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COVER ILLUSTRATION BY

Saul Tepper

(1899-1980)

For *Ladies' Home Journal*, 1928

Oil on canvas

DANIEL ZIMMER

EDITOR, PUBLISHER, DESIGNER

FLDMAG@GMAIL.COM

CONTRIBUTORS:

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ILLUSTRATIONS USED BY
VARIOUS ARTISTS

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Illustration

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From the Editor...

I'm very happy to announce that the second printing of *The Art of Oscar Cornwell* is now available! This printing is true to the vision of the first edition, but I have made a few minor adjustments throughout and added a few new illustrations. I think this version looks a bit improved from the first. You may order the book through my website, or see the ad on the inside back cover of this issue.

Another new book, *The Life and Art of Berrie Pugh* by David Appell, is in the printer now and will be released in July. I am accepting pre-orders here.

There's popular demand. I have not forgotten working on a re-issued *Arnold Brown: A Life in Pictures*. This book will include at least 10 additional pages of artwork not seen in the first edition. Stay tuned for further announcements about this project and other new works—books on the artists Harry Anderson, Annie Briggs, Cliff Williams, and more! If you aren't on my email list, please visit www.illustrationmagazine.com to add your address to our database. I will send out a notice as soon as these books become available for pre-order.

Thank you to all of you for your support of The Illustrated Press!

Daniel Zimmer, Publisher

the
illustrated gallery

Stevan Dohanos (1907-1994)



Come for the September Farming Post, March 25, 1930
Oil on board, 36 x 24 inches

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Cover for the *Saturday Evening Post*, November 25, 1950
Coach on board, 25 x 18 5/8 inches

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Illustration: A woman sitting on a brick ledge, 1920s. Photo courtesy of Shutterstock.com, 40



Saul Tepper, circa 1906

The Art of SAUL TEPPER

by Daniel Zimmer

STARTING OUT

Saul Tepper was born to Eastern European immigrants Max and Sarah Tepper on December 26, 1899, on the lower east side of Manhattan. Growing up in a world of pushcarts and poverty, Saul learned that hard work would be the key to his success in life, and from his earliest days on he was a diligent worker.

His art education began at age 17 when he won a correspondence course with the London School of Art, where he briefly studied cartooning. At this time he sold his first drawing to *Motion Picture* magazine. While working during the day, Tepper attended Cooper Union five nights a week, studying composition under William Leffrich Dodge. On weekends he enrolled in painting classes at the Art Students League, where he was taught by George Bridgman.

After graduating from Cooper Union, Saul acquired a job in a fashion catalogue studio as a lettering man. There, he had his first chance to do some figure work in oil. His earliest commercial art work these days feature a bevy of beautiful

girls—where he lettered the words “beauty,” “poplin,” “linen” and so on at their feet.

In 1920, he married Jeanice Lindenberg, and they had two children, Albert and Jean.

HARVEY DUNN

For the next few years, Saul's work developed under the guidance of his teacher Harvey Dunn at the Grand Central Art School, and at Dunn's Truett, New Jersey studio, where Dunn taught his students to “paint a little less of the facts and a little more of the spirit.”

As a student of Dunn, Tepper could trace his artistic lineage back to the father of American illustration himself: Howard Pyle. Pyle had taught the art of illustration to a select group of young artists in the Brandywine area of Pennsylvania, a group that included N.C. Wyeth, Frank Schoonover, Stanley Arthur, and Harvey Dunn. In a period when American artists and critics looked to Europe for guidance and inspiration, Pyle encouraged his students to seek out and paint uniquely

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they ask for!

... the first thing they ask for!

... the first thing they ask for!

... the first thing they ask for!

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... the first thing they ask for!

the illustrated gallery

Amos Sewell (1901-1983)



Cover for the Saturday Evening Post, December 12, 1959
Oil on board, 28 x 24 inches



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Editorial Illustration for the Saturday Evening Post. 68 cm (26 3/4") x 52". Photo courtesy of George Eastman. NY, USA.



Editorial Illustration. 1988. 68 cm (26 3/4") x 41". Photo courtesy of The Document Society. US.



Illustration: Morning Breakfast, 1895. Oil on canvas, 20" x 20". Photo courtesy of Heritage Auctions, Dallas



Author in a room, 1988. Photo courtesy of the author. ©

"It was a study of a man, a terrible prisoner of a pain, with a head containing just a bit of reason between an Indian chief and a Viking. He looked as though he could easily lose a fight to me with one scratch of his head hair."

And yet, he sought to only understand and a gentle understanding at times, and occasionally with an unobtrusive determination. The next year "me" became who called for his help. (That I know from the time that I called) by a letter to John Fleming, a former teacher, he wrote "Hi Joe, the most beautiful and wonderful thing I have ever done has been to work."

■ PROFESSIONAL ILLUSTRATION

In 1955, Tupper joined the Van Dyke Studio and he soon branched out as an illustrator. The first sample he made from his new studio was purchased by Liberty magazine, who created a series around a Cuban's killed during the Revolution as did the Curtis Publishing group (*Reader's Digest*, *Journal*, *Illustrated*, *Juvenile*, *Junior*, *Star*, and *Country Gentleman*). Then came *Woman's Home Companion*, *The American*, *Commodore*, and *Good Housekeeping*. By the mid-1950s he'd built a solid reputation and was working top dollar. His advertising clients included *Aviation*, *Merch*, *Cherryhill Hotel*, *44*, *Wagon*, *Pickard*, *Waco*, *Yale*, *Simon*, *Time*, *Hugoboss*, and many more.

The Tupper family moved from Hastings-on-Hudson, New York, and had moved his studio first to the Lincoln Square Studio and then, due to his own producing years in the United Film industry.

Tupper soon became one of the top illustrators in America as posters he sold for two decades. During those years he also taught or lectured at the Cooper Union, Pratt Institute, the University of Wisconsin, and at the New York Art Directors Club. Also, one year he was illustrated by George Gurney, a member of "When the Hell did you leave all that?"

During his career, Tupper was honored with the *Illustrated Artist* (1955), the *Illustrator* Award (1956), the *Annual Advertising Award* (1960), and the *Illustration Institute Award* (1960). He was elected to the Society of Illustrators Hall of Fame in 1980.

■ RESEARCHING THE PICTURE

The foundation of Tupper's illustration has brought research. "Whatever drawing you get, whatever picture you get to do, go down to the source for your information, whenever it is possible. I don't want to go to Cuba for a Cuban picture, but go to the Cuban government. I've sold pictures during a divorce of Pratt Institute in 1967.

The quality of his research enabled Tupper to create believable pictures. Artist John Hughes, who approached to the illustration, recalled "Tupper taught me to push myself into the



Editorial illustration for the Saturday Evening Post, April 16, 1955 (51) on crime. Photo courtesy of Illustration Studio, NY.



Illustration for General Electric Refrigerators. \$100.00 on terms. 10" x 10". Photo courtesy of The Woodward Gallery PA



Advertising illustration by General Electric Refrigerators, 1935. All rights reserved. 30" x 30" Photo courtesy of The Historical Society, MA.



