

Illustration



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COVER ILLUSTRATION BY

Don Maltz

(b. 1953)

Arthur Steps Up, 2003

Oil on panel, 18" x 18"

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From the Editor...

If you happened to come out on the first printing of *The Art of Don Maltz*, you'll be pleased to learn that I recently ran a successful Kickstarter campaign to fund a reprint. The second printing of the book is at the printer now, and is scheduled for a May 2017 release (or sooner, depending upon the printer.) The two editions are basically the same, but I have made a few color adjustments throughout and added a few new illustrations, so hopefully this edition will look even better than the first. You may pre-order the book through my website, or see the ad on the inside back cover of this issue.

In other book-related news, the *Les Whitcomb* book is now shipping and it looks beautiful (if I do say so myself.) I'm really pleased with this one, and if you're a fan of Whitcomb's work, I would say this book is essential!

Next up will be a major book on the work of *Essie Fuchs*, written by David Agnew! The book is almost finished, and we'll be announcing it in the near future. Also in the works—books on the artists *Harry Anderson*, *Austin Briggs*, and more! If you aren't on my email list, please visit www.ello.com/magazine to add your address to my database. I will send out a notice as soon as these books become available for pre-order.

Thanks to everyone for your support of *The Illustrated Press!*

Daniel Zimmer, Publisher

the illustrated gallery



MAXFIELD PARRISH
The Old Mill



MAXFIELD PARRISH
Folk Page for the Golden Age



MAXFIELD PARRISH
1972 Inexpensive Cover



GEORGE HUGHES
Saturday Evening Post Cover



DAVID BRECA
Wolf Swindle



J.F. KERMAN
Horseburns

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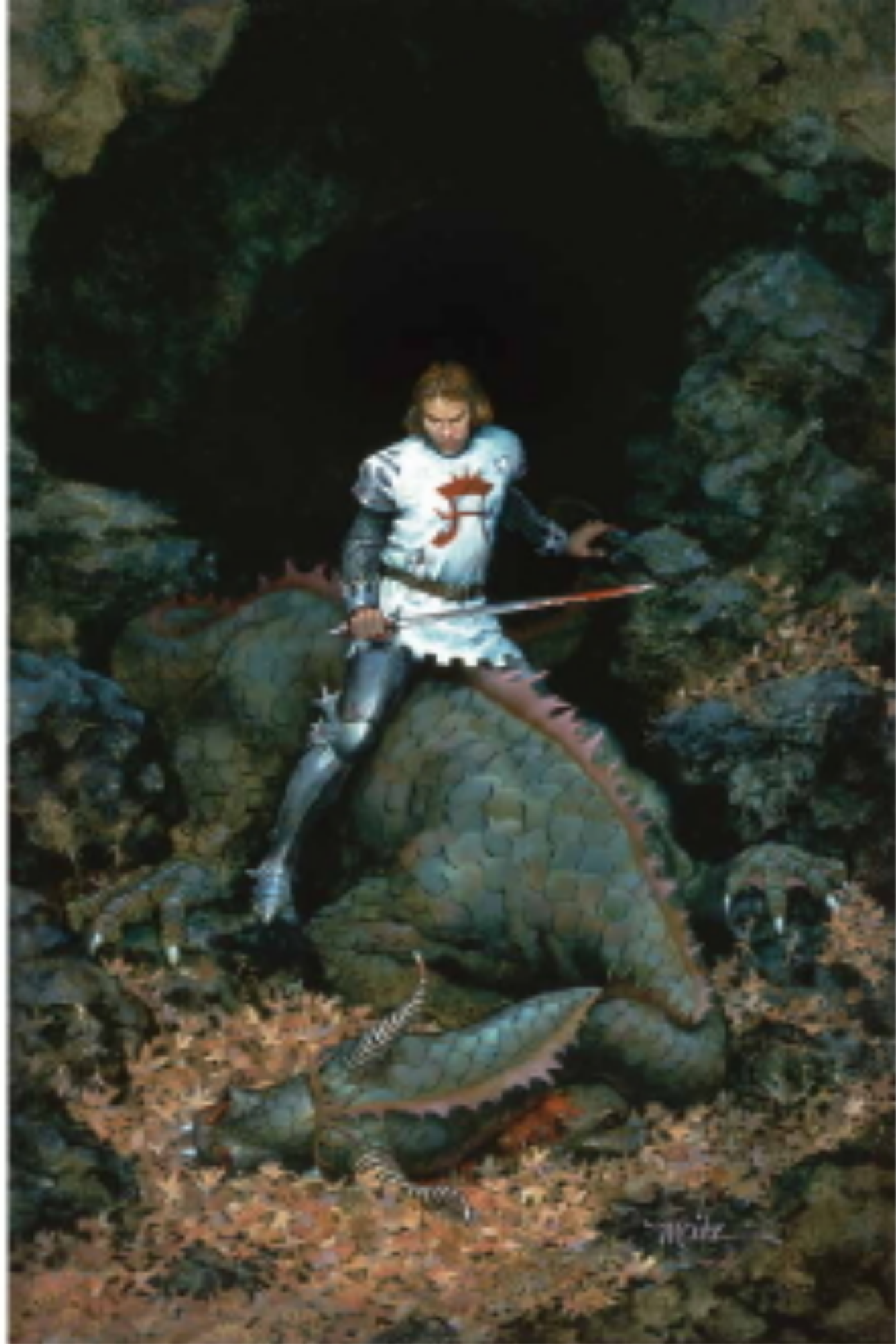
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Don Maitz in his studio, 2011

The Magic of DON MAITZ

by Gary Lovisi

Decades ago, if you were a fan of a current illustrator or their cover art, the only place you were able to see that art was on the cover of a new paperback book. There were few full-color popular art magazines like this one, so place to showcase the glorious cover art and illustrations done by the top artists of the era—outside of a gallery.

In those bygone days of the 1960s and 70s, like many other fans and readers, I would buy any paperback book with cover art I especially liked simply because of the art. Soon I began to buy any paperback book that featured cover art by two particular artists. Of course the first artist was the great Frank Frazetta. But the other artist was the equally great Don Maitz. Now, in the pages of this magazine, we can view and appreciate his work in depth, and in glorious color!

Teddy Don Maitz lives in Florida with his wife Janet Verna, who is a noted fantasy author and artist in her own right. They are a fantastic creative team. Don has been creating art all his life. I began my interview by asking Don about his early life and his interest in art.

Don Maitz: Several factors came into play that directed my interest to become an artist, and more importantly to maintain that interest. I did not discover until I was a teen that I am deaf in one ear. It's not a debilitating handicap, but it made me more conscious of how things look, rather than how things sound. Solitary pursuits were more attractive than team interaction. Watching Saturday morning cartoons, reading comic books, and drawing characters that impressed me were a blessing for peace in the household. The important factor is that I liked to draw and I was allowed to do so.

Gary Lovisi: What can you tell me about your early art training and influences?

DM: My interest in illustration was born in comic books when I was about 10 years old. Norman Rockwell was featured in an ad promoting the "Famous Artists Correspondence Course" in the back of the comics. When I was 13, I took up the challenge to draw Bambi and the price featured to apply. A representative was sent to our home, and although I was a bit



Reynolds' own illustration for The Mahabarat the Bharat, 1874-88 in colour, 21" x 26"



Same illustration by Posing (1874-88), 20" x 26" in colour, 21" x 26"



Reynolds' own illustration for Ravana's wife Sita, 1874-88 in colour, 21" x 26"

young, my parents enrolled me. Through their art assignments and critiques by mail, I learned the basics of drawing, design, and painting. With the urging of supportive art teachers in my high school, I enrolled in evening college figure drawing class, and also studied at the home of Jim Quinn, a professional pencil eraser and letterer for DC Comics before graduation. While my guidance counselor advised I attend a college with an arts degree program, those I interviewed did not excite me. I decided upon The Pratt School of Art in Etandea, Connecticut, which provided gifted instructors. Two were awarded the Pulitzer Prize for Art: Russell Zinggler, Jess Zinggler, Leonard Fisher, Ken Davies, Hans Keller, Joseph Faraco, and John Miazowski were influential in preparing me for success. I applied myself to the opportunities the school presented, and while still enrolled, I submitted drawings to some comic book publishers. Marvel Comics published a few spot pencil drawings taken by an in-house artist in ads for novels in forthcoming books. If my memory is true, the publication *King of the Beasts* #1 was my first foray into the world of fantastic art. The Pratt School contacted me with a client looking for 30 paintings to frame in an educational program titled *The Mystery of Winktopf*, which employed a cassette and projector for classroom use. Several school

assignments for my portfolio class were published soon after I graduated at the top of my class in 1975. By 1976 I was doing cover assignments for publishers in New York.

GA: Like many fans, I first became aware of your work through paperback book covers. What was it like in those early days, back in 1977, when you did your first paperback cover art?

EM: Back then, things were more hands-on. Every two weeks, a fellow Pratt graduate and I would make appointments at various publishing houses to show art directors our original paintings, usually with encouragement but no results. Then on one visit an art director remembered us and offered us such a cover assignment, because Frank Frascetta had declined the work. My manuscript was a fantasy novel with monkeys as pirates by L. Sprague De Camp titled *The Virgin and the Wench*. Another early cover came from my portfolio, when a publisher who hired Frascetta to paint the short story collections *Flaming Swords #3* and #2 saw my painting titled *Death of the Last Dragon*, which almost precisely illustrated one of the short stories (again by L. Sprague De Camp, "Ten Yards of Dragon"), with Frascetta again declining the job. I got the gig and that was commissioned for *Flaming Swords #4*.

OUTLAW CARIN BY Frank E. Schmitt



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Figure 1178. Book illustration for *The Bluebird* (June 1978, 34 in panel, 39" x 29")



Figure 1179. Book illustration for *The Shining* (1977, 37" x 29")

EL: What mediums do you prefer to work in?

EM: I like oil colors best because they lend themselves to how I like to paint. They are maneuverable, do not dry immediately, and there is a richness and depth I find attractive. I did a lot of figure painting in oil in art school, and I was comfortable with the medium.

I have also completed assignments in acrylics and use them for color studies. Acrylics are immediate, unusual textures can be developed quickly, and passages can be overpainted without too much fuss, so corrections are easily performed. One can work without fear of smudging, and the paints can be used with an airbrush, which I grew to hate and have avoided for some years. Even when acrylic paints suit the project better than oils, I find the process of softening an object or "turning an edge" more difficult than with oil.

Most recently, I have been doing small projects in watercolor, things that are not intended for major works and that are often painted while traveling. These become spot illustrations, book annotations, quick portraits, a deck of pirate playing cards, and my infamous holiday greeting cards.

EL: When you receive a commission to do a cover or any other piece of art, what steps do you take to create the finished painting?

EM: I like to start with a source and a purpose, which may be

a manuscript for a book, or a commission request. For myself, perhaps something I read or imagined, or a sketch I liked which was done for something else. All of these situations have different goals and a selective audience may be involved which inspires a different approach. Adapting gives my overall work diversity. I rely less upon technique than on problem solving. While my procedure is somewhat constant, the actual image can be unpredictable.

For a book cover commission, I am always uncomfortable if I'm not provided with a manuscript. This can happen sometimes if the art needs to be done as the book itself is still being written. My inspiration comes from the flavor of the story as much as the scene descriptions. After reading the text provided and doing a bit of research, I discuss ideas verbally with the art director to ensure my initial reaction is in line with the marketing direction—if it is to be aimed at a younger audience, whether it is oriented towards a character, if a landscape or setting is to be prominent, or a more graphic approach is called for. Sometimes a likely cover comes from a scene within the story, other times the book's title may suggest the cover art. The overall mood will evoke a scene, or a composite image is formed using key elements. Creating a mystery on the cover evokes a potential reader. The content and flavor of the book must give the reader a true representation. When I recently illustrated a re-release of *The Shining* by Stephen King, I par-



Book cover for *Fresh Meat in the Great Game*, 1977



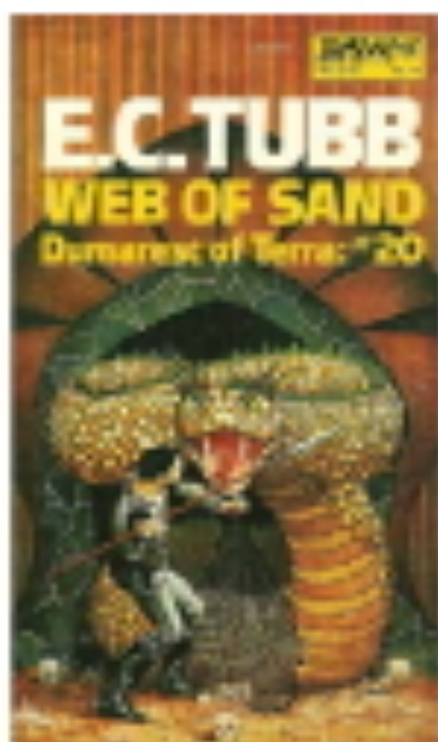
Book cover for *Haven of Darkness*, 1977



Book cover for *Poison of Night*, 1977



Book cover for *Warlord of Ghandor*, 1977



Book cover for *Web of Sand*, 1977



Book cover for *Drinking Sapphire Wine*, 1978



Reynold Koenig illustration for *The Boat in July*, 2013. Oil on panel, 20" x 20"

poorly avoided film adaptations. Since King was inspired by the Stanley Hotel in Estes, Colorado, I took my inspiration from that hotel as well.

With all this rolling around, I draw several rectangles about 2 x 3 inches in my sketchbook, in rough proportion to the final cover. A wraparound cover gets a horizontal format; a front cover, a vertical. I may like a certain idea and sketch variations, or I may try a scatter-shot approach. As these are small, I do not get into detail, just placement of elements and light and dark patterns. A dark story needs dark cover, while a dramatic story needs dynamic placement of light and dark. A moody story may need a prominence of middle tones, a fun story might need playful shapes. Hard edges or soft edges are considered, as well as complex versus simple shapes. These elements communicate in visual terms. Perhaps with a few notations, I let the client see what I consider the most successful, or I may select one I feel does the job. I enlarge the small sketch to book size, place tracing paper over it, add more information and detail, make copies of the refined pencil, glue the paper to an illustration board, and paint in acrylic. I can mount multiple copies to experiment with color variations. I complete up to three versions, or even occasional more. Before final, I send the original sketches or the client for sales meetings. The size made it easy for others to see how the cover would look in print and gauge that type designer's treatment ahead of the finished art. Sometimes, the directness and economy in the color sketch can become difficult to recreate

in the finished painting.

