cartoon illustration was equated by a crowd to speak out against the fascist atrocities being committed all across Europe. In 1935, when Szyk was living in England, the Nazis invaded Poland. Szyk at that point abandoned his other projects and became a propagandist for the Allies.

The book is intelligently divided into three different sections, each reflecting a key component of Szyk's artistic and political life. The first chapter, "Jewish Art," explores his early influences and a desire to honor his heritage through manuscript illumination. Continued therein are capsule reproductions of Szyk's work as a chronicler of Jewish history. Among Szyk's most notable contributions in this area were his illustrations for the *Book of Esther* (Book of Esther), the novel *The Last Days of Solyok*, by the Russian-born American Zionist writer Ludwig Lewisohn; the *Journal of Adik*, which glorified scenes of Jewish heroism from Polish history; and his illustrated version of the *Kaddish*, the passionate Jewish text which at one point was the most expensed book in print.

Szyk wrote: "The Jewish artist belongs to the Jewish people and it is his mission to enhance the prestige of the Jew in the world. He is the international ambassador of the Jewish people, sustained above the globe. The artist is loyal to the world and great nations or nations or only one glorious past as well as with our tragic present." The text also details Szyk's tumultuous political affiliation with Vladimir Jabotinsky, the charismatic and controversial leader of Revisionist Zionism.

But it was Szyk's work as a cartoonist that captured his place in the history of modern illustration. From as early as his proposed a deep interior in cartoon events that permeating them in his art. In the press piece in *World War I*, Szyk created illustrations for the Polish Jewish journal *Isroch*, in which he satirized local political leaders. As a harbinger for his large broad portrayal of the Holocaust, Szyk teamed with the British Jewish poet Julian Tuwim to create *Polishmen in Germany*, a work that lampooned the country's malignant philosophy and intellectual movements.

For all of his justifications, however, Sorik's abiding political convictions sparked controversy within the circles he moved in, so only noted by incident in the book. Sorik was not only an early supporter of the creation of a Jewish homeland in Palestine, but he also advocated the raising of a standing Jewish army drawn from the local population. This is the context of Sorik's current work: Given the volatility of Sorik's philosophy, one can't judge it more than one.

As a propagandist, albeit for the Allied cause, Sorik still managed to draw criticism from the broader art community. By the time of his death in 1951 at the relatively young age of 37, Sorik's illustration was not held in the same esteem as it had during the war. In the years following his passing, Sorik became a marginal and figure cartoonist and comics were considered, by all accounts, as nothing more than "low art." Thanks to a change in perception, however, appreciation for Sorik has grown exponentially. In the year 2000 alone, five galleries in the U.S. had devoted shows to his work.

The 126-page volume also contains an extensive section of sketches and a glossary, and a foreword written by Noah Irving Greenberg, chairman of the United States Holocaust Memorial Museum. ■

—Alex Zuckerman



SEE PAGE 114. ILLUSTRATION: 2006. SEE GLOSSARY PAGE 116.

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Hal Foster, Prince of Illustrators—Father of the American Strip

by Brian M. Kane
Wangsdan Productions, \$18.95

In the first complete biography of the legendary career of Hal Foster, Brian M. Kane successfully demonstrates his author's notable influence over many of the greatest practitioners of the field—namely Walt Wood, Lee Fitz, Al Williamson, John Buscema, Stan Kaye, and Frank Frazetta, and many, many others. One of Foster's biggest fans, famed illustrator James Barrie, writes in the introduction to *Hal Foster, Prince of Illustrators—Father of the American Strip*: "Hal Foster was not just a cartoonist. He was a great journalist and illustrator... I've been a professional artist for 40 years, 23 of them as an illustrator in New York. I had all sorts of research and contacts and props available and yet couldn't begin to do what Hal Foster did."

It is against this backdrop that Kane takes us through all the stages of Foster's illustrious and illustrious career: from his early interests as an adventure-seeking child in Illinois, New York to his eventual employment by William Randolph Hearst's King Features Syndicate, where he would eventually work on his most famed comic series, *Punch* (later), *Thruway* (later), *Flash* (later), *Blondie* (later), *Lois Lane* (later), and *Superman* (later). Kane skillfully blends factual and anecdotal information to tell a wonderfully rich and sometimes funny story about the man who gave form to some of the century's most beloved characters.