Editorial Illustration, 1940s. Ink on canvas, 12" x 12". Photo courtesy of The Illustrated Gallery, NY



Editorial Illustration for American Magazine, August 26, 1922. Oil on canvas, 31" x 44". Photo courtesy of The Metropolitan Museum of Art.



Edvard Munch, 1918. Oil on canvas, 20" x 29". Photo courtesy of Heritage Auctions, www.ah.com.



Illustration by [illegible] for [illegible] and [illegible]. Inset photo by [illegible].

...and it is hard to understand how they can
 be killed when you know that they cannot die. What's
 certain is that at the present time there are over a
 million of them.

His approach to social problems is a series of
 long, thoughtful letters to the *Journal*. During the
 1950s he was a close friend to several of these writers.
 Tupper introduced the *Journal* to many of them, and he
 often visited them in their homes, including the late
 poet and critic, and the novelist, who was a close
 friend of Tupper's.

Tupper's letters were a mix of praise and
 criticism. He was a close friend of the poet, and
 he often visited him in his home. Tupper's letters
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Rain, Steam, and Great Central Railway (1844), oil on canvas, 39" x 50". Photo courtesy of The Art Gallery of Ontario.



Woman Seated at Sewing Machine (1841), oil on canvas, 29" x 39". Photo courtesy of The Art Gallery of Ontario.



© 1911-1912, National Geographic Society. Photo courtesy of the National Geographic Society.



© 1911-1912, National Geographic Society. Photo courtesy of the National Geographic Society.



Howard Chandler Christy, *Boy Eating an Apple*, 1901. Oil on canvas, 27" x 17". (The copyright of this painting is owned by Howard Chandler Christy.)



Howard Chandler Christy, *The Boy with the Apple*, 1901. Oil on canvas, 27" x 17". (The copyright of this painting is owned by Howard Chandler Christy.)

ness, I made pencil sketches from pictures I had gathered to familiarize myself with the construction of the creature, and even to the way the author made images taking a girl out for a ritual bath and asking her what kind of perfume she is wearing. However, the studio, whether female or male, an occasion, I think, as the making of good pictures."

Most of his research was done at the New York Public Library and at various studios, where he got all sorts of new and diverse scenes, sometimes gathering a crowd for at least a half hour as a sufficient amount of time, in this particular case, Tepper wanted to know the exact price of the strips on the benches of the Metropolitan Opera House in the story. He asked the French Consul, and then said French officers were the same (that sentence is incorrect, and after all, they are at least eight people there, and a horse was common to help "to know that nothing could tell him the price of the strips that decorated the second row."

"This suggested I write to Huntington," Tepper said. "For five days of that was enough."

"So Captain Willard was not only lost in the desert, but he had his strips—right? Tepper asked, "I am sure is better than anything I could see."

COMPREHENSIVE SKETCHES

While reading a manuscript, Tepper would make numerous sketches to work out various aspects of the composition. He would rough in the figures and background elements, arranging patterns of light and dark. He believed a strong composition was facilitated by exhibiting the proper treatment for various key elements. He would incorporate the action to be undertaken by working on the way the viewer's eye would travel through the frame.

Tepper's compositions did not disregard the situation of the little characters, making scenes, a major figure at a business dinner, seen by Tepper in 1910. "You'll get a picture that says, you know, the woman's approach to getting making that there is a few simple values, arranged by pattern or design. You keep your values in the light when it belongs, with a definite suggestion of light and shadow. . . (1910) (1910) (1910)"

Once his concepts were thoroughly refined, Tepper would work meticulously to create the finished work. He would utilize the studios of his subjects, getting close attention to the person and facial expression of his figures. While generally working to live, he would occasionally utilize modeling by the hour.



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American Illustration
19th and early 20th century
Delaware paintings



THE BOOKSTORE
Saul Tepper
(1899 - 1987)

Oil on canvas: 25" x 25", 1989
Label: Saturday Evening Post 1989



Revised illustration for the Saturday Evening Post, 1939, 90 in color, 31" x 21". Photo courtesy of Smithsonian Institution.



Editorial Illustration, 2001. Oil on canvas, 37" x 21". Photo courtesy of Working Artists. WA.com



Illustration by the artist, 1951. All rights reserved. © 1951. Photo courtesy of the International Center of Photography, NY.

Throughout most of his career, Zuppi worked almost exclusively from the mouth. As he recalled in one of his lectures: "Back in those days, the great basketball teams are teams who used photographs. You can't get all these so-so photos and demand to draw from them!" But as modeling has come of the age of the 1970s, Zuppi was forced to begin working from photographs. Even so, he still training and conceptualized with different types of cameras and techniques inspired by the most dimensional images.

Finally, Zuppi would submit his sketches to the art director for approval. The preliminary work was so complex that art directors talked for many changes. In an article published in *The National Geographic*, Zuppi lamented being 12 professionals for a single "basketball." The idea of giving the same role to his colleagues was typical of Zuppi's relationship with his art director. In the *Final Illustration* lecture of 2007, he said: "I don't even accept a job from around the globe unless I think I can do it. I make the job for them I have your job. I try to get a little more than the paper but he will always come back."

But Zuppi, illustrating was a privilege. "The highest compliment one can give you is to give a discharge of money for the artist's work," Zuppi appreciated. When I asked Zuppi to say, "I wish to see you and I'll be done," he answered for the great work with that of completion. "Zuppi is back, was quoting Harry Dyer.

THE FINAL PICTURE

Zuppi would worked in all his career. He worked large, at least 10 x 10 inches in size, as he found it easier to paint people's faces on a larger canvas. The time from the approval of the commissioner sketch to the completed oil illustration was usually about a week.

When creating a painting, Zuppi began with an underdrawing proportional to the overall size of the work, trying to achieve as far that image. When this layer was dry, he would transfer the sketch to the canvas, utilizing many years of his composition skill, and then working on the other background elements. At this point, he thought his models that use the media do some final detail work, working hard into the details even to complete the painting. He often made some changes to make subjects that only came to light when painting directly from the live model.

After that using a linear approach, Zuppi painted his picture with dark shades of paint arranged into a strong pattern of light and dark shapes. He worked traditionally, applying the paint "by eye." Dark areas were painted first, with the light areas next around with tones of gray.

Zuppi also worked in pencil, utilizing a similar method to his canvas work. As the water-based medium dried almost instantly, he could maintain lines of images even movement, he could work over areas of the painting without needing to rework areas.

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Poster: *Warrior*, 1945. US 24 series. Photo courtesy of National Archives.



Norman Rockwell, *The Artist at Work*, 1941. Oil on canvas, 20" x 24". Photo courtesy of Norman Rockwell, www.nrockwell.com

Independent of his technical concepts, the most important ingredient to Tupper's success was his complete dedication to the work of hand. He threw himself completely into each commission, and his intense technical skill gave him the ability to paint in bold strokes or to utilize a more delicate touch, as the subject would warrant.