I usually begin the work on a massive panel prepared with acrylic gesso, or stretched canvas proportioned to the printed book's dimensions. I project the color sketch, or enlarge and print the pencil drawing to size onto a sheet of tracing paper. I find more research material, read reviews, hire models, take photographs, and make use of my picture files, then refine the drawing using bits from many picture sources, surrounding the prepared surface with the inspirational material as I work. I may do a charcoal drawing before the transfer of the detailed outline. This transfer may be accomplished in graphite using a home-made technique of tracing paper already scribbled with a soft pencil, then rubbed with a tissue dampened with lighter fluid. When placed graphite side down on the blank surface, under the second drawing, the lines of the sketch above are retraced and a graphite line is transferred onto the blank. Most commercially available graphite transfer sheets tend to repel water-based media, leaving a hole around the lines. Some artists flip over their drawings and retrace the lines on the backside, then flip the paper back and retrace the drawing again to transfer the graphite line work. A transfer sheet saves this step. With the drawing transferred, I erase and redraw any awkward lines and seal the graphite with thin red wax medium often thinned with a neutral color, so the lines will not dissolve with the application of oil paint, or erudge if the work continues in acrylic. When starting on a dark toned surface, I use white Sandi-chalk transfer paper to get my draw-



Out There Where the Big Ships Go, 1980



The Green Gods, 1980



The Keeper's Price, 1980



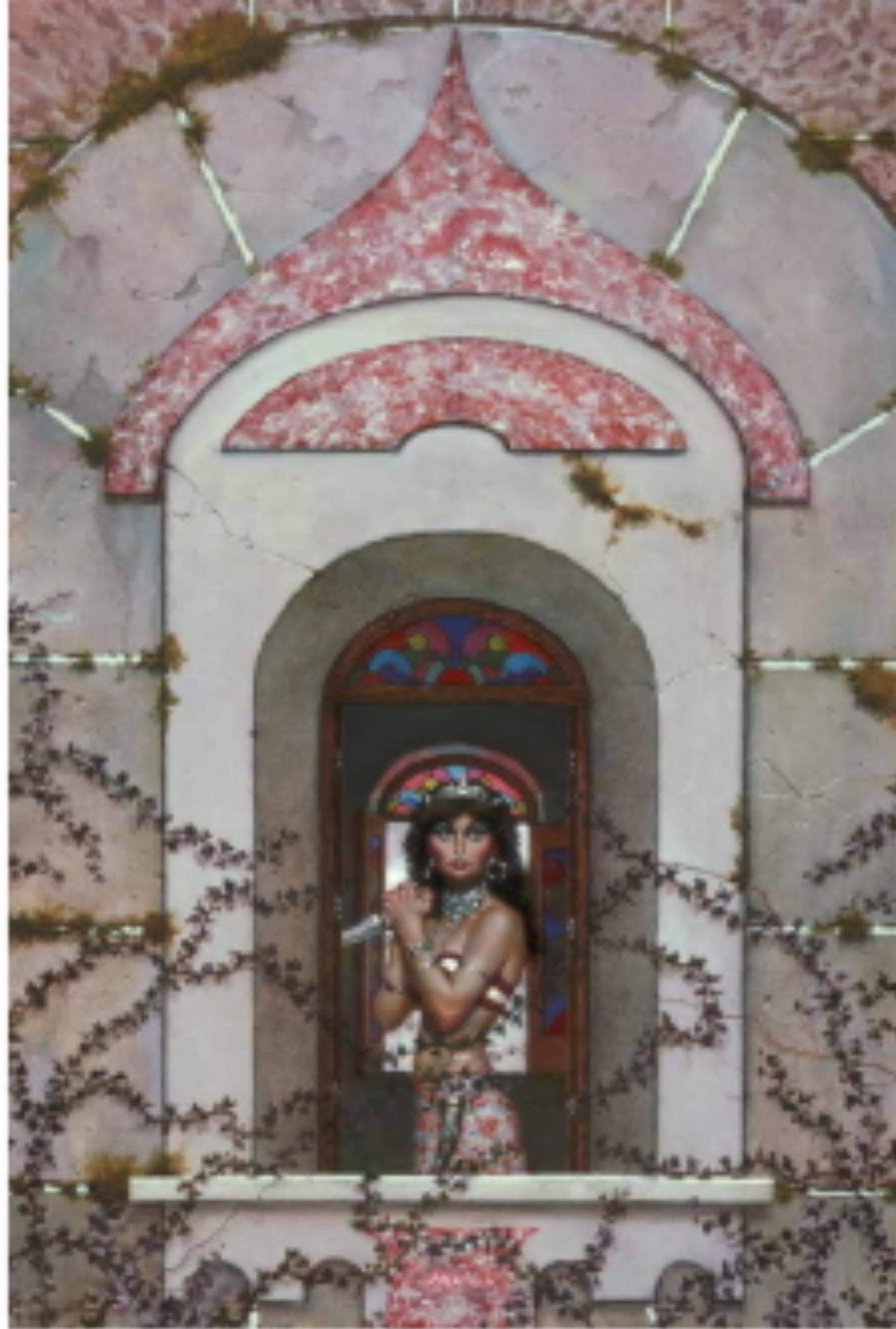
Time Out of Mind, 1980



Fane, 1980



The Captive, 1980



Paperwork over illustrations for *The Iron Sheik*, 1976. Oil on panel, 30" x 30"



Paperback cover illustration for *The Secret Way of Peace*, ECR's *Blissquest*, 2017's *2017*



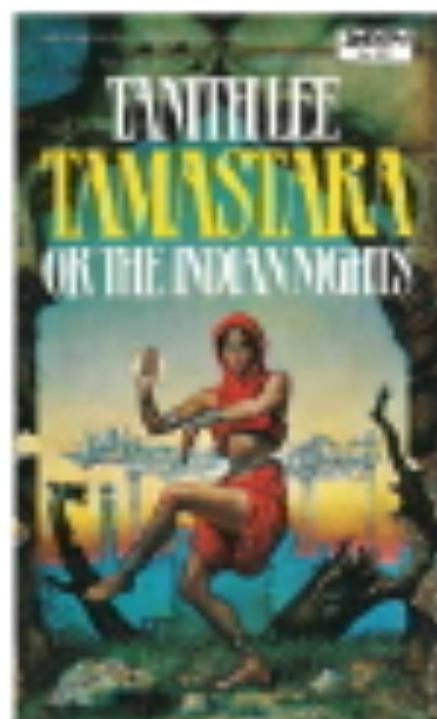
The Beast, 1960



Channel's Destiny, 1961



Bard, 1961



Tanthilee, 1961



The Hero's Return, 1961



The Questing Hero, 1961



Reproduced from *Illustration for The Elder with Cow-Girls* (1984, 2014), oil on panel, 30" x 20"



Paperdoll with Illustration by West Carl Jung 1964-68 on panel, 50" x 50"



Paperback cover illustration for *Whisper*, 1988. Oil on panel, 20" x 20"



Hieronymus van Bosch (for Walter Verelsteden), 1495. Oil on panel, 34" x 24"



Booked cover illustration for Susan MALLORY, M. A. poem, 18" x 18"

ing impression on the surface. A method I discovered from the old masters is to use oil paint brushed onto a sheet of paper, let it nearly dry to the touch, and use it as the transfer medium which can be manipulated after with temperature on the support surface.

After the drawing is transferred, I finish in a monochromatic value rendering by choosing a different color than the initial medium. Interesting effects result. Layers of other colors are added, painting this so thick (in over-luxuriant working the entire surface equally until I think the image is done, then I let it soak for a few days before adding the finishing touches.

I have painted employing variations of this procedure. At times I do no-color sketch, just a line drawing, or I might start

directly with a brush with no underlying drawing. I may base a painting on previous work, complete a painting begun outdoors, or one painted directly from a model.

When my schedule allows, I attend figure classes, paint in location, go to painting clinics, and visit art museums indulgently to maintain enthusiasm and look for fresh approaches.

EM: You've done about 250 book covers in your decades-long career. Which covers are your favorites, and why? Did any covers pose a particular problem or challenge?

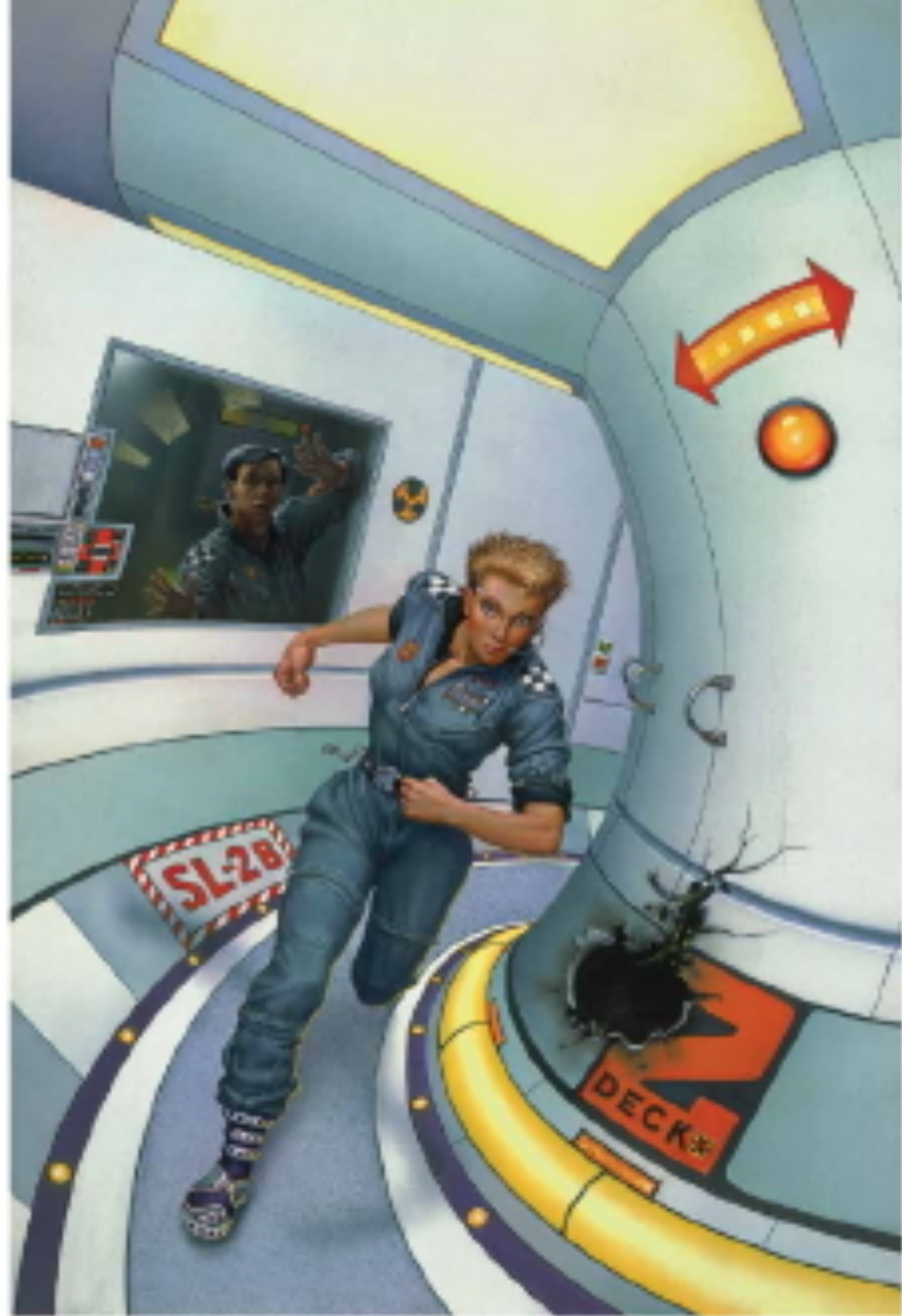
DM: Rarely does a project vary from start to finish. I've enjoyed some because the process was rewarding. One early acrylic cover painting for *The Sacred Jives* by Tamia Lee that went



Figure 10.10 Native American warrior and his companion (1881). Oil on panel, 50" x 20"



Paperback cover illustration for *Dance*, 1986. Oil on paper, 16" x 20"



Agostini con illustrazioni futuristiche, 1985. Oil su pannello, 50" x 50"



Revised cover illustration for *Avy* Dec. 2000. 30 in. x 20 in., 247 x 120°

smoothly combined an abstract graphic and a detailed rendering. (I changed the title to *The Star* Asset as the woman lying in a suspension chamber is converted to transfer her consciousness into an android). The painting began a uniform

opaque blue. I painted wet black acrylic paint where the head of the figure would go, then fired an through a straw to blow the paint in thin streaks across the surface. I painted the drapes between the intersecting lines to create a stained glass



Illustration cover *Illustration for Knight of the Eagle*, 1988. 100x100cm, 39" x 39"

effect which emanated from the andrews hair in a way that became indistinguishable from the background.

I also enjoyed my rendition of *Heavy Time* by C.J. Cherryh. Her novel *Ironwoven* presented a particular challenge as my small preliminary sketch employed a device called a French curve, a plastic template of graduated curves. When I enlarged the concept to full size, I could not find a larger template to define the complex shapes to make my airbrush finish, so for every a break to demarcate precise lines. After a frantic search of household items, my wife got answered my predicament. To my wife and I were indeed "Ironwoven" for the two weeks while the scan was employed in the studio! An old wooden crutch was perfect to make gently curved paint applications onto another painting, and household items such as dinner plates, bowls, crabs, tooth picks, and plastic food wrap have also found use in the studio.

I won a few awards for *The Road to Carfax* cover (visited Second Drawing) including a Silver medal at the Society of Illustration annual exhibition. The low keyed, light grey painting had a soft look and a compelling graphic element that stood out among the more garish IF covers at that time. The art director chose a delicate gold type treatment that cultured rather than overpowered the art. Since he chose to submit the work to the annual show, the award came as a surprise to me. Coram, a Michael Moorcock character for White Wolf Publishing, provided the opportunity to have a basic

character standing up tall in full pond, as the eye was placed outside the image. Many covers force the face to be small, often hand-drawn, knowing, or cropped to allow for typography.

CE: One issue close to your heart is your commitment to presenting fantasy illustration as a fine art form.

DM: I have spent time in art museums, studied art history and admired many old masters and contemporary artists. There are no absolute demarcations in the arts. It's a matter of perception and subjective opinion. The imaginative fantastic images painted upon the ceiling of the Sistine Chapel by Michelangelo are considered fine art, but they are literally illustrations from the Bible. The most contemporary work of Norman Rockwell, who admitted he did illustration, is now considered fine art by museums and collectors.

Fairies, mermaids, flying horses, dragons, witches, demons, women with snakes for hair, mermaids, nymphs, sprites, and more are fantasy creatures, represented by what art historians consider respected masters from all schools. From classic Greek sculpture and painting, to depictions of Roman deities, to Renaissance masters, Gothic art, Baroque art, pre-Raphaelite art, Victorian art—these recognized art movements and time periods have embraced the imaginative, be it angels appearing before the devout, the hand of God teaching man, or diabolical creatures in a "Garden of Earthly Delights." Artists have used their talents for centuries to depict their



Reprint of cover illustration for *The Emperor and the Clown*, © 1965. All in good, 8 1/2" x 10 1/2"



Repacked cover illustration for *Henry Morgan*, 1991. Oil on panel, 40" x 40"

imaginative. While past traditions are revered, today's screens are dominated by great art galleries, and rarely recognized by museums, even though the top-grossing motion pictures have been inspired by contemporary artists producing fantastic art.

GL: Aside from your science fiction and fantasy art, you've also produced many magnificent maritime and historical art images. What can you tell me about your iconic illustration for *Captain Morgan* rum?

DM: For a time I had an art agent in New York City, and he submitted my work to *Joseph Seagram* and *Sam* to create a label for a new spirit rum product they were introducing in 1982. I painted three 18 x 8 inch oil sketches depicting how Henry Morgan might look, offering his rum to the world. The board of directors at Seagrams picked two from each of the three sketches, which combined into a 36 x 36 inch oil painting and an ink drawing that launched the product. The first test market was positive and the new rum went national, then international. I completed five or so major advertising campaigns before Seagrams and Sam sold their interest to Diageo, a London-based distributor. Diageo eventually decided to retool the label and art, hiring another advertising agency and artist, Greg Blanchard, to revisit my image so that the same character would update the older Seagrams label to theirs.

GL: Your career is split almost evenly between your fantasy and science-fiction work, and your historical and maritime images, isn't it?

DM: I enjoy exploring both areas of interest. Howard Pyle,

the "Father of American Illustration" painted a wide range of subjects, among them definitive renditions of buccannery. N.C. Wyeth, Frank Schoonover, and many other artists followed, painting their versions of sea rogues. I am adding to that tradition. An additional reason for my move to Florida was the excitement, as sea stories played an important part in the development of this part of the world, much as the "Cowboys and Indians" defined the Wild West. The historical angle led me to work for *National Geographic* publications. As I tend to paint bold, colorful, adventurous characters, sea stories offer a natural extension. With my middle initial being "K," Don "Jim" West lends itself to an introduction of something special.

It seems that I am wearing two hats, divided between the fantastic and the practical, to the point where I have two parallel careers, but both directions arise from the same source, and both contain similar inspirations and muses.

GL: I see influences in your fantasy art as diverse as Frank Frazetta to Brian Froud, and influences in your maritime and historical art such as J.C. Leyendecker and Dean Cainwell.

