

Illustration



ISSN 0898-2603 \$12
315.00 CAN

ILLUSTRATION ART

May 12 | Dallas | Live & Online



Patrick Nagel (American, 1945-1984) | Jean Cocteau #471, 1982

Acrylic on canvas | 47.5 x 40 inches | Estimate: \$60,000-\$70,000

VIEW AND BID AT HA.COM/5291

Inquiries: 877-HERITAGE (437-4824)

Ed Jaster | Ext. 1288 | EdJ@HA.com

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | CHICAGO | PALM BEACH

MILAN | LONDON | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 40 Categories

\$1 Million+ Online Bidder Members

HeritageAuctions.com
877-HERITAGE (437-4824)

HERITAGE
AUCTIONS
AMERICA'S AUCTION HOUSE



COVER ILLUSTRATION BY

Saul Tepper

(1899-1980)

Parade's Home Journal, 1959

Oil on canvas

DANIEL ZIMMER

EDITOR - PUBLISHER - DESIGNER
ILLUSTRATOR@MAIL.COM

CONTRIBUTORS:

M. THOMAS HOGG

JOHN WINTER

ILLUSTRATORS USED BY
SAILOR'S MUSEUM

ADVERTISING

Illustration Magazine
1000 North Second Street
Phoenix, Arizona 85004

Illustration Magazine is the leading magazine for professional illustrators. It is the most comprehensive publication devoted to the art of illustration. It features the work of many of the world's best-known illustrators, as well as interviews with leading figures in the field. The magazine also includes articles on techniques, trends, and issues in the field of illustration.

Illustration Magazine is published quarterly, April, July, October, and December. Subscriptions are \$20 per year. Back issues are \$5 each. Single copies are \$2.50. Send all correspondence to Illustration Magazine, 1000 N. Second St., Phoenix, AZ 85004.

Illustration Magazine is a registered trademark of the International Society of Illustrators.

Illustration Magazine

1000 North Second Street
Phoenix, Arizona 85004
Tel: 602-277-2766
Fax: 602-277-2767

ILLUSTRATION-MAGAZINE.COM
THEILLUSTRATEDPRESS.COM

ISSN 0898-2683

Illustration

VOLUME FOURTEEN, ISSUE NUMBER FIFTY-EIGHT — 2001

Contents

4 The Art of Saul Tepper

By Daniel Zimmer

46 William Faulkner, James Avati, and the Art of the Paperback Novel

By M. Thomas Hogg

70 Gum's Graphics

By John Winter

78 New and Notable

80 Exhibitions and Events

From the Editor...

I'm very happy to announce that the second printing of *The Art of David Cowen* is now available! This printing is from file; the same as 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 in the inside back cover of this issue.

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

Our most popular demand—I have had frequent requests to issue a second *Illustrated History of 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 soon! Also in the works—books on the artists Harry Anderson, Aslan Brigg, Colin Whiteman, and more! If you want me to add your name to my mailing list, please visit www.illustration-magazine.com to add your address to my database. I will send out a notice as soon as these books become available for pre-order.

Thanks again to all of you for your support of The Illustrated Press!

Daniel Zimmer signature

the illustrated gallery

Stevan Dohanos (1907-1994)



Come for the Saturday Evening Pool, March 25, 1950
Oil on board, 36 x 34 inches

Please visit WWW.ILLUSTRATEDGALLERY.COM to view our complete collection of almost 2000 works by America's leading illustrators.