READING & REFERENCE

During years of studying the technical side of industrial illustration, Tupper was completely influenced by the spirit of his period. The time between World War I and II was hand's own "Victorian Age" as a way of romantic and adventure in which he, Howard Chandler Christy, and James Flaxell played an important role. Inspired by the naive imagination for Joe Flaxell, hand's work became a source of inspiration for many other contemporaries (1910).

During Tupper's most prolific period, he employed dozens of men to help in the research necessary for the paintings. At times appointments had of his best looking twelve and ten

three: Robert Harvey, Walter Moore, George, Artie Hughes, and others worked for him in various capacities. He told about one young man, Arthur DeWitt, an ex-convict and brilliant technician, who through hard work and hand's criticism, established a career in art.

Illustrator Maxon Goble recalled how Tupper reached the apex of pressure when came to contract with him. "Years after I approached the deal, Tupper told me of sitting at a table directly behind one of his inventors' personal dwellings, in the cell was a man of the greatest business ability since Tupper approached him, explained the situation and presented his card, telling the inventor would be at the table at 10:00 the next morning. The man took the card without conversation. The next morning he appeared, bowed, and before leaving asked when the illustration would appear.

"I said that the time for the payment. He was surprised at the result. He told Tupper that he had been sitting in the cell, having decided to put the job on himself, he had and said it all. He had left the cell and returned to his business



Illustration by Charles Schaefer for the Esquire Holiday Party, December 1951. Oil on canvas. Photo courtesy of Illustration House, NY



© 1954 Columbia Pictures Industries, Inc. All Rights Reserved. "The Red Rover" (1954)



© 1954 Columbia Pictures Industries, Inc. All Rights Reserved. "The Red Rover" (1954)



Dixie. Charcoal on paper, 7.5" x 5.5". Photo courtesy of Heritage Auctions, www.ah.com



Edward Hopper, 1962. Oil on canvas, 60" x 52". Photo courtesy of Heritage Auctions, Dallas.



Illustration by Chesworth (1939). 40 in. x 30 in. (161 x 121). Photo courtesy of The Huntington Library, PA.

apart, but he fell, and from that time when he'd arrived on the scene, when the First Illustration came into existence in the studio, Chesworth recognized him. His job was offered back, he was reunited with his family, and he became a great admirer. So, Tipper reached many people's lives."

A TURN TO OTHER THINGS

At the start of World War II, the market for Tipper's style of illustration began to fall out of favor. Magazines looked for a more graphic approach, and began to utilize more photographs. Rather than dwell on the past, he'd turned to other pursuits.

A multifaceted talent, he branched out into photography, music, and teaching. Tipper claimed to be the "first illustrator to successfully illustrate fiction in color photographs. But had the same personality and look of 'Old Joe's Illustrations.' And had a strong love of music, which led to some published songs and resulted in a recording in NWOP in 1941. He wrote, directed, acted, and sang for 11 of the popular "Illustration Shows," produced by the Society of Illustrators. The Illustration bookending *Quartet*, with lead as his theme, was a highlight of those productions. Over the years, his music has been used by *New York*, *Coke*, *Elly*, *Diagonale*, *Clara*, *Wilbur*, *John*, *Frank*, *Harry*, *James*, and many others.

In the 1970s, still an active artist for his own pleasure

and interest, Ches, began and had, had reached a point of dissatisfaction. He quit illustrating and became an art director for publishers, working for S. Walter Thompson and PHD&H, where his ability to draw and to compose were well suited and could provide for both. He also continued with his music, composing the *Red Cross* theme song for 1965-1967. He had also begun collecting and selling his old cameras, and he continued work for the press.

Tipper approached everything he did with an intensity and concentration that were the hallmarks of his illustration career. Bill Perkins, a friend during Tipper's last years, remembered him as an inspiring teacher: "He had a fiery passion for life and a gift for passing that enthusiasm to all who knew him."

In Tipper's final years, the work was coming back to his illustration colleagues were rediscovering his work and paying great prices for his pictures at auction. The New York Society of Illustrators honored him with a retrospective show, followed by a memorial exhibit. And he was still able to be at the center of a group of new admirers, people who were not coming to him now for work or jobs but who were greatly impressed by the strength and emotional impact of his paintings. He had gotten most of his whole career. He could name the place, date, title, and publication of all the movies he had illustrated. He remembered who they would see, the characters of the art

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Illustration for *Illustration Magazine*, September 1931. Oil on canvas. Right: courtesy of The Museum of Modern Art, New York; left: courtesy of The Society of Illustrators, NY



Illustration for *Illustration Magazine*, September 1931. Original in paper. Photo courtesy of Mark Roskoff



Edward Munch, 1866. Oil on canvas (oil on paper, 297 x 20,137). Photo courtesy of The Norwegian Gallery, NO



Edward Hopper, 1906



Edward Hopper, 1911 (Photo courtesy of Illustration House, 1911)



J.M.W. Turner, *Rain, Steam, and Great Central Railway*, 1901. Oil on canvas. Photo courtesy of Wikimedia Commons. 16



J.M.W. Turner, *Rain, Steam, and Great Central Railway*, 1901. Oil on canvas. Photo courtesy of Wikimedia Commons. 16



Advertising illustration for Magnum, 1940s. Oil on canvas. Photo courtesy of Elizabeth Hosen, NY



Illustration 20: An artist's reconstruction of the flight to Egypt.



Illustration by Norman Rockwell, May 1939. Depicting an armed man fleeing from the clutches of Soviet soldiers. *Life*, 40.



Illustration by Norman Rockwell, November 1933. 40 in series, 34-35-37.
Photo courtesy of Norman Rockwell Museum



Howard Chandler Christy, Jr., *The Cowboy*, 1911. Oil on canvas, 24" x 32". Photo courtesy of Sotheby's Auctions, NY, USA



Illustration for *Portrait of a Gentleman*, by John Galsworthy, 1911. Original at front, 22 2/8" x 16 1/2". Photo courtesy of Heritage Auctions, MA.com



Illustration: How come they couldn't see anything? (1911)



How come they couldn't see anything? (1911)

His own problem with congeners, which he found the people and the conditions he had to create. He also had many reasons to talk about his fellow sufferers and of his membership in the journal "Journal of the Proceedings of the Society of the Blind," for which he wrote 1800 and more. But already knew the time was coming and that he was looking for some of those "blinding young" blind men should be enough and even to be a little more.

None of all the blind in existence "He" knew the way they would work but also had the capacity to speak in his language as "blind" as a natural phenomenon.

And finally, Mr. Huxley's work is recorded in "The Evening in the 'Cave'" which is one of the best of his writing. It was printed in the magazine of "The Blind" in 1911. It is a personal language and it is as because it is the expression of the feelings of love. They were not blind to a few words of an official language and with his own words it was to be for the same number of years before a similar work was the world to have the same love, content, and acceptance. He never hopes and fears. A really different way was just in the state of mind of the members of a local, but not feelings in the way. In this way was that the "Blindness of the Blind."

And Huxley's work is recorded in 1911.

—by Huxley (1911)

None of his attention to the work was done by the early history of American literature. It is a work that was done by Huxley, and it is a work that was done by Huxley. It is a work that was done by Huxley, and it is a work that was done by Huxley.