DM: I am an art hobby. While I don't look to copy the artists I admire, I cannot deny their influence can affect me, particularly since my work is driven by the source material. If a manuscript inspires a certain look, my subconscious looks in and triggers what comes to the fore as inspiration. When I was enrolled in art school, I learned from painting from some instructors, drawing from others, composition theory from another, oil and watercolor techniques from some others. I absorb and process all of these techniques, and any others I



Featured cover illustration by Stephen Duggan, DRG, DRMag.com, D7's 27

encounter which I assimilate as part of my creative expression.

DL: Your paintings are richly detailed. What can you tell us about your research and attention to detail?

DM: To make the impossible believable, realism needs to reinforce the imaginative parts for a work of art to have longevity and depth. There needs to be something to linger upon and to have places for the eye to contemplate. A famous quote from Edgar Degas seems applicable: "An art isn't about what the artist sees, but what the artist makes you see."

The painted elements must not defeat the suspension of belief. If a 17th century sea rover is shown wearing sunglasses, polyester clothing, a plastic pistol and rifle, swinging on a nylon rope, he will not be convincing as a dangerous sea-baddie from long ago. Beyond gathering information from historical books and resources, costumes with authentic fabrics, styles and accessories, hands-on experience is also important. I crewed aboard a speared schooner (with pistols, not revolvers) across the Gulf Stream from Key West to the Bahamas, visited various Caribbean islands by sailboat, and have scouted many locations. Studying recreation events has connected me with people who make period weapons, scabbards, boots, hats, and other items, who fire small arms,

cannons, sword fight, and sailers with first-hand knowledge. I conversed with the riggar of the H.M.S. Rose (the H.M.S. Surprise in the *Master and Commander* film) who shared the working of her cannons as I photographed costumed friends aboard her at dockside. I took pictures aboard the *Bounty*, the *Henschel*, H.M.S. *Victory*, the *Charles Morgan*, the *Nina*, the *Neversink*, the rusty *Star*, the *Star of India*, the *Conestoga*, and the *Constitution*, among other vessels. I even have walked a plank, following Howard Pyle's advice when he said: "Throw your heart into your work and pump it after it."

DL: You incorporate a lot of humor in your work, and you also make hiding your signature in your paintings a kind of treasure hunt for the viewers. What can you tell us about that?

DM: Life is too short not to have some fun, and I like being entertained. Humor in a painting offers comic relief which lightens the spirit and helps to make life richer. I incorporate my signature into my images for a number of reasons. Initially, a "distinctive" signature never felt right to me, so I decided to follow Howard Pyle's suggestion to his students to "Put themselves into their art." Moreover, the search for my name adds a bit of adventure for the viewer. It's a curious challenge for me to place the name so it can be

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Grant Wood, *Hunting at an East Coast Institution for Boys*, 1935, Oil, 16 1/2 x 24 1/2 in. Estimate: \$100,000 to \$150,000

Illustration Art

March 21

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Reproduced with illustration for *Impressionism*, 1983. Oil on panel, 50" x 50"



Paperback cover illustration for *Journal of Astrology*, © PML-GI on panel, 30" x 30"



Stebbins, 1964. Oil on canvas, 87" x 107"



Figurakniesser Illustration für Conan, 1996. Öl auf Leinwand, 50" x 20"



Howard Pyle illustration for *Impress at the End of Night*, 1898. Howard, 27 x 20"

found, but not be too obvious. Dictionary of the signatures aims to make the viewer linger over the detail when they take in the overall effect. They can also enjoy the secret and can challenge others to share it. During museum exhibits, almost everyone knows to look for a treasure hunt for the signatures, sort of like hunting out a stowaway aboard ship.

EM: You've featured a wide variety of strong female characters in your paintings. How do you approach painting women?

HM: Women come in all forms. I prefer not to objectify them. A stereotypical treatment is just as demeaning as portraying all men as muscular heroes in skimpy loin cloths swinging a lasso round. I prefer featuring women in period or fantastic clothing, rather than unrealistic bikini chain mail worn on snow-capped mountains. Originally, modern fantastic literature evolved from pulp magazines like *Wild Fables*, and the publishers utilized half-naked women to sell the magazines. Later on, book publishers desired covers that the printed covers unbought to distributors who shipped them to the various outlets. Many of these sites decided which titles to take on were promoted former truck drivers, who were more likely to select scantily clad women and muscled horses. Fortunately,

change has swung the pendulum against this practice and covers today present women in a better light generally. I have painted very few covers with women wearing very little or nothing—and in those instances, it was more for an editor's decision to do so than mine.

EM: You've been married to fantasy author and artist Jenny Webb since 1989. You've done some cover art and interior illustrations for a few of her books, and Jenny, an artist in her own right, has also produced cover art for her own books. How does your creative relationship work, and what can you tell me about some of your collaborations?

HM: We married with our respective careers already established, so the marriage was not a bid for collaboration. We share a lot of interests and understand the nature of each other's business and creativity. This makes for a household that has mutual respect, sympathy, and companionship. Jenny is one of the very few rarebirds who has consistently painted her own mass market covers. Howard Pyle is another who wore both hats, and Jenny hark from the Maryland area, so she was aware it was possible to pursue a dual talent. (The original authorized paperback version of *The Lord of the Rings*

from Ballantine Books (cover art by J.R.R. Tolkien.)

I have painted only one of her book covers, for the British edition of *Angier Price*, one volume in her epic fantasy series *The Hero of Light and Shadow*. I got the job because I was free and Janny was cluttered with a U.S. deadline, and the art needed to be done ASAP. I also illustrated two of her short stories, one of them actually inspired by a painting of mine, so in that case the illustration preceded the writing. I also painted the covers for the Italian edition of the *Daughter of the Empire* series by Janny in collaboration with Ray Frost (Janny illustrated the first Doubleday hardcover edition.) This was an interesting situation, with one of the authors with me as I received the images. Janny would sketch out various elements to show me how she imagined them to look.

At a World Fantasy Convention, Guy Gavriel Kay requested that we collaborate for the covers of the 10-volume of his *Firewar* fantasy trilogy. This was our only true partnership where we sat out with the intention of contributing equally from start to finish. We both sketched concepts, then took bits from those drawings to compile our outline at cover size. We both executed color sketches and then submitted the one we liked best. The final painting went from drawing table to drawing table as it progressed. The process can be seen in sequence on our collaborative web site:

<http://www.parrva.com/Collaborative/World/fantasy/index.html>

Another time, Janny started a painting for a convention program book which got derailed and was lying about the studio. It was pretty far along, and I could not stand having the work unfinished. As Janny had a novel on deadline, she couldn't justify the time to finish the painting, so I asked if she would mind if I completed it. She asked the work *Clayton Zolt*.

Janny is finishing her *The Hero of Light and Shadow*, a sophisticated epic fantasy series that's been in progress for decades. There's only one more volume left to wrap up her groundbreaking story. Most of her time has been spent writing and doing the cover art for the series, and though she has managed to squeeze in a small painting here and there lately, we have not been sharing much art studio time together. When we do, it is interesting, because we have different procedures and strengths. I am a plodder and apply layers of paint. Janny is more intuitive and dashes things out in one spontaneous pass.

CA: What can you tell me about the five books that have been published on your work, and all the various awards, museum displays, and exhibits you've had over the years?

DM: *Five Stars: Selected Works by Don Maitz*, and *Demographics: The Art of Don Maitz* are each wonderful volumes, different in their own way. They're both out of print now. *The Journal of First Maitz* covers the process of how the works were created. Each painting highlights a different

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Artwork by John Atherton, for Woman's Home Companion



Illustration: W. H. Wood, 1874. *Illustration*, 1874, p. 287



Blackbeard the Giant, 1699. Oil on panel, 127 x 127



December, 2004. Oil on canvas, 30" x 20"

© Illustration



Stephane's own illustration for *The Dreamlike Daughter*, 2006. 30 cm (paper), 30" x 24"



Françoise Vergès, 2003. Oil on panel, 50" x 33"



Paperback cover illustration for *The Fairy Queen*, 2003. Oil on panel, 30" x 20"



Walt's dream, 2011.08 on page, 17 to 17

© Hattori



Arthur from the 1960s. Oil on panel, 18" x 18"

procedural map, a photo of the model across from one work, an initial sketchbook drawing across from another, a detailed line drawing, or a color sketch, that led to the finished art. Unfortunately, there were problems between publisher and printer, and the most likely distributor did not carry the books. I secured a deal with the Science Fiction Book Club to buy in on the press run, and more of the publisher's inventory was sold to a British Book Club. The output was only 1,000 books reached bookstores.

Dragonquest was released a few years later, with more accurate color reproductions. It featured newer works, and other paintings excluded from *Pure Magic*. The two books came out

just a few years apart, a difficult opportunity, as the time interval conflicted with my rate of production, resulting in an odd mix of images, half new and half older. The publisher insisted on one format for their art books, which meant several of my works were cropped off to suit the full bleed of their presentation. The company partnership separated just as the book was released, so again, the distribution was compromised. I have only a few copies still available for sale.

I would love to compile another collection of my work. Two books, actually, one featuring my fantastic art, and the other my sea stories, even better than those that came before.

I've been blessed with many awards. It's hard working to



Jack's Last Vow, 2007, oil on panel, 30" x 41"



Head of My Shark, 2007. Oil on panel, 30" x 30"



© Peter Lee and Kim, 2002. All rights reserved. 20" x 24"



Illustration ©2008 Wikimedia on page 1, 17" x 17"

reflect upon them. Given hours spent done with a brush, to have the effort appreciated, sought out, and rewarded is a terrific boost. Some added meagerly. One year I received two Hugo awards at once when the World Science Fiction Convention was held overseas. Since I did not attend, I asked a friend to receive, in the unlikely event I won (Michael Whelan was the usual recipient at that time.) When my appointee could not make it either, Jane McCallery, my appointee's collaborator at the time, was asked to accept, and she agreed. I got this great late night phone call from the first SF writer to hit the New York Times Bestseller List telling me I received the Best Author Award, and an award for the Best Cover art for... *Knowmore* (remember the title 1987).

The other accolade that brings a smile is the Award of Excellence from the Annual International Maritime Exhibition, held at the Maritime Gallery at Mystic Seaport. This exhibition features straight-faced sea battles of old warships, yacht racing, shipping activity at historic sites, scenic landscapes and such. My award winning painting featured a crew of drunken pirates all but passing around in shallow waters, covering, filling overboard, lunging upside down in the rigging, slinging one frontal on a barrel, and other raucous activities. The scene being so despicable and un-salubrious, I was amazedly surprised they let it hang on the wall.

As to museums and exhibits, I am a supporter of art (particularly mine) in public places. I learned a great deal about



Illustration ©2008 Wikimedia on page 17" x 17"

my craft from original works, and museums provide the valuable opportunity. When I lived in Connecticut, I regularly visited the New Britain Museum of American Art, where I stood in front of a painting from *Treasure Island* painted by N.C. Wyeth, a lovely small oil landscape by Maxfield Parrish, a Dean Cornwell, a pen and ink by Howard Pyle, a *Saturday Evening Post* cover by Norman Rockwell, and many other notable American artists. A local hairens of inspiration available by bicycle. In 1988, I convinced the New Britain Museum of American Art to feature an exhibition of cover paintings by my peers, including myself. *The Science Fiction and Fantasy Painters* exhibition brought in record crowds, and the exhibit was extended another month due to popular appeal. The Eckman Art Museum followed suit, with Jerry making the introduction. That show did so well, they put on another fantasy exhibit two years later. More shows have followed, the latest at the Allentown Art Museum, with 100 paintings by the most renowned painters of fantastic art in the last 100 years. In 2012, I had 47 original paintings hanging at four museums at the same time! I have been attending Elencor in Pennsylvania, which is a very unique exhibition where one gets to see fantastic art well displayed, meet the artists, and purchase works directly. Usually, an opportunity for art collectors and fans to hang out with very talented people for 3 days.



Sea of Tens, 2004. Oil on canvas, 24" x 31"

© Illustration



Disney's *Pirates of the Caribbean*, 2006. Oil on panel, 40" x 20"



Archie Bellis, 1945. Oil on panel, 37" x 47"



Alpaca and Nina, 2010. Watercolor on paper, 14" x 9"



Osage's Salute, 2011. Watercolor on paper, 12" x 9"



Barbours, 2001. Oil on canvas, 20" x 18"



Willy Pogany, 1916. Oil on panel, 20" x 17". This artwork was exhibited in 1916.



Green, 1995. Oil on panel, 12" x 17". This artwork was stolen in 1995.



Green, 1995. Oil on panel, 14" x 17". This artwork was stolen in 1995.

GL: Some of your art has taken many years ago. Can you tell me what happened?

DM: Twenty-three paintings by Green and I were taken from a FedEx truck in downtown Baltimore in 1995, and to date they have never reappeared. Images of the stolen works can be seen on our website, and there is still a reward for their recovery.

<http://www.pamarta.com/DenMantz/website/Myth/Logms/General/ stolenArtwork.html>

GL: You've done many other art projects, such as advertising art, greeting cards, magazine art, posters, puzzles, game card art, and even record album covers. Can you recall some specific challenges any of these projects may have posed?

DM: Basics and advertising art involve selling a product as a priority. Game art has a similar directive, but a step removed as the art develops a play within the product. I worked on the *Gladiator* game card series, which was a fun project with Keith Fallick as the art director. He was an outstanding artist and I miss him a lot. Scott, Mike Hoag, Keith, and I were the four initial artists. We each did six paintings, approximated to game cards over a few months. I did a box painting for the *Starquest* game and early on, a board game cover for John Carter of Mars. Many products that display my images are licensed from existing art. All are opportunities to promote and get the work seen by a wide audience.



Black, 1995. Oil on panel, 14" x 17". This artwork was stolen in 1995.



Robert Walker, 2003. W ca. 20" x 18"

Si Illustration





Miles from Home, 2012. Oil on canvas, 18" x 18"

I have done work for myself which is rewarding because I choose the subjects that interest me and also define their purpose. Private commissions are interesting because they are designed to appeal to a very narrow audience.

Some years ago, I had the chance to do concept art for two animated feature pictures produced by the same studio. The first was *Jonas: An Early Heaven* by Disney, where I focused on the ships. The film was nominated for an Academy Award. The other film is *Art & Soul* where I helped produce concept art and later, production art in the color script department located in Texas. This involved working in a room with very talented and respected artists who produced digital full color screen stills based upon black and white storyboard sketches. These color scripts guided the animators, modelers, the color lighting, and texture departments.

My first "day job" as an artist was for London Bagel Bakery. During summer break from art school, a few of us were hired to paint faces on "biddle bagels" to be made into necklaces. Later on, and more dignified, I was as a visiting guest instructor at the (then) Ringling School of Art and Design in Sarasota, where I was invited to fill in for an instructor on a level of abstract.