"To learn anything," Kane writes, "Hal would go to the store and sketch himself inside or next to an old standard comic." Thanks to his practice—not to mention the laid classes of *Meta Comics*—Foster became quite skilled in his renderings. "His love to be a quick sketch," Foster is quoted as saying in the book, "became 23.25 to 38 degrees below zero."

Foster's father died when he was only four years old, and his mother remarried eight years later. When he was 15, Foster's stepfather—due to the failing family business—was forced to relocate them from their home in New Haven to Winthrop, Minnesota. As it turned out, Kane writes, the move was an act of divine providence. In 1917 the *Minneapolis Tribune* at 100 West Main—later renamed over 200 copies in 1973—caught fire and converted into a pair of *Blondes*.

The resulting explosion, known as the "Hollidays Explosion," killed over 2000 people and left 6,000 others homeless. It was the kind of luck that would later follow throughout his career. Kane writes:

Foster found among his artistic influences the likes of Edson Agency, Abbey, Howard Pyle, Arthur Hadham, Maxfield Parrish, H.C. Leyendecker, James Montgomery Flagg, and N.C. Wyeth. Like many budding illustrators at the time, Foster became a staff artist with the *Minneapolis Tribune* Company where he illustrated their real estate advertisements specifically for the section the women's advertiser. It was not until the age of 28, however, after he had a wife and two young children to support, that Foster decided to seriously leave his skills as an artist. The act of getting from Winthrop to Chicago was truly an adventure taking one of Foster's last illustrated strips.

"Hal called a friend who brought him on a 1,000-mile bicycle trip from Winthrop to Chicago," Kane writes, "to look the two men 14 days across dirt and gravel roads, but on August 26, 1918, they reached Chicago."

This began, as stated, one of the greatest illustration careers in the 20th century. Foster immediately took a position with the John G. Miller Engineering Company while enrolled in evening classes at the Chicago Art Institute. He made his way into a neighborhood to eventually land several assignments for the prominent *National Young People* doing ads and magazine covers. This body of work also included pieces for *Northwestern Paper*, *Popular Mechanics*, *India Magazine*, *Southern Pacific Railroad*, and *Illinois Pacific Railroad*.

At the age of 36, Foster was finally offered the unique opportunity to illustrate a comic strip adapted from one of Edgar Rice Burroughs' novels. *Seven of the Nine*—though originally published in 1912—appeared in its new form on January 7, 1920. Though the job was originally offered to *Texas* cartoonist J. Allen H. Johnson, it was Foster's "sense of realism, composition, dynamism, and his fluid manner that would cause him to win." The *Factor of the Atomic Bomb*, the book's words. A prominent feature of the *Texas* strips, its contrast to other comics of the time, was the use of captions instead of word balloons. This allowed Foster more room within the panel to illustrate wonderfully detailed, unembellished backgrounds. After a show break in which he returned to doing advertising work, Foster was asked by Burroughs to take the pen over again for *Texas*.

In 1917, however, after Foster was hired by Hearst's King Features Syndicate, he began working on the strip that would end up bringing him the most fame—*Punch*'s *Blondie*. Now 44, Foster would spend 30 to 40 hours per week producing the comic's Sunday strip. Working meticulously amidst the deadlines of his career, Foster would eventually win a permanent replacement as the illustrator of *Punch*, *Blondie* in 1921. By the time he died in 1982 just three weeks before his 90th birthday, Foster had produced 1,500 pages for the strip.