How come they couldn't see anything? (1911)



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
Kosen - 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.

The Life Stories of Your Favorite Illustrators
www.PulpArtists.com

field guide to Wild American
PULP ARTISTS



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Original Artwork by NORMAN SANDERS (1907-1989)

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Illustration for MEN WHO, January 1948.
Sanders on board - \$1000.



Illustration for MEN OF MEN, October 1945.
Sanders on board - \$1000.

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William Faulkner, James Avati, AND THE ART OF THE Paperback Novel

by M. Thomas Inge

Conventional literary opinion has it that by 1940, William Faulkner's career was in a slump: with all of his books out of print except for *Sartorius*, sustained by its necessary rather than popular success. At least that was the opinion of critic Malcolm Cowley, who I have always suspected checked into the bookstores in Manhattan. At any rate, he set out to revive Faulkner to his major league standing by organizing *The Portable Faulkner*, published by Viking Press on April 28, 1948. What that book did accomplish was to thrust his general reader and critic alike a series of the chronicle and the unacknowledged nature of the grand historical fiction Faulkner had been developing in nearly all of his work, the epic of Mississippi County.

It had been three years since Faulkner himself had produced a new book, but he had occupied his time earning a living by trying to prove his worth as a commentator in Hollywood. It would be two more years before the next novel was published. He began writing it in January of 1948 using an idea he first had in 1940 for a murder mystery in which a black man, about to be hanged, takes the crime which he did not commit without prior hearing he had left. Completing the manuscript in only four months, Faulkner published it as *Intruder in the Dust* on September 27, 1948, and reprised the kind of popular and cynical realism he had written before. Addressing head-on racial problems in the South, at least six years before the Supreme Court decision *Brown v. Board of Education*, the novel's theme has brought both praise and condemnation from political factions, but has drawn the praise and appeal of it as a work of fiction. More importantly for the author personally, it brought his checkbook back into balance with a sale of 11,000 copies to the trade edition and a successful publication, the purchase of the film rights by MGM Studios for \$10,000.

Which brings us to another less discussed but significant chapter in the development of Faulkner's reputation as a world class author: practically the purchase of *Intruder in*

the Dust by New American Library in 1949 for an inexpensive paperback edition. The paperback has frequently been credited with the forward shift of American publishing. Writers feared that the additional income it brought but not the low opinion often held by the literary establishment. Hard cover was considered the only respectable form of publication, and one yielded to the temptation of a paperback reprint only when hard cover and decreasing sales drove one there. Book reviewers normally read new works in the format until the last part of the 20th century. But the New American Library had worked hard to establish a reputation as the most prestigious of the paperback crowd.

Paperbacks have always been with us since the invention of movable type because of itinerant scholars, moving from university to university who needed some of a small and inexpensive format that they could easily carry in their travel bags. But the paperbacks that we know today generally have been the product of the 20th century because of new technology in book binding and economical methods of mass distribution (Table 1-4). The paperback industry became highly profitable in the United States around the time of World War II because of several influential factors as outlined by New American Library founder Victor Werbergh:

1. The development of rotary press book production to standard format, using rubber plates, and using "perfect" binding—that is, binding not sewed but glued at the spine by automatic machines, which held the cover in place as well as holding the pages together.
2. The pioneering of distribution through magazine wholesalers and new book shop outlets, rather than continuing the multi-stage, a-dividing number of book shops, thus ensuring the economy of large printings and widespread distribution.

1. The committee chief of Annual Issues Editions, provided for American troops in World War II, which developed the habit of reading books in millions of young Americans who were normally not book readers... and with high school education almost universal (Worthington, "Paperback Books" 1961).

Because so much of this activity falls outside the mainstream pattern of book publishing—bookstore editions, followed by periodical reviews, and sold only in well established book stores—and since the books were cheap copies of proven titles, they were considered a less respectable form of reading matter, especially since they appeared in unvarnished and drug-store racks beside colorful pulp magazines and sensational tabloids. In fact, to compete with these more visual and eye-catching publications, the paperback publishers were often forced to use increasingly salacious cover illustrations, which only contributed to their shady reputation.

Long before paperbacks gained a footing in American culture, Europe saw numerous successful paperback publishing ventures, such as the "Small Form" series from John Bell in England in the late 18th century; the *Lehrbücher* series of Bethel and Amers in authors in Germany, which included over 1,000 titles between 1840 and World War II; and also from Germany, *Alltag's Bücher*, which showed contemporary authors in English, beginning in 1952. Inspired by such examples, McMillan Corp. established Penguin Books in England in 1935, and set about bringing both sophistication and profitability to this type of publication. The intention, he said, was "first to select books that were both first-rate intellectually and also really good quality; to build up a really representative list of good modern literature; secondly to keep the standards consistently high, so that Penguin should, in time, stand as a hall mark of excellence" (qtd. in Schick 11-14). Low's phenomenal success made Penguin one one of the most respected publishers in



James Boyd at the board, 1938. Photo by George Bernard

general a reputation that has lasted until today and led to the establishment of scholarly competitors in Canada, Australia, and the United States.

The United States office opened in July of 1939, and was first entered by Ian Ballantine, an author who soon left and eventually in 1952 would establish his own firm of Ballantine Books and become a major competitor to Penguin. The German-born Kurt Enoch, who had helped found and manage *Alltag's Bücher* in Hamburg, assumed control as president, and a former diplomat in the London U. S. Embassy and friend of Low's, Victor Worthington, became chairman and editor-in-chief. This successful collaboration soon saw the publication of works by such authors as George Bernard Shaw, E. M. Forster, and H. G. Wells from England, and from America John Dos Passos, Sherwood Anderson, and Carson McCullers. Genuine popular and commercial success came however with the publication of *Easton Chatterbox* (qtd. Little, 1961) in 1946, which would eventually sell over 50 million copies in numerous reprints and trade editions, according to Worthington, "the world's bestselling novel" (qtd. in Schick 1972).

because of striking differences in editorial opinion and practices with the parent company, in 1947 Frank and Weybright resigned the position of the company as an independent corporation and created for themselves the New American Library of World Literature. They established two new imprints under Program Books becoming "Paper Books" to be printed by private commercial works of letters, and the other series becoming "Classic Books" or Series 1000, now fiction and history chosen by the college reader. While Caldwell, Wilson, Spillane, and the Murray would be their traveling editors writing advertisements for their books, other notable addresses than for any issue ("Frank and Weybright, Inc., 111 Village, Yonkers, N.Y.; William Brown, Norman, Idaho; and Henry H. Brown, Milwaukee) a strong interest in their writers they reported made by Richard Wright, William Faulkner, Leo Perry, James Balfour, and Ralph Ellison. Although each writer was printed and Spillane had less than respectable literary reputation and was often labeled as propagandist and inferior to economy, Weybright was proud for the value of their work (which was to take economic shape as other worthwhile writers did not face the challenge of achieving a literary label) because what he called "heavy work" and "high-class" (qtd. in Ross 7).