I continue to complete private commissions and cover

assignments. Recent shows have included the Metropolis Gallery in NYC, the Maritime Gallery at Mystic Seaport in Mystic, CT and the Palm Avenue Fine Art Gallery in Sarasota, FL. The Delaware Art Museum keeps the paintings in their collection by loaning and I at times. We continue to do public appearances. 🍷

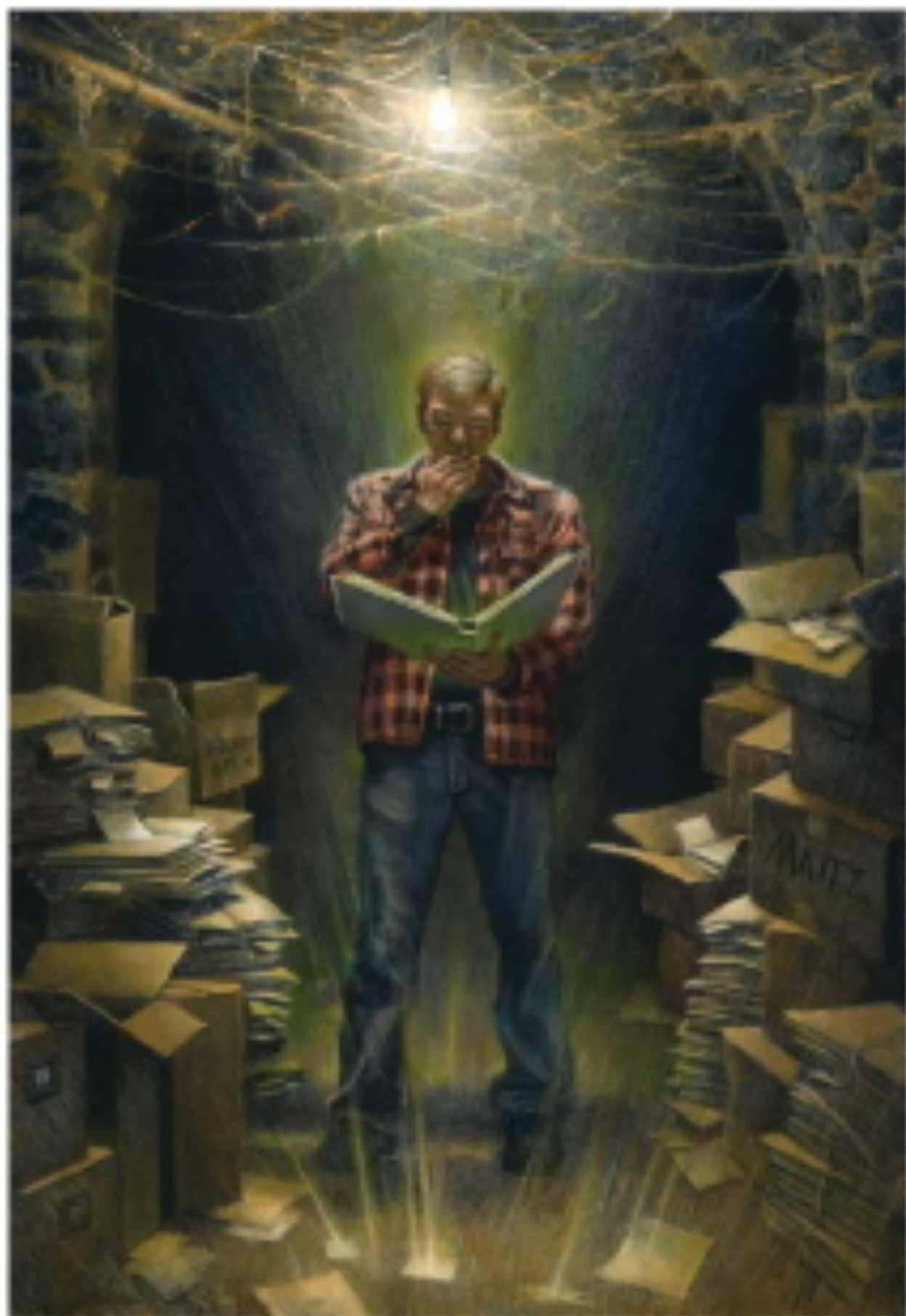
—by Gary Levitt, 2017

Gary Levitt is an author of all types of fiction and non-fiction, as well as being a book collector and a fan of illustration art. He is the owner of Gryphon Books and the editor of *Republika Review*, the world's leading magazine on collectible paperback books. For more information, see www.gryphonbooks.com, or find him on Facebook.

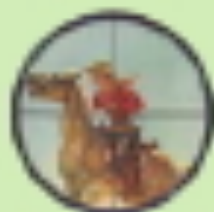
To learn more about Dan and Jerry Nardi, visit their shared website at www.pastafut.com. You can read or listen to the first chapters of several of Jerry's books, peruse an interactive map of her epic fantasy series, see tips for writers and artists, and view lots of artwork. Jerry's portion of the site is devoted to her fantasy art and her novels. The "Special Features" section displays some of Jerry's more concept art, a human geographic map cover, Stephen King art, and a time lapse movie clip of Dan creating a painting. It also has some fun photos of their studios, works in progress, and how they worked, measurements, camera and post-credits, and lots of images. Contact Our Media Group at danandjerry@pastafut.com for original art, paintings or commissions.



John Everett Millais, *The Girl with the Deer*, 1856, oil on canvas, 40" x 100"



Peperoth cover for *The Hobbit* \$20.95 as panel, 8 1/2" x 11"



field guide to Wild American
PULP ARTISTS



AN ALPHABETICAL INDEX OF
PULP ARTISTS
FROM A - TO - Z

Anderson - to - Drake
Dreany - to - Kinstler
Kohn - to - Ross
Rosen - to - Zirn

AND PULP PUBLISHING PERSONNEL
Ace - to - Zif

Our website features biographical profiles on the artists that worked for the pulps. Each bio page includes a photograph, a signature, and a sampling of chronological images to review evolving styles.

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Figure 1. First and only illustration, 24" x 22.5". Photo courtesy of The Library of Congress

Mark Twain and Dan Beard in the Court of King Arthur

by M. Thomas Inge

The story of how Daniel Carter Beard came to illustrate Mark Twain's *A Connecticut Yankee in King Arthur's Court* has been told several times.¹ I will, therefore, summarize it briefly here, with a few new details, as background to my main piece—which is a more thorough analysis of the illustrations than they have been accorded in order to establish the actual relationship they bear to the text of the novel. I hope to demonstrate that they are not mere illustrations or decorations but essential to an understanding or appreciation of the novel as Twain intended, as it was read in 1889, and as we should read it today.

Having already learned the value of the illustrations in selling a book by the subscription method, and having been not merely happy with those in his earlier books, Twain was determined that *A Connecticut Yankee*, which he spoke of as his final major work, would have the best illustrations possible.

As he wrote notes to himself during the course of composition, sometimes as late as November 1884, Twain occasionally considered the illustrations, but with no particular spirit or mind. One note was a reminder to include "Two halcyon portraits of Arthur & Lancelot in armor. Getting their first photographs taken." Another suggested a "Picture: The first locomotive tearing along, & giving people & red-clad knights looking in every direction for the woods." Neither of these scenes would appear in the book, but they suggest a design to have Hank introduce the art of photography and the invention of the steam engine to the Middle Ages, though only the latter idea was developed. The anachronistic incongruity in both images, however, contains an element of humor that retains its appeal even today. The reader can easily visualize them for his own amusement, suggesting that Twain himself had a talent for creating visual humor with words, something he may have

learned from the leanings of the Old South.

As the manuscript neared completion, Train suggested that the publisher consider for the job Frank T. Merrill, who had illustrated *The Irons and the Finger* in 1884, and by the time he finished, he suggested Augustus B. French, who had done the drawings for Frances Hodgson Burnett's *Little Lord Fauntleroy* in 1886. In both he admired the attention to accuracy of detail and fine draftsmanship. Then he picked up the March 1889 issue of *Cosmopolitan* magazine and found his man. Here was the second part of an eight-part serialized novel, "Wu Chih Tien, The Colonial Express: A Chinese Historical Novel, Translated from the Original by Wang Ching Fen." The five drawings Train saw here were striking examples of Daniel Carter Beard's best action and adventure style. They were full of details obviously based on careful research into Chinese dress and culture, demonstrated a skilful use of the kind of cross-hatching and light-and-dark contrast possible in pen and ink renderings, and brought his figures alive on the printed page with exaggerated and lively poses. At the time, Dan and his elder brothers Frank and Harry were among the most popular cartoonists and illustrators in New York.

Dan and Harry started a studio and were featured with photographic portraits of themselves and their studies in the May issue of *Cosmopolitan* in an article by Elizabeth Belding. "The Studios of New York," she reported that "Dan and Harry work in partnership at 114 Broadway, where dried monkeys, stuffed birds, and queer relics and fragments are steadily collected, with a much-exercised manikin whose frantic efforts to burn dramatic poses have made him permanently decrepit." After an initial inquiry, the following letter was posted June 14, 1889, by Charles L. Webster & Co. to both Dan and Harry Beard:

Gentlemen—

Your letter received. Mr. Clemens would like to have you take the first thirty or forty pages of his new book, I read it over and make a drawing choosing just such portions of the text for illustrating as you think best. —Of course we love [the] character of the illustration to you. On receipt of drawing we will exhibit it to Mr. Clemens and on hearing from him we will be able to talk with you definitely one way or the other regarding the illustrating of his book. Of course if the drawing should not prove satisfactory to him we will expect to pay you for your trouble just the same.

The sample drawing (Figure 1) was submitted by Dan of a knight charging, Erik Morgan, who has slung up a tree, with a cross decorative design in the lower left-hand corner. The illustration, which would become the book's frontispiece, greatly pleased Train, who agreed to Beard's terms of 25,000 for producing between 250 and 300 drawings. On July 15, Train dictated notes to his agent:

I prefer to contract this time for the very best an artist can do. This time I want pictures, not black-board sketches & charcoal sketches. If suitable illustrations for my last book (*Adventures of Huckleberry Finn*) were



Dan Beard, photo from *The Irons* No. 221, 1884

handed to me today, I would understand how irksome to me that business would get to be, when distributed through a whole book, & I would put them promptly in the fire."

Apparently Harry Beard was not a contracting party, although it was presumably understood that he would help out in meeting the deadline. None of the drawings bear his signature, and in all of the later discussions of the event, Harry is mentioned by Dan Beard only once as having drawn the face for the royal figure being carried by peasants in Chapter 8. Harry's drawing style was similar to Dan's, so the possibility of further collaboration on his part, particularly as the pressures of deadline developed, is not to be entirely discounted.

For a number of reasons, Dan Beard must have rebuffed the idea of illustrating Mark Twain's book. In his autobiography, *Handy a Man & Now Alive*, Beard proudly proclaimed on the first page, "I am a Connecticut Yankee." Although he was born in Ohio and raised in Kentucky, his forbears of British descent had arrived in Boston in 1637 before moving into the wilderness to settle an estate carved out of the Connecticut forest. Beard strongly identified with the pioneer and frontier spirit of America as depicted in legend and lore. He told stories about prominent folk heroes who lived before his time as if he had known them personally and recounted events from his infancy he could only have heard later in his life. He loved the homestead life in a frontier town and the



Twain and Henry Bead, as shown in *The Photographer's magazine*

game a boy could play on a country farm. His own experience was much like that of Mark Twain, and he described a kind of bedeviled society in which Huckleberry Finn and Tom Sawyer would have been right at home.

The actual scenes of much of the America that Beard described as personal experience are not hard to find. In his autobiography, we learn that he had read many popular books in his youth, including James Hall's *Western Life*, *The Life of Abraham Lincoln* by Isaiah G. Holland, Beadle's dime novels, and a special favorite, *The Young American's Picture Gallery*, with photographs of famous leaders and heroes; these fired his imagination with regard to folk mythology.¹⁴ More importantly, he heard his brother James tell "leisurely stories of river pirates, highwaymen on the Natchez trace or the wilderness trail, Indians and wild animals." Beard exclaimed, "Why Daniel Boone, Simon Green and Mike Fink, with the red leather in his hat, were as real to me as my father!" He once noted in a letter to Cyril Clemens:

In twenty-odd years intimate association with Mark Twain, coupled with the fact that we both spoke the same language, gives me, I think, an understanding of his real character which is not superficial. I also grew up in the river houses among the Hawk Pines and Tom Sawyers of the Ohio valley, among steamboats, rafts, and flatboats; in fact, I believe in the same atmosphere as that breathed by our great philosopher himself.¹⁵

Thus Beard had participated in the mythic American experience and its propagation as fully as had Mark Twain, who would come to be regarded as the quintessential American—though perhaps Beard would have a more profound influence in some ways than Twain through his synthesis of the frontier and wilderness experience in the guide books and rituals of the Boy Scouts of America, which he would found in 1911. Beard would take great pride, during the height of his career as an illustrator, in being known as "the Mark Twain of art."¹⁶

Before he began work, Board was summoned to Twain's office for personal instructions. He recalled the interview over 20 years later:

"Mr. Board, I do not want to inflict any mental agony upon you nor subject you to any undue suffering, but I wish you'd read the book before you make the pictures."

I answered him that I had already read through the manuscript three times, and he replied by opening a prominent magazine at his elbow, to a very beautiful picture of an old gentleman with a smooth face, which the text described as having a long, flowing white beard, remarking as he did so:

"From a casual reference to the current magazines I did not suppose that was the usual custom with illustrators."

"Now," he said, "Mr. Board, you know my character of the Yankee. He is a common, uneducated man. He's a good telegraph operator, he can make a will, revolver or a Remington gun—but he's a perfect ignoramus. He's a good fireman for a manufacturer, can survey land and run a locomotive. In other words, he has neither the refinement nor the wit of a college education."

"In conclusion, I want to say that I have endeavored to put in all the coarseness and vulgarity into the Yankee in King Arthur's court that is necessary, and rely upon you for all the refinement and delicacy of humor your facile pen can depict. Glad to have met you, Mr. Board. Goodbye!"

In his autobiography, written almost 30 years after the interview, Board recalled an additional piece of advice from Twain:

"In regard to the illustrations you are to make," he said, "I only want to say this. If a man comes to me and wants me to write a story, I will write one for him, but if he comes to me and wants me to write a story and then tells me what to write, I say, 'Thank you, go hire a typewriter,' meaning a stenographer."¹⁸

Whatever the veracity of his additional statement, remembered half a decade later, Twain did indeed grant Board free rein to follow his own inspiration, as witnessed by a memo from Twain to the publisher dated July 24, at Elmira, New York:

Upon reflections—this will Board to obey his own inspiration, and when he sees a picture in his mind put that picture on paper, be it humorous or be it serious. I want his genius to be wholly unhampered. I don't care how far as to the result. They will be better pictures than if I tried to and tried to give him points on his own track.

Send him this note, and he'll understand."

Board was pleased to receive this vote of confidence and

the artistic license to pursue what he later identified as "an experiment on my part," an attempt "to illustrate the ideas expressed there as well as the narrative itself."¹⁹ Since there seems to be no model for what Board was attempting, and he cited no examples or sources, we can only speculate about its origin. Perhaps it was the jelling together of kindred spirits and the arduous melding of ideas and ideology that inspired Board Board's strong identification with Twain and Twain's admiration for Board surely provided a potent impetus for their collaboration. *A Connecticut Yankee* was the kind of socially conscious book Board would have liked to write (and he would indeed try his hand at his own version later), and Board had the kind of artistic, artistic sensibility Twain would have desired had he been able to draw. But at the same time, the division of labor for *A Connecticut Yankee* was clear: Twain had written the text, and Board would draw the illustrations—each without interference from the other. Although the result would be a mutual dependence, the process was carried on without substantial give-and-take.

As each batch of drawings was sent in, Board received encouraging notes of appreciation from Twain. There was a psychological element in this, since Twain was determined to see the book published in time for Christmas sales, and all participants—author, illustrator, typesetters, proof-readers, and publisher—were working under incredible pressures. After a month's work was completed, Twain wrote Board enthusiastically on August 28, again from Elmira:

I have examined the pictures a good many times, and my pleasure in them is as strong and fresh as ever. I do not know of any quality they lack. Grace, dignity, poetry, spirit, imagination, these enrich them and make them charming and beautiful, and wherever humor appears it is high and fine, rare, unforced, kept under mastery, and it is delicious. You have expressed the King as I wanted him expressed, both face and figure are noble and graceful, and set forth the man's character with a satisfying eloquence. And he is clothed as he should be clothed—it was a proper subject for the dainty workmanship of the pencil. You have made a darling of Ganoover, and the architecture setting adds effect to her tall young grace and beauty. I like the Yankee every time; you have got him down fine where he is naked in the dungeon, supporting the central tower. I enjoy the humor of the Sky-towering Minister (the fineness of the work, too) and of the interview between the Yankee and the page in the dungeon, and the Yankee's opening adventure with Sir Kay (the frontispiece)—enjoy it exceedingly; there is something about the outline of that helmet in the left foreground of the latter which is a perpetual delight to me. I could go into much further detail without saying, all my say and expressing all my pleasure—but what I mainly wanted to put on paper was the fact that I appreciate the pictures and hold myself your obliged servant."