Hal Foster, Prince of Illustrators includes a special section

at the end of the book, containing annotated references from various libraries recovering the way they were influenced by Foster's work. A review of the text that should interest Philip Fisher has an bibliography of the writer at the end that included Foster over the years, including Arthur Hays Sulzberg, Philip "Ira" Rosenthal, Fanny Wood, and Gray Moore. It is not clear they make the case for their Foster being the father of the suburban strip. ■

— Wade Dowse



Suburban America 1944-1970: Drawings of Buildings and Automobiles Which Changed the Appearance of American Suburbs

by Frederick A. Sharf
 Available for \$15.00 (exclusive post) from
 Scribner and Wadsworth's Wagner 7th Map,
 75 Franklin Street
 Garden, Massachusetts 02115
 617-733-7445

When you and I first met, I was in 1960 in a field from philanthropy, support toward students of the attending center at Brigham and Women's Hospital in Boston, MA. It was with the express idea that a visiting schedule of art exhibits would be as familiar to the patients, their families, and staff there. As devoted collectors of art themselves, the new Staff Advertising Center would contain their passion for classic illustration art with their desire to match their surrounding community. The inaugural exhibit would feature a collection of the Sharf's assembled drawings of buildings and automobiles that helped shape the look of post-war America.



1952 Gordon Guerry' by Charles L. Lippitt, 1954, Courtesy

Suburban America 1944-1970: Drawings of Buildings and Automobiles Which Changed the Appearance of American Suburbs by Frederick A. Sharf is a two-volume work on the topic exhibit. The softcover two-page book spotlights two celebrated architects as the creators of many of the looks that became standard in mid-20th Century American society. Following the descriptions of the architect themselves is a modern collection of reproduced drawings showcasing everything from modern church designs to a concept sketch by the Ford Mustang 500.

Vincent G. Kelley, one of the architects mentioned in the book, made a name for himself in California as the designer of the now gas stations for the Associated Oil Company in San Francisco. Thanks to his strong cultural influence of the automobile in the 1930's, Associated Oil defined their marketing with the slogan "Bring K. Toys and by building centers that were easily visible at night. To that end, Kelley employed a heavy use of concrete tile – reflective of nighttime lighting – and thought in terms of what was attractive and new for customers. Among Kelley's other accomplishments were his contributions to the development and design of the "tract house" – affordable mass produced housing that became essential for restoring G.I.'s following the war.

A Russel Horn architect, Steve V. Lippitt, born within two years of Kelley, was proud of his passion for mid-century modern design that would later define the looks of Lincoln V12 fighter and a variation of the night's fastest automobile. It was after the age of 40 that Lippitt would become heavily involved in the design of work and recreation spaces. For 20 years, Lippitt worked for the Chas. E. Kraybill Company where he designed entrances and porches that were used in projects to the apartment. What remains in the text that Lippitt, despite his influence, was not nearly as successful as Kelley was in the business world.

The series of drawings which dominate the book, however, provides an interesting glimpse into the early design ideas that were developed into private, multi-use defined plans. Not often seen by the general public, the architectural design side of illustration is finally given its due in the book. While not a complete treatment of the topic, *Suburban America* serves as an appropriate starting point for further research in the area. ■

— Matt Steiner



1956 Spencer/De la Motte/Smith' by Vincent Kelley, 1954, Courtesy



The Art of Noir: The Posters and Graphics from the Classic Era of Film Noir

By Eddie Muller
Overlook Press, \$30.00

Just in case artist and designer Eddie Muller has assembled an essential collection of film noir-related graphics, posters, art of sets, window and lobby cards in the most efficient Art of Noir. This treasure of the title book is available in the quality and size of its presentation, the variety of films included, the sparkling coverage of all things noir, all bound together with a very interesting and informative text that is essential for the type of book as the images are stunning.

There had been some before and with so far as the posters go. Only a few years ago Laurence Belfrage published his large, sliding cover *Classic Movie Shows Posters of the Film Noir* and concentrated on 50 years of the genre and 100 titles. Every reproduction was photographed in both color and in black and white, on good paper a dedicated collector like Muller's scheme and he is, with titles, stamps, marks, lines, layouts reproduced. The book contains items that are not so rare as the poster and just as available in the current collector's market, to be affordable—posters of pages and lobby card sets for *Laura*, *The Glass Key*, *The Way to Dharma*, *Love Is the Devil* and *Double Indemnity*.