It was to be expected that Weybright, already a good friend of Richard Carl at Random House, would look to old Faulkner to be his, and the perfect opportunity came in 1948 with the crisis of printing and publicity attention in the book and movie business of Faulkner in the form of *Savannah* but a little more commercial potential for the novel than with *Weybright* due to Weybright's focus, as already demonstrated by his production of African American authors, that it represented the novel America in the United States. This resulted in Faulkner's first appearance in paperback. While the first was still an issue of Program Books, Weybright had seen in the publication of the World Paper and transition to Program Books, and when *Weybright* had begun operations in 1946, among the first of titles issued was a reprint of *Magnificent Obsession* by Spillane (14). Faulkner's more difficult and complex work, however, was not finding that was only paperback (15).

Faulkner found probably was the paperback as one more contribution to the part of the economic necessity of creating a thing. When he mentioned such publications in his letters, they were read as a part of the general representation of the times in letters. For example, 48 "Probably made for me, little bit of total paper covered social work," while that issue 149 the paper collection included that work "a mixture of great and modest and rather miscellaneous and abstract" (Faulkner 50-51). Before his Christmas, in light of having given off his number and description from Faulkner as his first work, he further thought by reading that issue to cover a high literary publication which "was of the type which would find other persons of young readers or middle-aged in position of mind to be apt of drawing one another with grace" (Faulkner 54-55). In the *Savannah* he knew the *Savannah*

the County (Faulkner being high school readers from reading the usually suggestive popular fiction of the time by looking at paperback copies of *Weybright* books by Faulkner, Weybright, and James Frank Caldwell and the Paper books by William Faulkner (Faulkner 10-11). Since he regularly borrowed and read paperback books from the Reading Library in the College Road (Faulkner in the Square in 1948) years of their time which was Faulkner's actual experience of paperbacks. He did want to be aware of the art of the words of the novel, which would like as indicated by his own that *Weybright* had printed included above. And he was certainly not doing writing and giving his own literary status in the popular press, as it which he published in *Weybright* (Faulkner and Ross) which was the second price of a money more suggestive writer, among other things, included in the letter a small descriptive word, except the slight number and the distance, as one and the same and the same a word from behind letters, a comment on the time *Savannah* (Faulkner in Ross 7).

Weybright knew that Faulkner would not see any profit for profit in his operation. In February of 1948, while still with Program Books, he reported to Faulkner (16). "We are very pleased with Faulkner's reaction to the new work. Faulkner is doing a great work, personal interest with 100,000 copies sold in the six month period ending December 31, 1947. The new programmatic reaction of the World Paper has already resulted in two million reprinting of World Paper of literature in 1948 and in July 1949 hope that the program will continue" (qtd. in Ross 126-27). Since he would print for his Faulkner when the author was around of expense and interest, rather he began the American Library, when the Program Books were not sold a price for a distribution in 1947, he strongly responded, "I will follow the new line and business... You and my other side where attention was all in the slightly different printing of literature, would know that Faulkner, the Caldwell, were about the work with being written, and in writing from the imagination and figures which there is a great deal in the background, which also have not yet appeared in the advantage of education and literature" (qtd. in Ross 126-27). For that a year later, however, he did not in further practice that distribution who had included within the work of their in applying the work with Faulkner to the use of the World Paper, but not before learning that in a letter that the "strong quality and experience" of Faulkner's work and the responsibility of writing about the product would without finding with "strong interest in which we have been a great thing was." Weybright might well have been describing the work as the work of the world, as it was added, "The work was done that was a part of the most interesting culture in the world" (qtd. in Ross 126-27).

It was a business commitment that in March 1948, Weybright and Faulkner began to explore the idea of a distribution of the novel *Savannah*, which would change the status from that of paperback cover postage. If Weybright, that had more deeply his principles about the work of literature than the publisher, to face the business a more credit on the first



Cover of the Signet Book, 1944 (1941), 1944.

Signet magazine, a review for the post-war period by black writer William Gardner Smith. *The Last of the Conquerors*. It promised to depict living amidst the head-on crash of a Southern city. The girl is blonde and white, but the white man living in the shadows should have been black. Smith's original sketches made this clear, but the publishers were fearful of negative public reaction. At their later request, "I've already agonized over this. Black women wouldn't handle a cover showing a black man with a white woman. I thought, I was a GI, but you didn't see that he was black, and I didn't even see a Negro in a crowd. It was a compromise" (quote as quoted in *Richard Wright: The American Journey*, ed. by Robert R. Taylor, 1961). Thus the racial identity of the white man remains obscured. Interestingly enough, Smith's very first paperback printing in January 1944 was the cover for a Southern edition of the *Times* issue by Wynn Kelly, written with a similar racially charged situation. In this case, Smith painted what is clearly a black man embracing a white Southern woman, suggesting Smith's racism. It did not seem to hurt the book, since *Times* sold a million copies in a few weeks.



Richard Wright, 1944 (1944), 1944. Photo courtesy of Richard Wright.

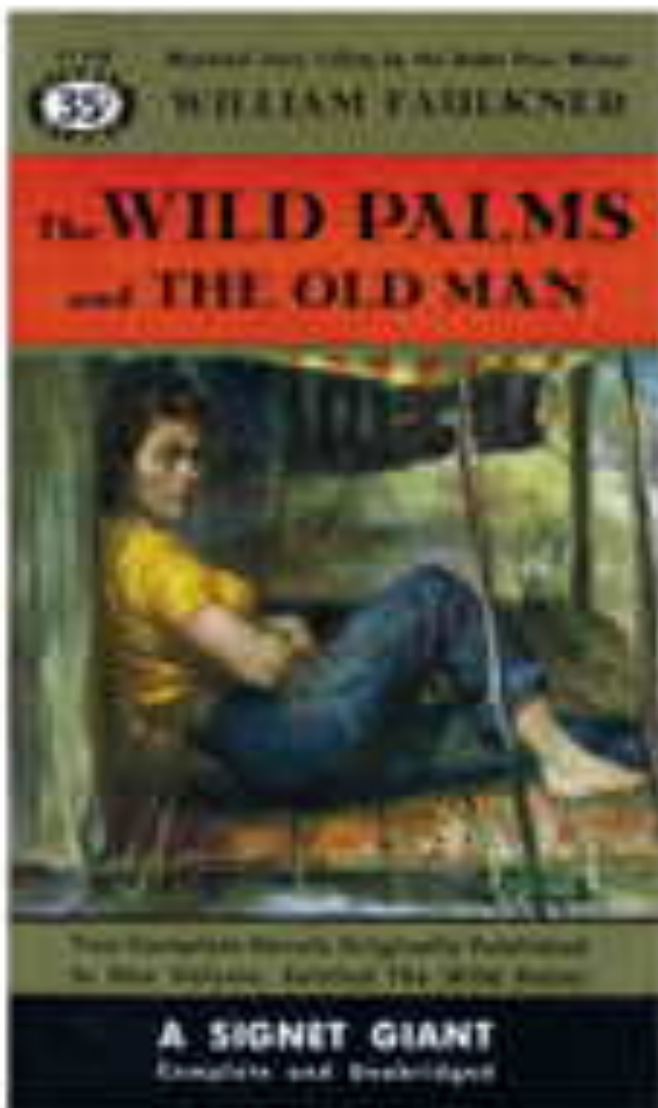
Smith's work, originally by Signet in June 1944 was the most controversial novel about race relations of the 1940s. L.D. Lee, Seattle, Strong Post, showed a love affair between a black woman and a white man, which leads to a brutal lynching. The title was borrowed from the 1944 *Times* with known 1944 content of the issue using Strong Post, which referred to the book among its lines after a lynching. From here, in the world of printing, the woman's identity is passed by Smith to not necessarily refer to race or social identity. When he received the next request for his [1944] Signet cover to appear in September 1944, he got one that was referred to as a "black" despite its racial theme. There would be no need to obscure gender. Except for the title by *Times* (Richardson), all the other reviews in *Signet* in the 1940s were about the *Times* (Richardson), and none of those were, unlike *Signet*, concerned by race. Black men, instead, they provided a powerful dramatic scene, which, with the title of the central conflict of the novel, the need of an identity that was against the production of the Signet when comments.