Using as a page the drawings from Chapter 3 mentioned



Figure 2

by Twain, Board had finished at least 12 in the first month, only ten percent of the total, so a beast like this had to have a good effect.

Since he had other commitments to fulfill, the strain on Board must have been severe. He was still finishing the illustrations for "Wu Chih Tsa, The Colonial Emperor," scheduled to run in *Connoisseur* through the September issue—which perhaps explains why some of the drawings for the last chapters of the Chinese novel were less detailed and care-fully rendered than the earlier ones. It may also explain why Board borrowed from several of his *Connoisseur* drawings for work that appears in *A Connecticut Yankee*, specifically renderings of an execution in the mode of crucifix, a woman being burnt at the stake, and a heraldic device with symbols of despotism—the crown, the whip, and the maces of slavery.²⁷ Given the speed at which he was working, it is remarkable that numerous mistakes did not enter the drawings, but Board was a careful reader and collaborator. There is, however, at least one possible error. In Chapter 11, Twain had noted that the side-saddle "was to remain unknown in England for nine hundred years yet," but Sandy seems to be using one in a drawing (Figure 2) for Chapter 13 as she rides a mule searching for Hank.²⁸ If Board made no major mistakes, he acted as a collaborator by using Twain from one. Twain had listed a turkey as being an item on a list of goods purchased for the dinner with Marco and his bunch in Chapter 11, and Board observed that the bird would not be known until the discovery of America, so the turkey was changed to a goose.²⁹

According to Board, the drawings were finished in 70 working days, at which point he collapsed, physically exhausted,³⁰ but Twain showed him up on November 13 with a frequency quoted note:

Held me under everlasting obligations. What luck it was to find you. There are a hundred artists who could have illustrated any other book of mine, but there was

only one who could illustrate this one. Yes, it was a fortunate hour that I went sitting for lightning-bugs and caught a custom. Love forever!³¹

A Connecticut Yankee was published on December 18, 1889. Most of the American reviews were also impressed by Board's work. For example, Sylvester Baxter of the *Boston Sunday Herald* said "These drawings are graceful pictures and thoroughly characteristic of the spirit of the book,"³² and William Dean Howells wrote in *Harper's*, "Throughout, the text in all its circumstances and meaning is supplemented by the illustrations of an artist who has entered into the work and its pathos as well as the fun of the thing, and made them his own."³³ In the most negative American review the book was to receive, in the *Boston Literary World*, Board also received his share of the condemnation. The anonymous commentator concluded, "If anything could be less of a credit to our literature than the matter of this book, it certainly is the illustrations which disfigure it."³⁴ Since many British reviewers were offended by the novel, it was to be expected that they too would dislike the drawings—and they did. The most extended critique was provided by the anonymous reviewer for the *London Spectator*:

They are very badly arranged, they seldom occur in the right place, and they break into text, making the task of reading very difficult. The task was hard enough, too, without that. No hope—we may even believe—that we have seen the artist at his worst; we certainly have not seen the author at his best.³⁵

It is interesting that no American or British reviewer liked the text but not the drawings, or vice-versa. In general, they seemed to accept the drawings as an integral part of the book and noted their close correspondence to the text. But there was another kind of negative response that Board did not report. As he reported it:

Sad to say, the illustrations which so pleased Mark Twain and delighted people all over the world generally offended some abolitionists. The offending illustrations were removed from further editions. Not only did the book lose the favor of the displeasure of this group, but it is significant that after its publication Mark Twain was ruined financially and my work was boycotted for many years by all the prominent magazines, with the exception of *Litt* and *Connoisseur*. *Litt*, too, went practically broke, but Mark Twain died a wealthy man and I lived to find my work in great demand.³⁶

When Board was queried for more information about the reasons for this boycott in 1938, he responded:

In regard to the illustrations, I am afraid that they caused Mark Twain's thought too much to please them. You must realize that when Mark Twain tread [sic] upon any social, political, or ecclesiastical corn, the owners of those corns assumed that his words

were only meant to be funny; but could not assume that when Mark Twain's thoughts were put into the form of cartoons and illustrations. Nonetheless, Mark Twain once said that I not only illustrated the stories, but I illustrated the thoughts of the author when he was writing the story, and that may be where the discrepancy."

Such comments, to the extent that they are reliable, bespeak a very close relationship and sense of identification between author and artist, between the text and the art work—an intimacy the casual reviewer, both pro and con, seemed inclined to accept.

Subsequent criticism, on the other hand, tended more toward a view of the illustrations as external to the text.ERRY NASH SMITH has said that Board should be considered "the first reviewer of the book" and the drawings his own "interpretation" of Twain's novel. Smith was not happy with the ideas and thoughts in the drawings, and like other critics, was inclined to see them as separate, if not entirely unrelated to Twain's actual beliefs.¹⁷ I wish to argue the contrary, that whatever discrepancies may exist between the meaning of the text and the pictures, or between Twain and Board, we have no choice but to consider *A Connecticut Yankee* as a work of willful and intentional collaboration, and that to consider the narrative without the illustrations is to consider an incomplete work. To make that argument requires addressing some complex questions.

Exactly to what degree has Dan Board simply illustrated *A Connecticut Yankee*, to what degree expanded upon or provided a gloss on Mark Twain's text, and to what degree gone beyond the text to make additional commentary on the subjects with which the novel is concerned? These are questions which have not been directly addressed by previous scholarship but which I wish to consider through an analysis of the illustrations and their relationship to the text.

I have been able to divide the drawings into four distinct groups or categories:

1. Illustrations of specific scenes, characters, and events described by Twain in the text.
2. Excursions using designs, figures, and settings appropriate to the time and place of the narrative to good many of the chapter initial letters in this category, although many of them serve as illustrations as well.
3. Interpretations of the text—that is, symbols, scenes and figures not mentioned in the text but reasonable extrapolations of the meaning and substance of what seems to have been Twain's intent.
4. Independent commentaries by Board expressing personally his point of view on the political and social topics under discussion by Twain but without specific support by the text.



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Fig. 3



Fig. 4



Fig. 5

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Twain contracted with Beaul for between 250 and 260 drawings, 208 were submitted to the prospectus, and Beaul recalled producing about 400; yet only 228 appear in the book. At least 222 were completed, if we include the single drawing rejected by Twain (two knights preparing to charge each other) and the one that appeared in the publisher's prospectus but not in the book.¹⁶ This was probably due to the tight publication schedule rather than any dereliction on Beaul's part. Of the 228 drawings published in the book, according to my analysis, 152 (67%) are purely illustrative, another 15 (7%) are decorative, 44 (19%) are interpretive, and 8 (4%) are independent statements. The usual functions of the illustrator are to portray scenes, characters, and events from the novel and to provide decorations appropriate to the work, slightly over 70 percent of the art work falls from conventional functions. It is, however, the remaining quarter that makes the difference—defining for Beaul a unique place in the importance of the novel by virtue of the dialogue his non-traditional "illustrations" carry on with Twain's text.

Even in the straightforward illustrations, Beaul took some unusual liberties by inserting contemporary faces and well-known personages in them. Some of these insertions are fairly innocent, such as the appearance of Sarah Bernhardt as Clarence (Figure 4) and Annie Russell as Sandy (Figure 4), as well as many relatively unknown people, such as George Morrison, a real-life Yankee from Connecticut who happened to be working on some inventions in the office next to Beaul's studio, as Hank Morgan (Figure 5); R.I. Lowden, the captain of Beaul's rowing club, as a seaman (figure 6); the baby daughter of a banker, named Will Jones, as a founding (Figure 7); and assumed beach-wardens from Central Park, a domestic French waiter,



Figure 4



Figure 5



Figure 6

and Beard himself in several instances." I say instances, although Richard Bridgman has placed some unusual constructions on the Bernbach drawing in an article which he says attempts to answer the question, "Why did the illustrator, Dan Beard, give Hank Morgan's page the face and figure of Sarah Bernbach and go on to laud the Boy Scouts of America?" What Bridgman suggests, but does not actually say, and probably with tongue in cheek, is that both Beard and Train were latent homosexuals and polyphiles, among other things.¹¹ I will not address his evidence here, except to say that in the case of the Bernbach drawing, I would suggest it was the costume that she wore in a photograph, in which she portrayed a boy tomboyish, rather than the feminine figure that attracted Beard's attention in seeking out a model (she was frequently cast in masculine roles on stage). As Beard himself explained, "In making the illustrations... I referred to a collection of photographs of people of note. When I wanted a face or a figure to fit a character in the story I looked over



Figure 7

this collection of photographs and made free use of them, not as caricatures or portraits of the people themselves but for the dress, pose, or their whole figure and features as best fitted for the character I was to depict."¹² Other famous people who appear do seem intended as editorial comments and ripostes upon Mark Twain's meaning, such as the appearance of Alfred Lord Tennyson as Merlin (Figure 8), a brilliant touch by Beard, using the contemporary figure most closely associated with the idealization of Arthurian chivalry as a way of satirizing the feudal values which still held an appeal for the 19th century Low culture, but also relevant to the royalty-bashing in which Twain liked to engage (so the appearance of Queen Victoria as a bewitched old sow and, as themselves but identified as "shakelheads" (Figure 9), the Prince of Wales (later Edward VII), his eldest son Albert Victor, Duke of Clarence and Avonclire, and the temptress of Germany, Kaiser Wilhelm II the last twice, once in caricature and the second time in full figure dressed in battle armor (Figure 10)).¹³



Figure 20

The most notorious of the drawings featuring contemporary figures is the slave driver with the face of Jay Gould, Lancaster and Robber Baron (Figure 11). As Board later explained, "I wanted a face which showed a high order of intelligence, but was absolutely heartless, cold, brutal and cruel. I found such a face among my photographs of prominent people and used it."²⁸ Board never publicly identified the face as that of Gould, but when a *New York Times* correspondent identified the figure as Mark Twain, he did not deny it.²⁹ Since Twain was already on record with his opinion of Gould as a "swindler and stock manipulator, there was little surprise there. Recent research has also indicated that other Robber Barons appear in the drawings, such as "Thousand Year" trait, William Marcell "Sea" Wood, and John T. Hoffman, as well as other figures greatly admired by Board, such as Edward Bellamy and Henry George.³⁰

What might have been Board's intent in including these contemporary faces, other than to add an amusing guessing game for the reader? Aside from the accuracy and the individualism only to Board, the others do underline the parallel Mark Twain wanted his readers to draw between the sixth and the 18th centuries, especially the degree to which his British contemporaries were still suffering under the delusions of civilisic ideas and belief in benign monarchy. The caricatures of American business interests become a counterpart to the ruthless rapacity of British past, and dramatic secretaries of



Figure 11. Pen and ink on board. Photo courtesy of The Library of Congress

the world like Trampson become modern representatives of the forces of ignorance and superstition represented by Maria. These implied parallels do not, however, entirely support one of Board's stated intentions: "I think I was purposing to contrast . . . the English life of the whole of the Middle Ages, with the life of modern Christians and modern civilization—to the advantage of the latter, of course."³¹ But the text is also equivocal on this point, and the criticisms of modern business, science, and technology becomes as acute as that of the 18th. In fact, Board's illustrations seem to capture Twain's intention (as expressed in the novel) better than Twain's own statements on the subject. Twain is famous for his works getting out of hand and galloping off in their own direction. Board agreeably goes along for the ride in this case and encourages his readers to follow wherever they are led.

As noted earlier, Mark Twain was reported as having said, "That Board is the only man who can correctly illustrate my writings, for he not only illustrates the text but he illustrates my thoughts."³² If, as I have suggested, this is true to some extent even of drawings in the "parody illustration" category, it applies still more fully to the more than 60 drawings I would categorize as interpretive drawings which have their source of inspiration in an idea or sentiment expressed by Twain but which constitute an explication of the meaning. The very fact



Figure 21

of these. Figure 21 is prefatory to Chapter 1, a symbolic depiction of Hank Morgan licking the nose of a huge lion with a stick; this a description of Twain's intent to rib British society through satiric ridicule. Licking, of course, is not a very pleasant way to elicit laughter.

It isn't until Chapter 5, entitled "The Lion," however, that Board begins seriously to expand on Twain's thoughts and introduce a variety of pictorial satiric strategies of his own. In fact, three of his major techniques are deployed here—those of comic exaggeration or hyperbole, the animal fable, and the editorial cartoon. The preliminary drawing (Figure 22) begins the anti-church theme by portraying a monk greedily gazing down a map of liquor with a devil's head (instead of a halo) encouraging him from behind, a serpent wearing a bishop's mitre before him, one foot on the King's crown, and the other on Hank's Tinseltown Doodle hat, with the legend "That was the Church." This drawing and two others in the chapter represent a type of visual exaggeration and symbolic hyperbole used by Board throughout the book—see Figure 18 (portraying Hank as a figure towering over a Lilliputian king), and the other (Figure 19) a fat manarch who looks like "Diamond Jim" Fisk sitting on a bed of roses, while beneath three peasants wretchedly support the heavy load with levers cutting their feet and umbels busily ripping at their backs. Just how that satirist in this chapter adopts the method of the animal fable, to which Board frequently resorts later in the book. A lion is depicted as sharing being fed a rabbit by a priestly lion, with other rabbits—the common people—waiting their turn.

The final two drawings in Chapter 5 adopt the visual strategies of the editorial cartoon, which was a mainstay in the last part of the 19th cen-



Figure 22



Figure 23



Figure 16

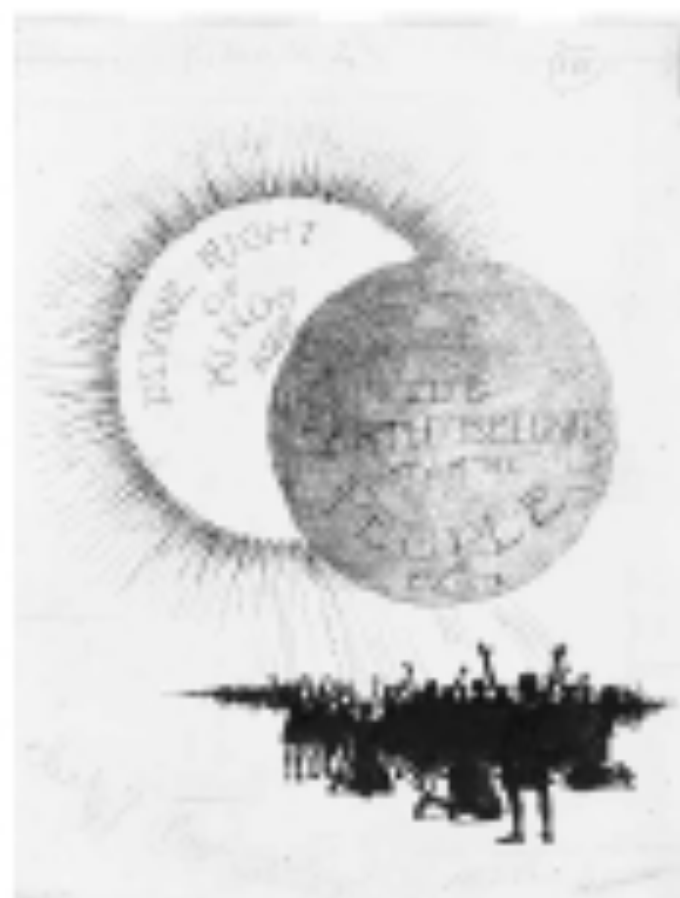


Figure 17. Sun and his consort. Photo courtesy of The Library of Congress



Figure 18

ary with such cartoonists as Thomas Nast, Bernard Gillam, and Henry Thassoport; it thus raised influential. In the cartoon of social and political protest as developed by such artists, symbolic figures are used to represent ideas or classes of peo-

ple, but they are clearly libelous to make their meaning explicit. Thassoport's cartoon by Brad (Figure 16), the sun, labeled "Plurimous Right of King VI Century," is about to be eclipsed by a moon labeled "The Earth belongs to the People XIX Century," with a subheaded firing below praising the event. In the second (Figure 17), a scroll emblazoned with the words "All men are free and equal" is exploding with such a bright light that a king is losing his crown, and noble, a bishop his mitre and vestment, and a slave his chains, while Satan awakes and wags.