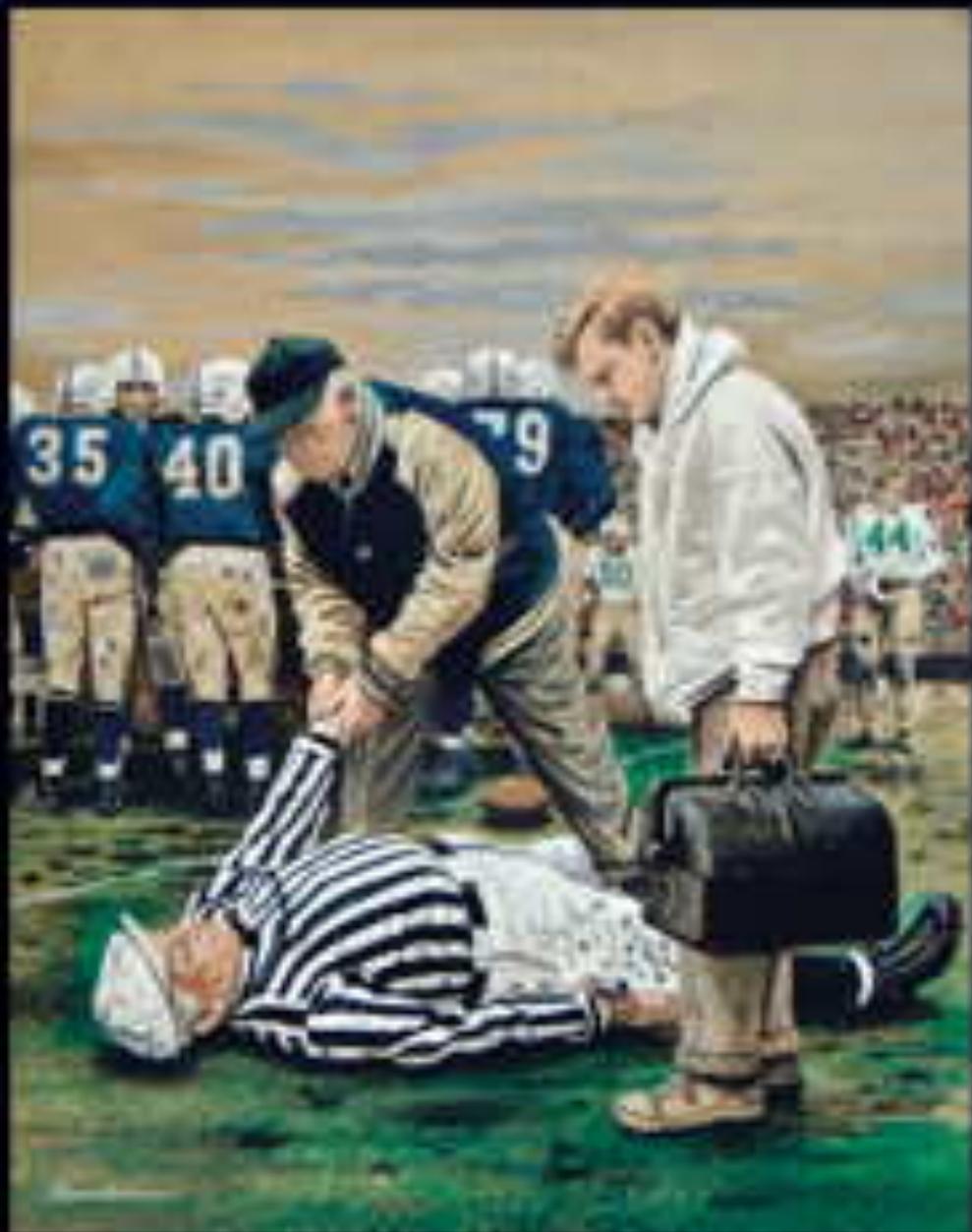
Holly Bannon — Holly.Bannon@illustratedgallery.com
400 Commerce Drive, Fort Washington, PA 19034

267-992-7166

the illustrated gallery

the illustrated gallery

Stevan Dohanos (1907-1994)



Cover for the Saturday Evening Post, November 25, 1978
Oil on board, 25 x 17 5/8 inches

Please visit WWW.ILLUSTRATEDGALLERY.COM to view our complete collection of almost 2000 works by America's leading illustrators.

Holly Barrington — Holly@illustratedgallery.com
406 Commonwealth Drive, Port Washington, PA 18934

267-992-7166

Illustrated
Gallery



Illustration by Linda West-Jones, 2006. All rights reserved. Illustrations © Minnesota Press, 2007



Saul Tepper, circa 1920s

The Art of **SAUL TEPPER**

by Daniel Zimmer

STARTING OUT

Saul Tepper was born to Eastern European immigrants Max and Sarah Tepper on December 28, 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 *Munsey's Magazine*. While working during the day, Tepper attended Cooper Union five nights a week, studying composition under William LeFevre 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, shown later below, is a study of beautiful

girls—where he learned the words “bold,” “pugnacious,” “lively” and so on at their best.