But Muller has a different plan and it's a good one, crafting book looks to complete each other. Taking the Art of Noir from the classic series immediately shows you why. Here it is all at once it would fit most for rental format to show. It has over 100 posters, with over 75 full-page reproductions as they are close you can see them and the lithograph company's notes. The roll call of names would be further to any knowledgeable fan of these graphics and are by filling the page with abstract and dense and readability coded,

border the eyes find alone. The series with *No. Nine*, *The Killing*, *Go to Sleep*, *I Love Trouble*, *The Postman Always Rings Twice*, *Miami*, *Night*, and *They Were Strangers*.

But that isn't all. Muller didn't choose what posters would be the cut based on value to the well-looked collector, but instead "taken together, [the chosen posters] capture the spirit of noir, color and texture of its development, and emphasize why the lithography is emblematic in culture worldwide." In that end, the Art of Noir offers posters from the major American studios all the way down to the end of Poverty Row and jumps across to England, France, Spain, Italy, Germany, Japan, Russia, and Australia, with many examples from Belgium, terrific small movie lot items that when done get there also because of their low cost and ready availability. There are no less than four versions from different countries of *Angel Face* and *Gun for The Big Heat* and *Dark of the Moon*.

So Muller includes just about every notable film in the genre and there were no additional chapters covering "Thematic and Iconographic Elements." Here's what Muller has: "Writers, and 'Miss Archimedes' and 'I and Some Regarded' Director." He traces all the films Muller mentioned in, yet depicts less than twenty posters. The only drawback may be the double-page spread layout for window and lobby cards, as you can't see so much of where the binding does the work in two—*Body Heat* is in the center is dropped across the left side but *Double Indemnity* slip between the pages across the page—of though the image can be amazing and many times larger than the original page. And the layout is so well done, you lament when a particular favorite isn't here so it can get the first choice treatment the book bestows.

He also knows these man-of-arms. The graphics are of course what this book is about, but the text is a crisp, readable look at the genre without padding, or circles of dry analysis. Muller adds another of two well-regarded reviews within the past few years, *Lost City: The Dark World of Film Noir* and *Lost City: A Guide to a World of Movies*, and programs a popular *Noir* film festival in Los Angeles. A writer, editor and designer himself who understands what fan these films were when he was a kid, he is able to convey that, every look, a troubled place, a symbol of hope, the emphasis and conventions of the graphics the pace of critical scenes, and the hard, clean prose of the reader. He tells you what was happening outside Hollywood when a film was hampered out, which actor got stuck across the face by film as hard as any day on screen, what piece of dialogue was most telling and why a particular movie, book or poster stands. That's noir.

The book's web site is one of numerous. Despite the subtle copy that promises "no biographical detail," the book doesn't really



add much to what kids we know already from Stephen Rebello and Richard A. Lupia's *Kid Legends* about the illustrators who made them possible and on another chance to look to give them their due. The only American poet ever posthumously named a BCB (but, kidding, William S. Burroughs) is the 19th-century responsible for *Green Eggs*. One of the best, here is still. *Illustrations* and many others outside the genre like *Go People* and *Arms and the Man*. And his name appears only four times in New York in the BCB house style section and on three pages. Rebello and Lupia did "stories" of BCB titles. You had *Jew* (oops, didn't list more so that could be one in the important image section to see, how he went, still has just today if only we knew the whole story. Perhaps it is too late for us now, better included to bring that back.

Buy the book, and you'll spend the least time doing anything for the Net and load them for DVDs and videos for thick and white means you're half remember. You'll save time, deal cable purchases who program online appear to dook from the Web and use convenient sharing again in your lifetime of the Web's best.

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—A. E. Myrtle

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EXHIBITIONS & EVENTS

Anne Dybelle Todd Dowling

A Blossom on the Beach

September 23 - February 28, 2002

Open: November 28, 29, December 21 - January 1 and 10.
New Britain Heritage Museum Library

The exhibition celebrating the artist's 100th birthday, presents an overview of Mrs. Dowling's career as a portrait painter, an artist in costume, a social diarist, and a collector. Included are finished watercolor portraits, and mounted paintings, along with books and magazines in which her paintings have been reproduced. Please join us for a special luncheon on the artist, and a tour of her books and other collections. Join us at a Dinner (1992), The House of the Doctor (1994), Flare Flare or Flare (1994) and The Circus and the Sea (1995). Other themes in her books, published between the early 1990s and 1995, include music, city events, state fairs, Shakespeare's dramatic plots of the Bible and of Christmas and progressive photos.