It is in the first of these two political cartoons, labeled in the list of illustrations as "The Earth Belongs to the People," that Brad begins to follow his own ideology and more forcefully to alter the ideological complexion of Thassoport. This is the first instance of what Henry Nash Smith noted as a tendency on Brad's part to ascribe to Thassoport "a number of slogans and battle cries of current left-wing groups such as the Single-Taxers and the Anti-Monopolists with whom he had no previous associations"; and of this drawing specifically Smith said that it almost certainly transgresses the views of Thassoport, "who was never disposed to question private rights in property... The passage near which the drawing is placed does contain a denunciation of the divine right of kings by the Yarden, but there is nothing in the text to support Brad's singular doctrine about ownership of natural resources." In other words, Smith feels that it is the spirit of Henry George (proponent of the single tax) that resides behind the drawing rather than that



Figure 14

of Texas, but Gough was a man admired by both Board and Texas at the time, and Texas entered no objection to this political cartoon or any other. He scribbled it as part of his travel, and thus assumed a collaborative responsibility for it.

Perhaps Beaul's most elaborate political cartoon is the last drawing (Figure 16) for Chapter 28, where he takes as his text the phrase "A tree is known by its fruits." A tree labeled "The Golden Rule" with its roots of several freedoms planted in the "Soil of Common Sense," has produced an abundance of fruit in the arts and sciences (poetry, education, music, chemistry, mechanics, etc.), topped by an angel of peace. Actually, this is more elaborate than an effective editorial cartoon should be, simplicity and directness being major criteria. Except for the inclusion of free trade and free land among the roots, it is a non-partisan statement in accord with the spirit of the text. The bleakest editorial cartoon is the one (Figure 15) preliminary to Chapter 20 and a counterpart to the one just discussed. Here is the tree rooted in vested rights, religious intolerance, and the will of selfishness, and from its blasted limbs hangs the body of a peasant, with Satan sitting above. The entire sketch is strongly reminiscent of the engravings of Francisco de Goya, *Los Desastres de la Guerra* (1809), which had caused a sensation 60 years earlier and with which Beaul was undoubtedly familiar. Several of the drawings employ a blasted tree, an emblem frequently used by Goya, as a part of the background. In general, the tree becomes a crucified motif for Beaul, as do the



Figure 15



Figure 16

scales of justice.

The scales figure in five of the illustrations in a variety of ways, usually under the control of or tipped as favor of royal prerogative, self-interest, or the church. In one (Figure 20), es-



Figure 21

titled "Two of a Kind" the scales are evenly balanced between what remains as the worldly habit of the 19th century while in another (Figure 21), the Boss—representing science, independence, and freedom—outweighs a rancher, a bishop and a magnate. A sinking one (Figure 12), more purely in the editorial cartoon style, shows two figures of justice—conspicuously winking at each other from beneath their black across the scintillas, with the scales rigged so that big men or as to tip them in favor of title over labor in the sixth century and money over labor in the 19th. The title is "Sixty Years Filled Is Disarranged." Read, then, not only draws parallels between the inequities of both eras, but he suggests as well that the principles of justice herself is open to collusion and corruption, a fairly radical statement for either artist or author. It is one thing to find the authorities of the law degenerate (as in the satirical preface Chapter 23) but another to find justice corrupt and open to banter.¹⁶

In a drawing for Chapter 28 (Figure 23), Read anticipated Twain by introducing a parallel that would later be discussed in the text. Picking up on the statement, "Brother!—in due time that," made by King Arthur, who is shocked at the idea of calling an ordinary man a friend or brother, Read provides a top-tych of pictures with a king bolting down his nose at a slave, a Southern planter's master doing the same at an African slave, and an American industrialist scolding a laborer. The face of authority remains the same, but the source of power changes in each picture from a mood of oppression, to a law book, to money bags. This is another effective effort to make clear the



Figure 22

parallel between two eras, but the introduction of Southern slavery in the second picture as another parallel is new.¹⁷

It was inevitable that the similarities between medicalized Southern slavery would be mentioned by Twain. While writing the novel, he was using as a major source of information on the effects of slavery an American slave narrative, Charles Ball's *Fifty Years in Chains* (1817). The South is not mentioned in the novel, however, until Chapter 26, where Southern "poor whites" are discussed irreversibly and again in Chapter 31, where wages between the North and South during the Civil War are compared. Then, in Chapter 34, Twain shows a direct parallel between the lot of the Southern slave and that of the sixth-century slave when it comes to Hank Morgan that he has been colored himself, and he comments, "a thing which had been merely supposed before, became suddenly fact. 'Well, that's the way we are made.'" In this instance, then, Read's drawing colors the text by anticipating and placing in the reader's mind a theme later to be developed by Twain.¹⁸

It is interesting to note that by placing the Southern slave against the industrial wage earner, quite unintentionally I am sure, Read was harking back to one of the most provocative defenses of slavery to come out of the South, William Grayson's lengthy didactic poem *The Slavery and the Slave* (1854). Intended to counteract the influence of Uncle Tom's Cabin (1852), by Harriet Beecher Stowe, Grayson's argument is heroic: he asserts that the life of the wage slave in the Northern factories was far more precarious and difficult than the life of a bond slave in his rural and paternalistic security



Figure 21

That certainly is not the argument of *Board on Terms* but by bringing the two economic systems into conjunction this way, the effect of Board's text and, to an even greater degree, Board's illustration is to find both objectionable as inhumane ways of life. An unexamined Southern reader, of course, might have taken some small comfort to even this conclusion.

Board's pen as an editorial cartoonist took a very traditional turn by the end of the book. From the start, after having been stripped of his cheap business suit, Hank Morgan was presented as wearing a top hat with three Yankee Doodle leathers in it. The hat, in fact, becomes a symbol of the East. By Chapter 41, as the end approaches, we find the barbaric slave-owners Hank (Figure 21) quoting a poem and wearing striped pants, so he holds up his child in a tabernacle which Nancy in her story dress takes on the outline of a Mother Columbia (I suspect some contemporary political cartoon as the source of the figures in this drawing). Hank's transformation is complete by the next-to-last drawing (Figure 23) in the book. He has completely become Uncle Sam in dress and features, as he sits astride a copy of Thomas Paine's *Common Sense*, with macearoni in his hat, poking at a symbol of aristocracy with the mighty pen of truth dripping with ink. Given Hank's character as the consummate American, addicted to common sense, freedom, and pragmatism, despite the book's critique of 19th century America, this transformation seems a natural result of Board's artistic vendetta and Thwait's vision.

I have recognized none of the drawings as representing an independent point of view on the part of Board, pieces which have no clear anchor in the text. I would include in this category the final drawing of Hank as Uncle Sam, since this seems to have been Board's inspiration, as well as the unexpected introduction of Henry VIII (Figure 26), after a pairing by Holbein, ordinary to Chapter 21. Intended to satirize the iciness of Henry in love his wives beheaded, and engage in some weak word play with "head" it is anachronistic to the 19th century and unrelated to the 18th. Only in its suggestion of the evils of aristocratic royal authority is it related to the text.¹⁷ I would also include here the odd portrait of the ink-bottle producing Chapter 21. The list of illustrations tells us that this is "A sounding," but none of this age is mentioned in the text. I suspect Board simply wanted to work in a sketch of the baby



Figure 23



Figure 26



Figure 20



Figure 21



Figure 22

daughter of a friend, Will James, President of the "Long Island Savings Bank," or perhaps he was raising one of them that dry.

The most interesting of the independent illustrations is a five-piece series beginning with the drawing preliminary to Chapter 10 and running throughout the chapter, a kind of editorial cartoon case on the virtues of free trade over protective tariffs. The text of the chapter is devoted to a discussion between Hank and some workshod tradeunionists, with Hank defending free trade and the latter protectionists. The real argument, however, develops into an effort on Hank's part to help them understand that the value of wages is determined by the purchasing power rather than the amount received, an argument he finally loses.

Stark's pictures go off on their own tangent. In the first (Figure 17), which gets its title from a slogan of Dewey, a blacksmith, "Rah for protection!" a work representing "Capital" can reach with its beak into a decanter with a long neck labeled "Protection," while a dog with a "labor" cap on its head can only lap up what water drips from the work's beak. In the second drawing (Figure 26), the work asks a dog, "Hawking, ah? why don't you give a name like mine?" The implication is that protectionism is a natural God-given right to business interests and labor should accept its inferior position as a part of the scheme of things. The third drawing (Figure 26) suggests that this has been a matter of



Figure 21



Figure 22

evolution rather, with a legger devolving into a dog and a bootmaker (who looks like 'those' Tweed) evolving into a stork, process which can be reversed we see in the fourth picture (Figure 30), where dog and stork probably cooperate and play together as the son-of-'Free Trade' race and the drummer has led to high risk, making "Natural opportunity free to all." But the final picture in the series (Figure 31) is chilling. It shows a dead stork hung up by its feet with a pen stuck through its heart."

Are we to assume, then, that the final result of the competition between free trade and protectionism is the total destruction of capital? Twain in 1880 had been a supporter of protective tariffs as outlined by the Republican Party, but during the presidential campaign of 1896, he switched to the Democratic theory that high import tariffs would only raise prices rather than workers' wages." While Twain when he wrote *A Connecticut Yankee* was in agreement about the preference for free trade, it is unlikely that he agreed with Beard's radical conclusion. It should be noted, though, that Twain selected the second drawing in this series as his insert in the entire book, after the frontpiece, so clearly he voiced no disagreement with the ideas Beard expressed."

Radical in another way is Beard's final drawing for the book (Figure 32), the lot in the independent category. In it, Beard decided to give the novel another ending. As he announced in a hand annotated edition of *A Connecticut Yankee*, "It was only a few centuries which separated the Yankee from his wife, Nancy, and his little baby. I had cut the heart to kill him as did the author, so I put death at the throat of time, thus killing all that separated the man from his wife and uniting them again."



Figure 32



Figure 21

Board then added a cryptic note: "The pen, which I had used to make all the illustrations in the book, broke as I signed my name to this illustration."¹⁹ If the pen was broken, his intent was clear—to make *A Connecticut Yankee* as much his book as Twain's, even to the point of offering his own alternative ending.

The point I want to make is, I trust, clear by now: *A Connecticut Yankee* should be read as it was received by the readers of 1889—basically a collaboration between artist and author. Doubt thoroughly approved of all the drawings in the book, even those which departed badly from the text. Henry Nash Smith found Board's departures "indefensible," yet Twain stated, "In my mind the illustrations are better than the book—which is a good deal for me to say, I reckon."²⁰ Smith could only offer this as an explanation: "In the general humanitarian and Populist enthusiasm, the shades of doctrine were of little interest to the writer or his readers."²¹

It is an interesting sequel to this story of collaboration that after completing work on *A Connecticut Yankee*, Board decided to again try his experiment of producing a book in which both words and pictures tell the story and reveal the meaning, except this time he would be both author and illustrator. Not long after the manuscript was finished someone within a year after the *Yankee* story he received a letter from Twain's publishing firm dated December 12, 1889, saying that they had read his manuscript and were interested in discussing its publication.²² The book appeared in 1891 from Webster & Company as *Moonlight and His First of January*, actually two works in one volume, both fully illustrated by Board.

The inspiration for the two books, according to Board in the foreword, "came from a land beyond his ken, and would, like trails of passage, have flown on, and left nothing to tell of their existence had not their strange notes attracted his attention and interest."²³ The second of the two is but a brief sketch first published in *Cornopolis* magazine in 1888, a fantasy

about an artist who falls asleep to dream a scenario about his dream and boots which walk around on their own.²⁴ It is only the first story, *Moonlight*, which is relevant to *A Connecticut Yankee*—a short novel included, Board says, to undermine the "well called 'Voted Right'" which "must fall," then only "will the poor tramp, the beggar, and the white slave begin to show the true color of their manhood."²⁵ It is a novel of political and social intent that addresses the causes of economic inequality.

The narrator of *Moonlight* finds himself stranded in a dirty, dismal town in Pennsylvania, with his steam yacht out of commission for the winter. In his grimy hotel room, he finds some books belonging to the absent usual boarder and begins to read one called *Dreams and Moonlight*, inspired and illustrated by Board. In the bar below, he falls to meet friendship among the drinking laborers there because, as Sam the bartender tells him later in his room, he is a rare visitor and therefore popular in their eyes. They discuss the extent to which genuine opportunity is still open in America, given the prevalence of voted interest. What begins here is a dramatic enactment of the principles behind Henry George's single tax theory.²⁶

After studying a volume of ancient magic among the small collection of books, the narrator suddenly finds himself imbued with the ability to "see things as they really are."²⁷ Looking out of the window, he now sees a group of wretched miners for what they are, "a band of miserable white slaves" and himself, as a capitalist, their part owner.²⁸ He sees his fellow mine owners as the animals and blood-sucking insects they have become, and he feels visiting his brotherhood to see her as she actually is. Through lengthy conversations with his friend, Professor Rollins, the bartender Sam, and his mine experimenter, Cleo Bots, all honest and clear-sighted men, the abuses of capitalism as practiced in the Pennsylvania coal mines are laid bare. Partly in blame for this economic misery are "the roots of the old manarchical cancer left in the nation's system," including the cooperation of the church in maintaining it.²⁹

The narrator attempts to abolish and replace the old system with an enlightened one in which labor is allowed a greater share of the profits, and constructs a model town, called "Moonlight" as a shoptown experiment. He is ostracized by his fellow mine owners and declared a fanatic. In a race between striking miners, federal troops, and Pinkerton agents, the narrator is shot. Following a delirium, he wakes under the care of the woman he earlier loved to see and who will nurse him back to health.

Advertised as a book which "will talk rank with 'Looking Backward'" by Edward Bellamy,³⁰ *Moonlight* is basically Board's own version of and comment on *A Connecticut Yankee*. There are numerous parallels with Twain's novel in structure and content. Both narrators begin by coming across manuscripts which open to them a world of magic and mystery, except that in Twain's book we shift to the narrator within the manuscript, he most of the narrative. While Board's hero acquires through necromancy the ability to see things as they really are, Mark has this ability naturally as his

highlight as a common-sense Yankee. Both are thought to be magicians, magi, or possessed by demons as they put into action their rational ideas and idealistic logic, and by pointing out the contradictions and injustices they encounter they cause chaos and only make matters worse by dealing with the world in totally honest ways. Both come up against and are finally defeated by the economic and religious institutions which ensnare men, and both are badly wounded at the end, although Board's hero succeeds and Hawk (in Twain's text, though not in Board's illustrations) dies. Each has a faithful woman to turn to at the last for comfort, though Hawk loses his woman the moment as he returns to his own time. *MissHight*, it seems, turns the tables by making Twain the success-collaborator for Board's text.

The political impact of the two works of fiction for contemporary readers was similar: readers may be misled by a social and economic system that is built on vested interest and will not easily be altered or improved without violent and radical remedies. And as in *A Connecticut Yankee*, the political message is nowhere more clearly communicated than in Board's illustrations for *MissHight*. As was true in the Yankee, some of the drawings are political cartoons rather than illustrations of the text, and many of them function quite independently of the text as commentary. Thus Board-the-illustrator collaborated with Board-the-writer to reach the same way as he collaborated with Twain. Some of the drawings are even in their symbolism, but others engage in the kind of anthropomorphism employed in the drawings for Twain. Some scenes become evokes and culture or predatory animals. In one progressive scene, a mine owner changes before our eyes into a vicious wolf ready to spring and devour its victim. Several of the drawings would have been as well placed in *A Connecticut Yankee* as here, and they reflect the same kind of combined political and artistic impulse that inspired Board while he was completing the illustrations for Twain's volume.