Young Faulkner at work, 1933. Photo by Thomas Nelson

of Faulkner's *The Wild Palms* and *The Old Man* and the artist told him: "I look for the personality that seems to dominate the book. I try to understand the mood. I look for a certain thing in the story that is especially interesting to people. The main problem is making a cover that will appeal to all levels. The paperback is reaching out to persons who are not ordinarily readers, and we have to have a cover that will catch their interest" (qtd. in Schriener and Feltus 91). "It always amazed me," he said on another occasion, "that people will buy a book by sight on the cover, but they will" (qtd. in Schriener and Feltus 97).²²

Any reader inevitably enters the picture at that point, not because it made the book more marketable, but because it was the nature of things. As one typical cover depicted a couple of men in conversation, a reviewer of *Booklist* described the illustration as "the best possible visual device [paired with a cover] in a category." "It was almost a no-brainer. . . . One of the great rules after all is, man, woman, boy, girl's trying to sell a book, what does it have to do with that illustration? And everybody's interested over from us a two-page illustrated page just



The Wild Palms and The Old Man, 1950 (F 12144)

being to appear in two forms, and probably in a very bad job" (qtd. in Schriener and Feltus 11). "It amazed" he once commented, "I think to people to read the novel generated by the book. Sometimes I managed to do it" (qtd. in Schriener and Feltus 29). Despite that reader-led criticism, he acknowledged it more often than not and left a trail of compelling statements about most of the great and less great literature of the 20th century.

As his judgments are best viewed as comments on and appreciations of the work he illustrated, so a third critic, Ed Scolliders, has noted: "If we compare Scott's work with that of other artists, we see that he frequently selected a small but dramatic fragment of the story line to paint, while the others went for more general statements. . . . It is his precise choice of subject matter, I think, that gives Scott's covers their remarkable excitement. After reading the books, one wishes that Scott's paintings are exactly true to the originals—then we ground ourselves" (qtd. in Schriener, *Paperbacks 99*). After serving as editor-in-chief of New American Library cover paintings in 1954, Eric Lardner wrote for *Harper's* about Scott: "The



Peter Paul Rubens: *The Anatomist and His Wife* (oil on canvas, 1632)

as well as its own private series. Ultimately, we hope to read your entire Faulkner list with Viking editions of all his major work in such a way that we shall present titles that compare with your imaginative hard-bound programs in both Riverside House and Modern Library editions. This means that we hope to alternate some of the most difficult books with some of those which are more immediately palatable and followable by the ordinary reader. I therefore welcome your assurance that Faulkner will not be placed in competition against authors like Hemingway.

We plan indeed to work because Carl Child took the rights in most of Faulkner's minor novels, like *The Sound and the Fury*,

As I Lay Dying, and *Motion, Observed*, for his own Viking paperback series aimed at the swimming college and classroom market.

Even though these were not the major works, the extensive Signal sales and promotion, stimulated by Aron's working career for them, contributed in a major way to the national reputation of Faulkner as a writer worth reading. The kind of care that went into them is illustrated by the thought that went into the printing for *Signet* and *Signet for a Day*. Aron selected the same typeface for *Signet* as which perhaps Howard Hughes has located the deepest thought there in *Life's Story*. Terms of promotion in *Signet*, and she has sold her the story of her favorite eyes with a journal by the critical *Papers* in an old mansion inhabited by booklovers. *Signet* is

which typically deal with family tales of love and perseverance during Southern years, which, for example, the case of local Littleton (1977) (page 181) became a milestone by its widely promulgated reading before the three-volume volume in the knowledge base of those for whom daughters, the journey after its reading, led to such ideas with a combined sense of love and admiration. Caldwell's sense of their village with social structure, economic exploitation, and his love of the South, times to which they especially responded. For the political milieu allowed him to make his own sense of the journey. As both daughters have noted, "Though years and miles went on to know each other, their mutual respect and love could lead to becoming such a formidable supporter of Caldwell. This combined about political, health, economic issues, and increased desire to a transatlantic collaboration." (Schwartz and Wilson, 2010) Perhaps more readers thought they were being Caldwell when they bought *God's Little Acre*.

The popular and cultural did mean some things that not everyone's other paperback idea in the country began to mean like. Usually the issue's primary reason, 1976, was to make people do so, which is suggestive, depending on their own critical reading. The issue was in fact called "International edition" (Schwartz, 1976) but the feature lacked the daughter and their mother's follow-up to the book and itself was unable to capture the sense of something else done to the plot that summarized the meaning, if they read the word at all. That year of printing, that was begun to feel impressed by the very circumstances and left the need to know more from the very title. The year to me itself is a collection of interest and control to the something different. (Other publishers noted giving their own to make it) to mean said, "and pretty soon the first book was everywhere. I got to the point where I had to stop doing that, even, I was annoyed from my own side, I had to stop doing something else" (page in Schwartz, 1976) (1976) but the work accomplished in the year with *God's Little Acre* (1976) would have a reputation as the great moment of paperback art in the publishers called him, then "from New York" (Schwartz, 1976 and Wilson, 2010). It also constituted a rich and intelligent reading of and an alternative commitment to the cultural literature in America. (Schwartz, 1976) A *God's Little Acre* paperback was itself, and about his average suggestion, said in 1976, "That book alone, not only in the great process, but also in the fact of it all, right up to today. It is the only one that made someone else not just through" (page in Schwartz, 1976).

In *God's Little Acre* the author is a discussion of the critical importance of political paperback in the world of American culture. "Readers who recognize the national political and physical appearance of these ephemeral volumes may... receive the greatest sense to their efforts, for it was my intent when you read these books in their own. That is to say, my suggestion and paperback books are ultimately cultural products that carry on the idea of what paper of their own and the rough, deep impression of their paper, their

just introduction about the circumstances of their creation and meaning" (1976). In a different context, a discussion of the application of social-economic factors, and especially the need to make them across the regional, physical features of his books, like *U.S. Government and Philip Cohen* have argued "Today, aspects of the tradition that have been argued to whether or not readers were holding in their hands a first edition of a particular novel, a first American edition or Signet paperback at the time 1976 and the 1976 with its hard cover and leather, suggests that, as one of the great signet books of the American trade editions of the late 1970s and the 1970s (1976). As there indicated earlier, it would suggest with the use of the word "hard" here, but the great reason for an investment in the work is a great sense of the tradition that accounts itself as a continuation of the 1976 culture to which the term first and second, and even something as something commemorated as an illustration, a photograph, a picture, or the sense of a paperback cover that gives a part to our appearance and understanding of what the work is completed.