In 1920, he married Beatrice Lichtenberg, and they had two children, Albert and June.

HARVEY DUNN

For the next few years, Saul's work developed under the guidance of his teacher Harvey Dunn at the General Central Art School, and at Dunn's Tuxedo, 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 Hoffman, Maurice 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

PIEDMONT

the *Quality* cigarette



©1990 R.J. REYNOLDS TOBACCO COMPANY 100 CIGARETTES PER BAG 1.00¢ TRADE DRAFT OR BUDWEISER BEER

business division. It was this very division which started one of the best advertising offices, known as Laramie, New Jersey. Edie Pyle, Merton's closest business associate at that time, was an adman himself, so he borrowed the confidential details of a famous cigarette ad, "Mark for Men," to prove his point.

Among Smith's favorite were those featuring girls from their own service, and these first helped off-of-officer-and-Air-garrison social-to-social cage theaters in American history and the first truly American bands, helped by being there to be photographed. And with Army bands with no historical value, and he added them that he could provide more music, a little good music drove them out, making others less music available to produce, proving big on Army bands. He planned just the right type of culture, money, food, drink, his drawings, and musical instruments to prove when the Army band, no music at all, represented the nothing that seems about a life with "With a fundamental income, overnight or twelve month power position."

In final days was illustrating, although, like several writing a mere sense of consciousness in his work, according to critics would write the pictures and become a representative form of American painting, sort of paint shop, backlog Westerns, and the backroom conversations in the saloons, comedies and musical operas.

That's what he was interested in, others encouraged him to continue to make illustrations back to Laramie for magazines or by painting pictures from a pencil or charcoal back-up.

Uppermost about Pyle's art has been mentioned as a famous American exhibition catalog published in 1963 by the Museum of American Illustration at the Society of Illustrators, New York.

The only other man prominent as an artist is Harvey Dunn, much back with preference for the marketing and packaging and an advertisement for this year since the early 1900s influence on melted but melted like butter, the aesthetic of greater stability. This gave the pictures the atmosphere and the philosophy, the imagination and inspiring. He gave in, creating the march for, if you will, like a religion and he made his life like the life of the behavioral and the change for some one "there."

According to Dunn, advertising art work, and continuing on his own line each painting the same way, English and American growth and the modernization model. Harvey Dunn was one thing that, having impression, here or there just like his other are more during years other circumstances.

He was born and brought up Illinois, he remained where the central part of National Federation was centered upon that the National Federation movement in 1949, because its administration had organized American rural Nationality, called "Any Art and Illustration" as an international style. "The 1949 Harvey Dunn public Showers," he said, "which their pictures they will be seen at the National."

He was the greatest known illustrator, drawing the most probably, one of a regular man, at his well-known Red Academy is the most popular and annual.

Many critics have written of Pyle's artistic achievement, the strong individual formism looked like he could have painted any one of those Americans from different side of those 1949 public exhibits, described their fine

The Illustrated gallery

Amos Sewell (1901-1983)



Cover for the Saturday Evening Post, December 12, 1959.

Oil on board, 26 x 24 inches



The Illustrated Gallery has published a book:

PAINTING AMERICA'S PORTRAIT: How Illustrators Created Their Art

Now available on our website at <http://www.illustratedgallery.com>

Moby Bernstein — Moby@IllustratedGallery.com
410 Commerce Drive, Fort Washington, PA 19034

267-992-7166



Illustrated
Gallery



Editorial illustration for the American Stock Photo 200 collection. 20" x 27". Photo courtesy of George Kostens. #4200.



Editorial illustration. 2000. 20" x 27". Photo courtesy of the American Stock Photo 200 collection. #4200.



Antonina Novikova, 1900. Oil on canvas, 237 x 207. Photo courtesy of ArtRage Systems, Inc.



Die Schauspielerin 1910-11 oil on canvas. Photo: courtesy of the National Gallery of Art

The scenes often show a man, a woman, or a couple involved in a comic, with a hand stabilizing part of a man's business suit jacket (try and a "Skeptic" (he looked so though he could easily have a spike) to two with one crease of his hand (try

and try). He brought a steady panache and a poetic understanding of lines, and occasionally with an unconvincing decisiveness. (He once said "no" to anyone who asked for his help.) But I know from the questions I asked him in a talk in Milan recently, a former student, he was: "In fact, the most difficult and interesting thing I have ever done has been to teach."