Board was so inspired by Twain's example that he had to write his own version, illustrated in the same fashion and with the same intent of providing a gloss and expansion of the text through pictures that are integral to it. He even retained Twain's device of inserting in the narrative other fictional texts, written in a distinctly different style, such as the excerpts from *Milney* and examples of medieval journalism on Twain's part. Certainly without *A Connecticut Yankee* as a model, Board was not likely to have produced a novel illustrated in this fashion. What worked for Twain, however, did not for Board. *MissHight* has been all but lost to literary history and Board never tried another novel. He went on to achieve greater success as "Uncle Dan," the founder of the *Boy Scouts of America*. Here his success perhaps had a greater impact on the world he wanted to change for the better.

Daniel Carter Board and Mark Twain were to remain fast friends throughout the rest of their lives, and Board would illustrate other novels and stories by Twain. The nature and closeness of the relationship is perhaps best demonstrated in an anecdote Board reported about one day when he ran into Twain on the streets of New York:

"By the way," he said, "I have just written something that you'll like. It is called 'To the Person Sitting in Darkness.' I read it to Howells and Howells said I ought to have that published."

"Of course you're going to, aren't you, Mr. Clemens?" I interposed.

"You didn't let me finish," he returned. "Howells also said that I must go long myself first, and when I asked him what I should do that for he said to use the public for a trifle, because when that story appeared in print they would surely hang me."

"But he didn't frighten you off in that way, did he?" I laughed to reply. "You are not so easily scared as that, Mr. Clemens."

"Don't you be so fresh. Howells also said that the story ought to be illustrated, and that there was only one man who could do it, and that man is Dan Board, so you see you and I have got to hang together!"

I believe they should not only hang together but take equal credit for the success and significance of *A Connecticut Yankee*, a work in which picture and text not only complement each other but are to be viewed as an integral whole. This is an interesting example, perhaps unique in American letters, of how the literary and artistic sensibilities can work together for maximum effect, unless we take into account the development of the graphic novel, or of the comic book, where word and picture are fully integrated in a new art form. It would be possible to argue that *A Connecticut Yankee* should be considered an early effort in the history of the graphic novel.

We could say, on the basis of his evidently divided intention in *A Connecticut Yankee*, that Mark Twain was an author of one mind who at every turn had to compromise his conflicting intentions by willfully de-emphasizing one side of the conflict. Board, as collaborative illustrator, seems most often to have championed the side that Twain in his remarks about the novel most frequently denied (or simply avoided). *A Connecticut Yankee* is a critique of 19th century American society. Twain's apparently genuine enthusiasm for Board's illustrations may be an unspoken endorsement of that critique and a recognition of its crucial involvement in *A Connecticut Yankee*. That Board's illustrations were eliminated after the first edition and that subsequent criticism has insisted on the separateness of Twain's intention from Board's underscores a persistent resistance to any tampering with Mark Twain as author figure. And this may be related to a concern over the broader implications of the collaboration.

The case of Twain-Board as author-illustrator collaboration provides an interesting variation on usual considerations of collaborative process and effect in that the contribution of one partner is most essentially worthless (although the drawings contain a surprising amount of text, some of it Board-generated) and yet works to both read and reinterrogate the intention behind the text-as-language-or-not-art. The proposition that Board's illustrations entered into Twain's text in a way that affected the meaning of the text challenges usual concepts of actuality, that Twain welcomed their entry challenge



50. See 852, 856, 863, 864, and 868. Beard was reported of George Burdett: "You know yourself how very proud of his appearance in the hall" (Beard to Carl DeWitt, July 20, 1888, Library of Congress).

51. Richard Riggan, "Mary Neal and Don Quixote's *Clarissa de la Mancha*," *Cornell Notes* 21 (1987): 210-21.

52. Beard, *Autobiography* 217-266, 876. See also letter from Beard to Carl DeWitt, July 21, 1888, Library of Congress.

53. See 853, 860, 863, and 864.

54. Cited in Smith 167.

55. Cited in Smith 17.

56. Greg Mitchell, "A Fair Is Worth a Thousand: The Politics of Mary Neal's 'A Connecticut Yankee in King Arthur's Court,'" a paper delivered at the meeting of the Popular Culture Association, St. Louis, Missouri, April 5, 1989. That other items remain to be identified is suggested by Beard's statement in a 1941 letter: "My mother recognized many people in the *WARRIOR* cartoons. She always was and called me for making copies of them. Did that feel bad to you? Did she was the only one who could recognize them" (Beard to Carl DeWitt, March 25, 1941, Library of Congress).

57. Cited in Smith 1, note 22.

58. Cited in Beard, *Autobiography* 345. See also Beard to Carl DeWitt, April 26, 1885, Library of Congress.

59. Henry Neal Smith, "Mary Neal's Tale of Progress: Political and Economic Issues in 'A Connecticut Yankee' (New Brunswick, NJ: Progress 89: 1964) 70-89. Louis Neal agrees that Neal was a supporter of property rights in Mary Neal's *Journal Philosophie* (Bloomington, Indiana 89: 1962) 210: "As the temperance socialists studied the inalienable rights toward it because they said that he would like added with the clause of property over it" (his own Mary Neal's *McClure's* article after 1870, before in his long life did he claim that almost every body makes as much money in the end as he deserves, that property rights are the foundation of the happiest society, that the amount of property a man has largely determines the

extent of his right to help guide society, and that political rights are secondary to the right to safeguard the freedom of private property" (Beard to Carl DeWitt, July 21, 1888, Library of Congress).

60. See drawings in Smith 181, 186, 271, 281, and 311.

61. See 324.

62. 356-360, 363, 369, and 388.

63. 356-360.

64. See Beard notes accompanying a letter dated November 25, 1940. See Beard's entry in the Mary Neal Museum, Norwich, Vermont.

65. 356-360, 370, 372, 379, and 379.

66. 366-368.

67. Charles Fisher 1.

68. Charles Fisher 508.

69. Cf. Comments to L.E. Peckham, December 20, 1889, Library of Congress.

70. Smith, *Field of Progress* 81.

71. Charles L. Wheeler & Co. to Beard, December 12, 1890, Library of Congress.

72. See Beard, *Warrington and the Feet of Hercules* (New York: Charles L. Wheeler & Co., 1892) 48.

73. See Beard, "The Feet of Hercules," *Dissemination* 7 (July 1889) 220-22.

74. Beard *Warrington* 61-69.

75. Beard *Warrington* 11-64.

76. Beard *Warrington* 35.

77. Beard *Warrington* 33.

78. Beard *Warrington* 121.

79. Beard *Warrington* [120], advertisement.

80. Beard "Mary Neal, the Mar" 26.

81. Research for this essay was partially funded by a grant from the Walter Williams Distinguished Endowment of Randolph-Macon College, which help is gratefully acknowledged. An earlier version appeared in *Author by and Authority: Ernest Horn of Educational Writing*, ed. James S. Leonard, et al. (New Carroll, CT: Locust Hill Press, 1994) 189-227.



Marketing Materials for Sweet Georgia Brown Lucky Hair Fix



Charles Clarence Dawson

VALMOR'S LUCKY MOJO, AND THE ART OF CHARLES CLARENCE DAWSON

by John Witke

In 1936, iconic inventor Terry Ziegoff published an article about his fascination with the advertising and packaging of products from a mail-order company named Valmor. The company used dazzling images and killer copy to sell cosmetics and magic charms to African Americans from 1926 to 1988. Its radiant labels acted like the graphic equivalent of LSD, and Ziegoff was hooked the minute he saw them.

Valmor graphics are addictive because they are unique. They came about as the result of a Depression-era collaboration between a Black artist and a white businessman under circumstances that no longer exist and attitudes that no longer prevail.

But things were different when the "Valmor Look" got started in Chicago in the 1920s. It was a time when "Nigger" was a polite expression, and a Jewish chemist named Morton G. Neumann decided to go into the cosmetics business.

Neumann had grown up in the tough South Side neighborhood of Roseland and was familiar with the homes, shops, and culture of his African American neighbors. He knew that people of color were underserved as consumers, and were even barred from patronizing popular department stores. To Neumann, however, the racism black consumers endured made them a promising demographic—a group of consumers that might be highly responsive to beauty products and curios that he could source and

formulate himself. Several Black-owned cosmetic firms in Chicago were doing good business, but their products looked antiquated and unappealing. Confident that he could do better, the chemist-turned-entrepreneur set out to develop products that would appeal to African Americans in Chicago, and nationwide.

Chicago historian Tim Sammlson describes Neumann as "an obsessive, detail-oriented person who knew what he wanted from his advertising and harassed even his artists to get what he desired. Neumann wasn't an artist, but he had an active role in developing his company's graphics. He also wrote a lot of the ad copy, and was the guiding force behind copy written by others."

And what terrific copy it was! The product names alone made you want to read the whole advertisement. Who wouldn't pay two bits for Thill Me Again perfume, or Grains of Paradise Magnetic Sand, or Magic Pink Lovin' Cream?

Love and luck were Mort Neumann's stock and trade. If a woman wanted to get a man, Sweet Georgia Brown Body Powder could provide assistance. If a man hoped to strike it rich in the gold buy market, Aunt Sally's Lucky Dream Income could make the right numbers materialize in his sleep. If a too-dark complexion was holding you back, Madam Jones Skin Wash Cream applied to the face before going to bed at night could produce a pretty, lighter appearing complexion by morning.



Packaging illustration for Sweet Georgia Brown Body Powder



Packaging illustration for Sweet Georgia Brown Lemon Cream Cleansing Cream

Packaging illustration for Sweet Georgia Brown Sleeping Beauty Night Cream

Packaging illustration for True Love Quick Brite Vanishing Cream

Neumann's advertising might look naive to modern readers, but it was highly professional and highly effective. It generated so many orders, in fact, that Neumann would come to establish three companies to handle distribution for the products he manufactured: Vilmos for Sweet Georgia Brown and Madam Jossé beauty products, King Neville for spiritual supplies, and Farmers Products to distribute Vilmos and King merchandise to wholesalers and large retailers.

Chicago was the capital of mail-order advertising in America, and the expertise and resources available there made it the perfect place for Neumann to create catalogs and space ads. His print medium of choice was *The Chicago Defender*, a black-owned newspaper with national distribution. Vilmos products such as Lady Sweetheart Good Luck Fashion Powder, Rag and Bone Air-Frozen Perfume, and Sweet Georgia Brown Coconut Oil Shampoo, appeared in *Defender* display ads on a regular basis.



Packaging illustration for High Life Perfume

So, too, did merchandise from King Neville's product line—a curious array of herbs, roots, magnetic lodestones, and other esoteric ingredients used in African American folkloric magic, a practice known variously as Hoodoo, conjuration, and root work. Lucky Mojo coins some two with every purchase of Van Van Oil Hair Dressing Pomade and John the Conqueror Root Incense.

Like the conscientious marketer that he was, Neumann also used the *Defender* to bid the sales appeal of products that had nothing to do with beauty or magic, such as Valmor's Red Clover Compound for women who suf-



Packaging illustration for Thrill Me Again Perfume

fer discomfort due to temporary irritation... Red Beg Mandar, so you can say goodbye to bed bugs, scabies, and flea powder... and 78 rpm Valmor race records for Black intelligentsia with a taste for authentic blues in the night.

For sales that weren't made through malls, Neumann employed wholesale agents and door-to-door sales people (often unemployed barbers and beauticians) who would curvy Black neighborhoods and demonstrate Valmor products in the comfort and convenience of the customer's own home.

If Martin Neumann was Valmor's brain, Charles

Charles Dawson was the company's graphic soul. Valvius's principal illustrator and designer was born in the Atlantic coast town of Brunswick, Georgia, in 1895. Ambitions for an education, he attended Booker T. Washington's Tuskegee Institute for two years, during which time he also studied architectural drafting. His schooling was followed by a trip to New York City in 1907, where he worked as an elevator operator to support himself. Although he encountered severe racial prejudice in New York, he may well have been the first Black student to be accepted by the Art Students League, where he attended George Bridgman's popular life-drawing classes.

By the fall of 1912, Dawson had moved from New York to Chicago and was attending classes at Chicago's prestigious Art Institute, paid for with money saved from his job as a Pullman porter. He was treated well in the big Midwestern city and felt that his new art school was "entirely free of bias."

Dawson's world expanded in Chicago, where he became Secretary of the city's Architectural League, and Manager of its annual exhibition at the Art Institute. Here, too, he became a founding member of the city's first black artists' collective, the Arts and Letters Society.

Shortly after graduating from the Art Institute's School of Arts in 1917, he applied for officer training in the segregated United States Army, and was commissioned a lieutenant. He saw combat in France as a member of the all-Black 368th Central Postal Directory of the 88th Central Postal Directory.

and after returning to Chicago, witnessed combat again in the city's bloody two-week race riot of 1919. Around this time he created illustrations for the short-lived magazine *Reflexes*, and made drawings for the pioneering black film director Oscar Micheaux.

The years that followed were occupied with freeloading and building a career of limbo. Among his other accomplishments, Charles Dawson designed the official poster for the first exhibition of African American art at a major American Museum. Another Dawson poster presented "Oh Sing A New Song," a performance given at Soldier Field for the Chicago Fair's Program of Negro Music. It is also worth noting that Dawson was the only Black artist commissioned to create a mural for the 1913-14 Chicago fair—a scene for the National Urban League's social welfare exhibit representing the Great Migration of southern Blacks to the industrial north. His children's book, *The ABC's of Great Negroes*, with 26 linecuts of prominent Blacks, was privately published in 1935.

When Charles Dawson applied for a job at Valvius he had a decade of commercial art experience behind him. He had already illustrated beauty products for Madam Annie Malone's FORD Schools of Beauty, and as early as 1921 he created the popular bright orange line for Murray's Superior Line of Hair Paraffins. According to Tim Lawrence:

"Charles C. Dawson's work for Valvius started about 1932, and defined the famous graphic style used by the company into the 1950s. It was Dawson who introduced



Packaging illustration for Lucky Brown Lemon Fragrance Cleansing Cream



Packaging illustration for Lucky Brown Snow White Cleansing Cream



Packaging illustration for Mystic Foam Hair Cake Shampoo



Packaging illustration for Mo-Jo Brand Lodestone in Van-Van Brand Oil



Advertising Illustration for Madam Jones Bleach Ointment



Advertising Illustration for Happy-Go-Lucky Hair Dressing



Packaging Illustration for Sweet Georgia Brown Coconut Oil Shampoo

the distinctive linear human figures of mixed-race appearance and shiny dibble hair. Backgrounds for labels were past colors without fancy borders. They were perfect for attracting attention when a Wilson product was displayed in a subshopper's sample case or on the shelves of small neighborhood shops.

Cartoonish and often sexually explicit, Dawson's graphics were shoppers' companions, coming along for the first



Packaging Illustration for Lucky Mojo Jockey Club Toilet Water

time probably did double takes, because nothing quite resembled these signifiers of couples embracing, women brushing long shiny tresses, and men turned out like top cats on a lamplight night. Dawson himself explained that his characters were "pleasing negro types." He gave them no exaggerated features and, with their pale skin and shiny extra-rippled hair, they basically resembled a racial mix.

If Neumann had been gracious enough to let Dawson



Packaging illustration for John the Conqueror Herb Compound

significance in his artwork, the illustrator might have revealed the company with more years of his loyal service. But such was not to be the case. The boss was laughing. The artist was proud. And both were unmovable. At some point in their relationship things wound between them, and the man who created the Palmer Look packed up his drawing board and went back to producing.

In time, Charles Darrow's life would come full circle. He



Packaging illustration for Madam Jones Special Hair Treating Oil

eventually returned to The Toledo Institute and became the Curator of the Museum of Negro Art and Culture from 1944 to 1950. He died in 1981 at the age of 96, after spending the last 30 years of his life in New Hope, Pennsylvania.

Merton Neumann and his wife, Rose, ran their mail order business for almost 70 years. The lesson learned that governed Neumann's choice of advertising images operated inconspicuously in the realm of fine art as well. Starting with

MEN LOVE WOMEN
WHO SMELL SWEET

LUCKY LULU



Frozen Perfume

ATTRACT ATTENTION
BY SMELLING SWEET

DIRECTIONS

Apply behind the ears or under the arms. Always be thoughtful in clothing. Use liberally for maximum before going out.