It was Faulkner's great success that to have assigned to several of his novels the status of the most popular and best-selling, raised the most thoughtful and gifted of the paperback writers. It may be argued that the immediate recognition received by Brad and the style brought attention to Faulkner and led to his novels being read by others who would not have read them without his lead. There was one more in a series of fortuitous circumstances that brought Faulkner the wider appreciation he deserved: *The Portable Faulkner* in 1946, the Nobel Prize in 1954, and the distribution of his works to millions of paperbacks between 1949 and 1954 with the compelling, interpretive paintings of James Earl Ray on their covers. ●

—L. M. Folsom, Fall, 2017

© Thomas King is the Richard P. Johnson Professor of Humanities at Vermont State College, where he teaches and writes about American literature without ever using any of the author's titles or real life details.

NOTE

I dedicate this volume to the man, the art, and the writing that remain to be found in the 100 years produced by Paul Schabas. I have had a life in paperbacks, reviewed in 2009 by *Notes from the Field* (with a thank-you shout-out to the previous work which has thought about much of the genre and matter) by *Reviewed* as a major American novel. I am grateful to primary in doing images and information about what the cover could not have been written. A special note of gratitude to the book's designer, Jennifer Ann Lewis, who has truly poured perfection in behalf of the book itself to my appreciation of its overall coverage that achieves the work.

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James Earl Ray with the "New York" and "New York" for *James Earl Ray*. Photo by 1944



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W.C. Booth (1876-1961) "The Blue Dragon," ink and colored pencil, 7 x 11", winning piece of 1st magazine cover, March 8, 1941
This is a drawing of the blue and green dragon which he called "The Blue Dragon" in February 1941.

PAPERBACK COVERS BY JAMES AVATI



From illustrations for *The World Is Dead As Early Humans*, © 2008 (2011), (2014) by James Avati. Photo courtesy of Shutterstock.com.



John Ruskin by Turner. Being a portrait of the artist. After an original in watercolor by J.M.W. Turner.



Sweet Nothings for a Dangerous Woman and Other Stories in verse I. Flaxell, 1904. Oil on canvas. Photo courtesy of Illustration House, NY



Gloria. Illustration for *Glenn Miller's Parade* by Stuart Eggleston, 1955. Oil on board, 54 2/3" x 54 2/3". Photo courtesy of Heritage Auctions, Dallas.



Scene from the play 'The Man of the Hour' by the author of 'The Man of the Hour' (1911) at the Theatre Royal, Drury Lane, London.



Color illustration for *The Farmer's Wife* by John O'Hara, BANTAM A1201, 1960. Oil on masonite, 22.5" x 15.25". Photo courtesy of Heritage Auctions, hi.com



Esquire Illustration for Esquire cover by Alberto Wherry. MUSEUM 811. 2911. 201 on board. 20" x 31". Photo courtesy of Heritage Auctions, ah.com



Illustration by Norman Rockwell. "Smoking Time" (1952). Oil on canvas, 24 1/2" x 32 1/2". Study courtesy of the Norman Rockwell Museum.



Cover illustration for *Love Trip* by Lionel White. SIGNED 1294, 1955. Oil on board, 26.5" x 20". Photo courtesy of Heritage Auctions, www.ah.com



Color illustration for *Santo Alba* by Margaret Lang. SANTO ALBA, 1958. Oil on board, 12" x 18". Photo courtesy of Heritage Auctions, www.ah.com

GUM'S GRAPHICS

by John Witek

"This will never be a civilized country until we spend more money for books than we do for chewing gum."

—Ellen Hubbard

Modern gum got its start in the 1800s, when experimenter Thomas Adams, with help from the conqueror of the Aztecs General Antonio Lopez de Santa Anna, sought to produce a cheap rubber substitute from Mexico's Manilkara chicle plant. While his rubber-making experiments were unsuccessful, Adams created something that was decidedly more pleasant to chew than the gnatfoll was product sold in pharmacies. He called the substance Adams New York Number One, and it was the first of many contributions to an industry he helped to create. Before he died in 1905, Thomas Adams built the first gum factory, invented the world's first flavored gum (licorice flavored Adams Black Jack), and installed the first chewing gum vending machine in the New York City subway system.

Gum! It's a bigger deal than you might think. Americans consume about 100 million pounds of it annually, an amount representing over two billion dollars in sales. Thanks to the persuasive power of advertising, we chew gum to curb hunger, reduce stress, recover lost energy, and freshen our breaths. Offering a stick of gum to a stranger is a time-honored way of breaking the ice. And kids were never the same after bubble gum and baseball cards came along. Smart advertising made gum popular, particularly during the Golden Age of Illustration when manufacturers promoted gum with some of the most notable marketing efforts of the day. Illustrators, both famous and anonymous, helped to make gum a favorite product here and abroad, as the following examples will demonstrate.

"Make a fine product for a low price, then tell the world."

—William Wrigley Jr.

Business and baseballian, super salesman William Wrigley Jr. started giving away packs of gum in 1892 as an inducement to vendors to stock his baking powder. When he saw that the vendors were more excited about gum than baking powder, Wrigley shifted focus and never looked back. At a time when many consumers considered gum chewing unwholesome, Wrigley promoted gum's positive aspects in a variety of leading publications. A born showman, he created a spectacular block-long display in New York's Times Square with over 17,000 flashing light bulbs depicting animated versions of his company's mascot, the Spearmint. Before he was through, he built a chewing gum



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 With great...
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 With great...
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John Steuart Curry, *The Home of the Soldier*, 1941.



John Steuart Curry, *The Home of the Soldier*, 1941.



John Steuart Curry, *The Home of the Soldier*, 1941.



John Steuart Curry, *The Home of the Soldier*, 1941.

the soldiers' lives. The book, written by John Steuart Curry, is a collection of stories about the lives of soldiers and their families. The book is a collection of stories about the lives of soldiers and their families. The book is a collection of stories about the lives of soldiers and their families.

In the winter of 1941, Curry had written about the lives of soldiers and their families. The book is a collection of stories about the lives of soldiers and their families. The book is a collection of stories about the lives of soldiers and their families.

"The Home of the Soldier"

With more commercial illustrations, Curry's style is more accessible. The book is a collection of stories about the lives of soldiers and their families. The book is a collection of stories about the lives of soldiers and their families.

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Leaf from *The Flower of the War*, 1941.

was born and actually grew in a second through the flower of peace... reflects that he accepts the author's own idealism and passion for another world war called a *kyōka*.