A full color illustrated catalogue with photographs by the artist, high quality CD's and postcards of the artist is on sale at the exhibition. The catalogue is on display at the Bill Board of the Fine Arts Building at Conn College. The exhibition is open to the public for a charge.

For further information, call 1-401-268-2434.

The Spanglers

December 21 - January 4, 2002

Open to Public: December 27, 28, 29, 31, 12

By Order of NH20000 (2000) 2

A collection of comic book covers, original artwork, comic books, and newspaper clippings, including drawings from international artists like Frank Miller's *THUNDERBOLT*, as well as his first solo work *THE DARK KNIGHT*. The first edition comic book club, *Jack Korman* in *My Nation*, and his magazine art includes work from *Ironhorse*, *Figure* in *Harley Quinn*, *Star Wars* work, plus a unique inside view into the many great drawings that are collections for fans to see. Located at the Bill Board of the Science of the Museum, 110 East Hill Street, New York, NY 10011.

For more information, call 1-401-268-2434.

Arnold Roth

October 8 - November 1, 2001

The Society of Illustrators (2001) 2

The works of this well known cartoonist will be featured. His illustrations have been published by a long list of magazines including *TV Guide*, *Esquire*, *The New Yorker*, *Newsweek*, *Spin*, *Illustration*, *Rolling Stone*, *Image*, *Shirley Adams* and *Time* Period. This is a past president of the National Cartoonists Society and was awarded the Silver Medal by the Society in 1984. The exhibition is organized by the University of the Arts and Sciences University. The exhibit will be held in Europe in 2002 at The Society of Illustrators 148 Eastwood Tower, New York, NY 10011.

For more information, call 1-401-268-2434.

Norman Rockwell's Art for the Book

Willie Was Different

October through December 2001

The Norman Rockwell Museum of Stockbridge

Willie Was Different is a children's story written and illustrated by Norman Rockwell. The story focuses on a young boy with a congenital limp and tells of his trials and tribulations of growing up and the relationships of his friendship. This exhibition presents original artwork and sketches from the children's book and explores the evolution of the tale from its first publication in a magazine story to the final publication in a full length children's book. At The Norman Rockwell Museum in Stockbridge, June 1-31, Stockbridge 05308-0100.

For more information, call 1-401-268-2434.

Newman, Mickey and Muzzit

The Drawings of Maurice Sendak

March 2002 - May 2002, 2002

In collaboration with the first edition of the Museum and The Rockwell Museum Library will proudly celebrate the 40th anniversary of Maurice Sendak's landmark book *Where the Wild Things Are* (1963). The Rockwell will exhibit a wealth of the original drawings and artwork illustrating the book's inner world between Max and his terrible Wild Things. The *Where the Wild Things Are* exhibition will present over 50 drawings created between other highly acclaimed Sendak books, *In the Night Kitchen* (1970) and *Outside Over There* (1981), in addition to other works. Together these books form a trilogy illustrated by Maurice Sendak that have long been central to the world's young. At the Rockwell Museum, 110 East Hill Street and PA, Room 420, Stockbridge, MA 05317.

For more information, call 1-401-268-2434.

Do you know of any Exhibitions or Events that we should include in this section? If you do, please contact us so that we may include the listing. ■

In The Next Special Issue...



A NEW SERIES LOOKS AT THE LIFE AND ART OF SUPERMAN

Marvel's first look at the iconic hero of the Silver Age will be featured in *Artforum* and *Artforum International* Fall, and have been announced to be the first of a new three-part series. The issue includes the art and such of the iconic Silver Age superhero. The issue includes the art and such of the iconic Silver Age superhero. The issue includes the art and such of the iconic Silver Age superhero. The issue includes the art and such of the iconic Silver Age superhero.