BE POPULAR

Men adore Lucky Lulu who smell sweet. Be helpful to several popular and attract attention by using the LUCKY LULU Frozen Perfume.

35¢

MADE IN U.S.A.
VALUER PRODUCTS CO., CHICAGO, U.S.A.

Marketing illustration for Lucky Lulu Frozen Perfume

a trip to Paris in 1946, he developed an interest in contemporary painting and collected works by Picasso, Matis, Elie, Dubuffet, Foucault, Buffet, Utrillo, Giacometti, and many others. In a few short years the businessman from Chicago, with funds amassed from the sale of cheap perfume and lucky charms, assembled one of the most impressive collections of 20th century art in existence.

From August 31, 1980 to January 11, 1981, the National Gallery of Art in Washington, D.C. presented The Martin G. Neumann Family Collection. It included 127 European and American oil paintings, water colors, and sculptures representing practically every modern movement in art—from cubism to pattern painting, impressive as it was, it was a fraction of the Neumann family's art holdings. When the patriarch died in April of 1965, his entire collection was inherited by his wife Rose, and sons Hubert and Arthur. At this time the collection was valued conservatively at 100 million dollars. Nearly a quarter of a million people visited the exhibition.

Charles Dawson passed away the same year that his old employer allowed the public to glimpse his extraordinary art accumulation. As fate would have it, Valuer's principal illustrator would also have an exhibition, but it would be a show of his own work, and it would take place years later when his art had gained the attention of a new generation.

Opening in April of 2015 and continuing through August of that year, the Chicago Cultural Center presented

LOVE FOR ALL: The Graphic Art of Valuer Products. It featured poster size reproductions of Dawson's ads, labels, and advertisements, and the press was effusive in praising the accomplishments of the man who created the original.

Although it drew smaller crowds than the Neumann Family Collection, the Valuer show generated much sincere appreciation for a singular artist who might have otherwise remained anonymous. A two-day symposium, free and open to the public, encouraged lively discussions concerning ongoing connections between race and visual culture.

If it accomplished nothing else, LOVE FOR ALL introduced a positive new role model to a diverse group of enthusiastic young men and women pursuing artistic careers of their own. In this regard, and in the final analysis, Charles Dawson's life story may be his most important contribution to illustration in America.

Readers who would like to know more about Charles Charles Dawson should contact Archives of American Art at the Smithsonian Institution in Washington, D.C. The DuSable Museum of African American History in Chicago houses a collection of Dawson's papers, including an unpublished autobiography. ♦

— by John White, 2017

John White is an Emmy Award winning writer and producer of television documentaries. His papers on history, geography, and anthropology have appeared in various scholarly publications.



34 WEST 27 STREET, 6th FLOOR NEW YORK, NEW YORK 10001



W. T. Benda (1875-1948) Nautilus in ink and colored pencil, 7 x 8 1/2", remaining part of *Lepidopterus* series, March 8, 1928
This is a depiction of the first work Benda made, which he called *The Blue Dancer*, in February 1914.

New and Notable:



191 GREAT ILLUSTRATORS FROM THE GOLDEN AGE

BY JOY A. WENDE
270 PAGES, FULL COLOR
\$4.95, HARDCOVER
DOVER PUBLICATIONS, 2017

This new book presents more than 600 works, over 250 in full color by famous and lesser-known artists from the Golden Age of book and magazine illustration. Featured artists include Walter Crane, Edmund Dulac, Maxfield Parrish, Howard Pyle, Arthur Rackham, W.C. Wyeth, and many others—191 in all. Several examples of each artist's finest illustrations are accompanied by biographical comments and cover notes.

Additional artists include Victorian-era illustrator Aubrey Beardsley, noted for his compelling combinations of the comic and grotesque; American painter Harvey Dunn, one of Howard Pyle's most accomplished students; James Montgomery Flagg, listed for his US Army recruitment posters; Charles Dana Gibson, creator of the iconic Gibson Girl; Charles R. Knight, a pioneer in the depiction of dinosaurs and other prehistoric animals; Edward Steinfeld, the king of poster art; Frederic Tonnigton, whose works document the Old West; L. Allen St. John, the principal illustrator of Edgar Rice Burroughs's adventure tales; and dozens of others.



AS ABOVE, SO BELOW: ART OF THE AMERICAN FRATERNAL SOCIETY, 1850-1950

BY LYNN ADLER AND BRUCE LEE WILB
INTRODUCTION BY DAVID BRINE
208 PAGES, FULL COLOR
\$35.00, HARDCOVER
SINO PRESS, 2015

Featuring more than 200 outstanding objects gathered from private and public collections, *As Above, So Below* provides the first comprehensive survey of the rich vein of art created during the "golden age" of the American fraternal society. By the turn of the 20th century, an estimated 70,000 local lodges affiliated with hundreds of distinct American fraternal societies claimed a combined five and a half million members. It has been estimated that at least 20 percent of the American adult male population belonged to one or more fraternal orders, including the two largest groups, the Freemasons and the Independent Order of Odd Fellows. The nature, knowledge, visual symbols, and moral teachings revealed to lodge brethren during secret rituals inspired an abundant and expansive body of objects that bear an important fact of American folk art.

Lynn Adler and Bruce Lee Wilb introduce the reader to fraternal societies and explore the function and meaning of fraternal objects, including paintings and banners, costumes and ceremonial regalia, ritual objects, and an array of idiosyncratic objects that represent a grassroots response to

fraternities. Setting the art in historical context, the authors examine how fraternal societies contributed to American visual culture during this era of burgeoning fraternal activity. Simultaneously entertaining and respectful of the fraternal tradition, *As Above, So Below* opens lodge room doors and invites the reader to explore the compelling and often unacknowledged works from the golden age of fraternity, most largely forgotten and now covered by collectors.



MITCH O'CONNELL TATTOOS: VOLUME TWO

BY MITCH O'CONNELL
214 PAGES, FULL COLOR
\$24.95, BOSTONIAN, HARDCOVER
LAST ONE 2015

I'm a big fan of Mitch O'Connell's work, and a new book is always a cause to celebrate. His latest release is the sequel to his original bestselling collection of tattoo designs, and if you enjoyed the first book, this latest edition is filled with even more incredible tattoo designs. Over 211 of 'em, presented in full color. Lots of sexy pin-ups, horror, snakes, devils, monsters, demons, this, and a belly, and anything "vater" will love this collection.



Goblin Market

BY CHRISTINA ROSSETTI
ILLUSTRATED BY OSMAR BRYAN
INTRODUCTION BY CHARLES BRINE
68 PAGES, 10 X 10 INCHES
\$25.00, HARDCOVER
DOVER N. BRANT PUBLISHER, 2017

The poem *Goblin Market* was written by Christina Rossetti, and first published in 1862. True to the nature of the Pre-Raphaelite era in which it was written, the work is teeming with imagery and symbolism. It is about two sisters, Laura and Lizzie, who are visited by the calls of the goblin merchants, who sell fruits in fantastic abundance, variety and flavor. Laura succumbs to the temptation of the beholder, fruits, and Lizzie tries to help her fallen sister.

This new edition features 100 spectacular drawings and watercolor paintings by the illustrator Osmar Bryan, neatly packed into an 88 page full color book. Bryan is a respected US-based artist whose illustrations have been featured in various children's publications, magazines, and illustrated books for over 20 years. His work has garnered many awards, including the Spectrum's Fantasy Art Silver and Gold Awards, and the Chantry's Lifetime Achievement Award. Many of his paintings have been exhibited in museums and galleries around the US, and in Europe. The illustrations in this volume represent some of his finest work to date.



THE BOOK AND PERIODICAL ILLUSTRATIONS OF ARTHUR HUGHES

BY MARJORIE ORNEY
320 PAGES, BLACK AND WHITE ILLUSTRATIONS, \$19.95 HARDCOVER
DAR. WELLS PRESS, 2011

The Book and Periodical Illustrations of Arthur Hughes is the first detailed account of the work of this somewhat neglected Pre-Raphaelite artist between 1845 and 1913. Many of his books were intended for children, including such classics as *At the Back of the North Wood* and *The Princess and the Goblin*, first published by Alexander Strahan in *Good Words for the Young*, 1868-71. Designs by Arthur Hughes for Christina Rossetti's *Sing-Song* and *Speaking Dildos* were notable for their witty accompaniment to her poetry and prose, matching the curiosity of texts created to amuse or teach Victorian and Edwardian children. The book is fully illustrated in black and white and includes an eight-page color section. Appendices include a checklist of the books and periodicals, with a supporting bibliography and extensive notes. It is an invaluable account of the illustrative work of a fine Raphaelite artist so long under-estimated by collectors. Dr. Marjorie Orney has been enthralled by the illustrative work of Arthur Hughes for many years, and has already written a number of articles about his work. She has published transcriptions of letters by his publisher Alexander Strahan, and also writes on John Everett Millais, genre technology, and the Dulwich Archive in the *British Museum*.



MASTERS OF SPANISH COMIC BOOK ART

BY DAVID NICHOL
272 PAGES, FULL COLOR
300 ILLUSTRATIONS
DYNAMIC ENTERTAINMENT, 2017

I've been waiting to see a book like this for a long time, so it's gratifying to see this project come to fruition. *Masters of Spanish Comic Book Art* is a celebration of the many brilliant artists who revolutionized horror comics in the 1970s with their work on Warren's *Vampirella*, *Cosplay*, and other horror comic titles. This first-ever comprehensive history of Spanish comic books and Spanish comic artists reveals their extraordinary influence and success—not just in Spain and America, but around the world as well. Containing artwork from well over different 84 artists, this in-depth retrospective includes profiles of such legends as Eusebio Vazquez, Sanjulian, Jose Gonzalez, Isaki Bernat, Ench, Victor De La Fuente, Jose Ortiz, Luis Garcia Mozo, and many more. Featuring over 100 illustrations, over half scanned directly from the original artwork, *Masters of Spanish Comic Book Art* honors the "Golden Generation" of comic artwork inspired by imagination of comic book lovers everywhere. ♦



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EXHIBITIONS & EVENTS

Expanded Science Fiction—

The Alternative Realities of Michael Whelan

February 11 through May 25, 2017

The Norman Art Museum, CT

For 40 years, Michael Whelan has created book and album covers for authors and musicians like Isaac Asimov, Stephen King, The Brothers Marx, MacCaffery, Robert Heinlein, Michael Moorcock, the Jacksons, and Madonna. His clients have included every major U.S. hard-publisher, CBS Records, the Franklin Mint, and many more.

As the most heralded artist in Science Fiction, Whelan has won or co-won over 15 Hugo Awards, three Nebula Fantasy Awards, and 15 Chesleys from the Association of Science Fiction and Fantasy Artists. The readers of *Zenith Magazine* have named him Best Professional Artist 38 times in their annual poll. Other noteworthy awards include a Gold Medal from the Society of Illustrators, a Granthorpe-Gold Medal, and the Solstice Award from the Science Fiction Writers of America.

In 2009 he was inducted into the Science Fiction Hall of Fame, which includes such luminaries as H.G. Wells, Philip K. Dick, Gene Roddenberry, H.R. Giger, Charis G. Butler, and Ursula K. Le Guin.

For more information, visit www.normanartmuseum.org

Inventing America: Rockwell and Warhol

June 18, 2017 through October 29, 2017

The Norman Rockwell Museum, NH

Inventing America: Rockwell and Warhol is the first exhibition linking Norman Rockwell and Andy Warhol, two iconic visual communicators who embraced pop culture, shaped national identity, and opened new ways of seeing in 20th century America. This innovative exhibition, organized by the Norman Rockwell Museum and The Andy Warhol Museum, will reveal the sweeping artistic and cultural influence of these celebrated imaginations, and the continued influence of their indelible legacies. The exhibition will feature a selection of original artworks, process materials and studies, archival photography, manuscripts, documents, film and video footage, props, costumes, and artifacts from the artist's personal lives and studios.

For more information, visit www.rnm.org

Wonder and Whimsy: The Illustrations of M. Heath Robinson

March 4, 2017 through May 11, 2017

The Norman Art Museum, CT

While little known today, during his lifetime William Heath Robinson (1872-1940) was ranked with Arthur Rackham and Edmund Dulac as one of England's foremost illustrators. Beginning in the 1890s, Robinson developed a linear style that looks back to the innovations of the Pre-Raphaelite illustrators, and forward to the art nouveau creations of Aubrey Beardsley and others. He illustrated a broad range of texts, including William Shakespeare, Rudyard Kipling, and the fairy tales of Hans Christian Andersen, in addition to children's books he wrote himself. He is best remembered today for his humorous depictions of Rube Goldberg-like contraptions, and gentle satires of contemporary life.

This exhibition features 61 illustrations, designs, and drawings created by Heath Robinson, drawn from the collection of the Heath Robinson Trust (UK).

For more information, visit www.delan.org

The Original Mad Max:

Illustrations by Mac Casper

June 24, 2017 through September 17, 2017

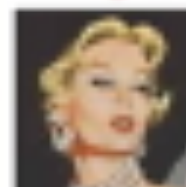
The Norman Art Museum, DC

McCasper ("Mac") Casper (born 1913) created advertising campaigns for a variety of products during the decade when the advertising industry was at its height and centered on Madison Avenue. His illustrations for leading women's magazines such as *Redbook* and *McCall's* animated a wide range of popular literature, from romantic fiction and detective stories to topics of concern such as Cold War anxiety and juvenile delinquency. His work is a "time capsule" of an era when commercial artists helped to redefine American style and culture. ♦

For more information, visit www.delan.org

How do upcoming exhibitions or events related to the world of art and design. BookArt@delan.org

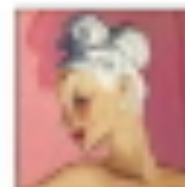
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➤➤➤ ORDER FOR \$50.00 POSTPAID

No one painted glamorous women like Jon Whitcomb. He was one of the illustrators of the legendary Cooper Studio as well as the Famous Artists School. His work appeared in major magazines such as *Coronet*, *McGill's*, *Good Housekeeping*, and *Life*. His long-running series of ads for *Community Silver* kept him at the top of the advertising field. He mingled with movie stars, and was one of the highest paid and highest profile artists of his time. This new book presents a glorious retrospective of his work, filled with over 300 reproductions of rare photographs, tear sheets, and original artwork.

128 pages, 9" x 12", full-color on premium glossy stock, hardbound with dust jacket. Limited to just 1000 copies.

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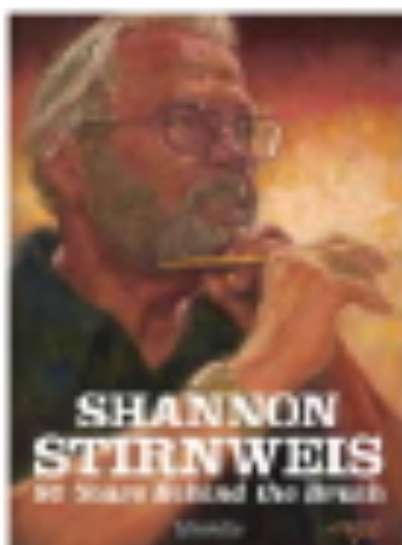
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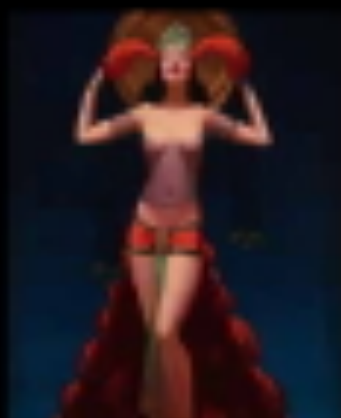
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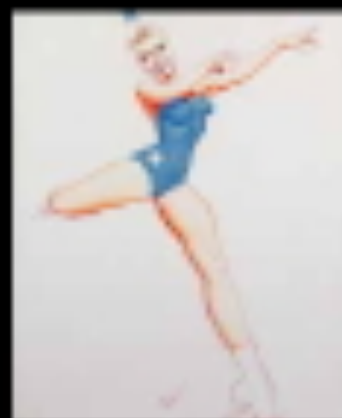
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