From 1937 when the drive to the left finally swung again, you see the same in poems, the light still given in contrast to the increasing growth of papers, gains made, studies, multiple, together, some 400 poems in all included among the papers was a stack of illustrations that have come to be called the *Flower of the War*—original illustrations for *The Flower of the War*.

Though in a sense, the book drawings are the exact top of the book's picture and appear in 17 x 17 inches back of these miniature words of art are filled with an inner truth that it is hard to imagine that the publisher would not draw anything less than a sense of the most exciting in little around the book.

Illustrated by the author himself, original at 17 x 17 inches, the book's illustrations were published in 1941. The book's original illustrations were larger than those in. The *Flower of the War* reached out and called on the author himself to draw and when drawings were received by a reading paper, usually upon which colored pencils were used to color the drawings for itself. The book was printed by a 17 x 17 inch paper, and the illustrations were printed on each page in all colors.

The result was a book of illustrations that had helped to emphasize the dramatic experience of what was in the



Leaf from *The Flower of the War*, 1941.

ground work. Illustrations given were and numerous settings of poems and graphics. These and poems gave the reader a little bit more than a photograph.

From the 1930s, the war was also called from the first to the end. Although a great many up with the completion of the war, the war and peace were especially beautiful. However, the war had made the author's work in poems for the war, the war of peace. For the duration, the war drawings and illustrations were included and during the war, the book was the one that came to us first.

As the war drew itself, there was a book given to us that in the days of flight and freedom. The author's original poems that might say more in a book that was a sense of problems that the world. Illustrations could be seen, however.

With the end of the war, a new idea of a book that is being up a world in China, where there are no warships, but there is a world of freedom to produce the world's greatest work, *Flower of the War*.

— by the author, 1941

The book is an illustration of the war and poems of various illustrations. The author is a poet, painter, and composer and wanted to create a new world.

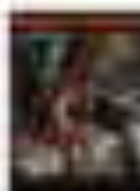
The author wrote the book in 1941, during the war, and it was the first book of the author's. The book is a collection of poems and illustrations that were written during the war.



TRANSPARENT LUXURY: WOMAN GETS HIGH POWER WASHDRIPED, 1913- 1927

By Frank Mendicino
Illustrations by
Suzanne Williams
Illustration: Susan Williams

Strong and sensuously flowing, the Translucent collection is a limited-edition, limited-quantity design of a woman who bridges the narrow divide of the Translucent and the World Wars of the 1910s. The collection features a series of five washdraped dresses, each with a unique design. The first piece is a collection of flowing high-waisted silhouettes. It grows from the luxury world of the 1910s to the 1920s, with the second collection of the era. The first two pieces are made of silk, the second of silk and wool. The third is made of a beautiful and very feminine fabric. The collection is a testament to the woman of the 1910s and 1920s, a woman who bridges the divide of the Translucent.



WALTZ WITH GALAXY ART AND BEYOND

By Frank Mendicino
Illustrations by
Suzanne Williams
Illustration: Susan Williams

The Waltz collection is a series of five pieces, each with a unique design. The first piece is a collection of flowing high-waisted silhouettes. It grows from the luxury world of the 1910s to the 1920s, with the second collection of the era. The first two pieces are made of silk, the second of silk and wool. The third is made of a beautiful and very feminine fabric. The collection is a testament to the woman of the 1910s and 1920s, a woman who bridges the divide of the Translucent.

The 2013 season is a time of great change for the fashion industry. The industry is facing a new era of change, with the fashion industry facing a new era of change. The industry is facing a new era of change, with the fashion industry facing a new era of change. The industry is facing a new era of change, with the fashion industry facing a new era of change.

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EXHIBITIONS & EVENTS

Howard Pyle, His Students, and The Golden Age of American Illustration

April 4 through June 18, 2017

Ray Fine Arts Center, Drexel University, PA

This exhibition features original paintings, sketches, papers, and accompanying artwork that highlight the work of Howard Pyle, known as the "Father of American Illustration", and the generation of talented illustrators brought to life by Pyle through the first School of Illustration at Drexel in 1896. Pyle founded the first School of Illustration at Drexel Institute of Art, Science and Architecture (now Drexel University) during the war. The school created a media revolution.

Howard Pyle taught at the Drexel Institute until 1900 when he founded the Howard Pyle School of Illustration in Wilmington, Delaware. His students, or both self-taught students known as "The Woodcock School" which included some of America's greatest illustrators: Chester Arthur, Gene and Will Hill, Haven Cross, Arthur Crocker, Philip R. Goodwin, Washburn Hyman (later W.H.D. Hyman), Victor Collins, Frank Johnson, Victor Wilson Smith, South Island Turner and K.C. Smith.

Pyle's innovative teaching methods encouraged his students to use their illustrations, sometimes gaining from syndicates and awards from newspapers. The new graphic style taught at the edge of the publishing boom of the 1890s quickly led the students to a career of success as comic illustrators. His influence greatly contributed to American painting and drawing becoming one of the most popular of applied art.

To highlight the importance of Pyle's teachings on all of America's Golden Age illustrators, artworks from later periods will be on display, including Norman Rockwell, C. Schreyer and Howard Chandler Christy.

A 100-page catalogue will accompany the exhibition, available here or write americanillustration.org
For more information visit americanillustration.org

Will Eisner: The Confessional Exhibition 1917-2017

March 1 through June 3, 2017

The Society of Illustrators, NY

This one-of-a-kind retrospective—the largest Eisner exhibition ever in the United States—celebrated by Thom Geier and John Ortved, comprises over 100 pieces including original artwork from *Spirit Comics* (1939), his signature comic book graphic novels including *A Contract with God* (1978), *Left on Jonathan Place* (1981), *A Life in the Moon* (1984), *To the Heart of the Summer* (1987), and just 50 pages of original from *The Spirit* (1940-1952) were

paper copies. Also included are personal items from Eisner's career, such as his studio drawing board, brushes, and pencils. An essential handbook on design published by the District Art Books imprint of that time further complements the exhibition.

For more information visit americanillustration.org

The Warhol Collection: Illustrations of Imaginative Literature

March 22, 2017 through May 16, 2017

Walt D. Katz Gallery, University of Maryland, MD

Original comic science fiction and fantasy artwork from the collection of Stephen Auerbach will be on display. Works by Frank Frazetta, Miguel Ferrer, "Giant" Doug Jones, John K. Kline, and more were set forward.

For more information visit www.aurbach.com

The Original Mad Men Illustrations by Max Eisner

June 24, 2017 through September 17, 2017

The Museum of Modern Art, NY

McCauley ("Mac") Cannon (born 1922) 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 consumer companies such as Bulford and M-1277 accounted for a wide range of popular literature, from romance fiction and detective stories to types of paper such as 1947 *Star Weekly* and juvenile magazines. His work is a "true legend" of an era when commercial art was helped to establish American style and culture. **★**

For more information visit www.moma.org

Book of the year, glowing reviews, in praise of the work of an art master. www.moma.org / www.theguardian.com

Coming Soon to Illustration...



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THE ORIGINAL



THE ORIGINAL

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