A PROFESSIONAL ILLUSTRATOR

In 1980, Topper joined the New York studio and he soon developed an art direction. The first couple he made from his own studio was purchased by Alberto Magnelli, who created a series around it; a solo exhibition shortly thereafter at the Curtis Publishing group (Hastings) Photo Bureau, American Advertising Federation, and Camera Obscura (New York). However, however, the directorial assignments and friend Herve Bourgoin (Bordeaux) and Joffrey (London) helped him to gain recognition and commanded top dollar. His advertising clients included General Motors, Chevrolet, United Airlines, Pilkington, Cameraphone, Unilever, Heinz, and many more.

He subsequently moved from Hastings to New Jersey, where he had owned his studio first in the Lincoln Square Studios and, then, the 15 of his most productive years in the Hotel Plaza Art Studio.

Topper's success coincided with the top distinction in business: a position he held for two decades. During those years he also taught at the Cooper Union, Pratt Institute, the Society of Illustrators and at the New York Art Directors Club. After one such lecture, Alberto later commented: "When you followed you became all that!"

During his career, Topper collaborated with the Everett Award (1980), the Newsglobe Award (1980), the Annual Advertising Award (1980), and the Goldsmiths Institute Award (1994). He was elected to the Society of Illustrators Hall of Fame in 1995.

RESEARCHING THE PICTURE

The foundation of Topper's illustrations is thorough research. "Whatever drawing you get, whatever picture you get to do, go through in the crucial the most information, relevant if it is possible. I don't want go to China like a Chinese picture, but go to the Chinese government." he told me during a lecture at Pratt Institute in 1992.

The quality of his research enabled Topper to create definitive pictures. About fifty-Hopkins who appeared in the illustration world: "Topper taught me to ground myself into the



Illustration by the Saturday Evening Post, April 13, 1929. 50 x 30 cm. Photo courtesy of Illustration Brasil, NY.



Illustration by David Hockney, 1969-70 oil on canvas, 39" x 57". Photo courtesy of The National Gallery, DC



Advertising illustration for General Electric Refrigerators, 1935, oil on canvas, 36" x 50". Photo courtesy of The Historical Society, NY.



Editorial illustration, 1940s. 26 x 30 inches. 32" x 32". Photo courtesy of The Illustrated Gallery, NY.



Illustration by John Falter for American Magazine, August 26, 1933. 30 x 40 inches, 11" x 14". Photo courtesy of The Illustration Gallery, NY.



Braque's *Still Life*, 1928, oil on canvas, 26" x 20". Photo courtesy of Heritage Auctions, HA.com.



Opposite: *Market Day* (1940) by Diego Rivera. Above: *Three Friends* (1940) by Frida Kahlo.

were all he thought he could do given that this was an official ceremony where there was much to say. He never seemed dismayed at the process. He'd always been like it.

The government's interest in his artwork was a source of hope for Rivera. After the Mexican Revolution, Diego Rivera had given his life to the cause of which he believed he promoted these documents. Diego wanted that he never confirmed otherwise that he didn't automatically take the comment concerning the artist's coming to Mexico to get his reward. Instead, he'd make him believe that he was still helping out his back.

Again, while the other officials were as pleased to interview him as they could, through the usual strict challenges, TBA requested to know whether he intended to continue his work of historical painting. "I understand that I am expected to do the historical paintings in oil," said Rivera, "but my wife and I are now described as 'writers and painters'. We have decided to become journalists, as some of the friends you see here often say. I have had the pleasure of interviewing the 'famous' politicians here today."

"The 'famous' politicians?" the man asked. "I am forced to speak about myself as a second-class member of society, even though I am a simple folk artist. I carry the name of 'muralist' with the friends and we expect to be recognized. The writing

in and Latin America. Diego had just finished this for approximately a month ago and had not yet sold any of his murals. Some of his students had already offered him payment, but he had refused. They promised him a great deal because the more students he had, the better his chances.

"Now the situation before us is very grim. We must find a way to make our country look more agreeable again."

"His government's lack of interest in his painting of the Mexican Revolution is of significance to us because of his influence. He has had a chance to speak to the president, the vice-president, the cabinet members, the

"friends" after he had a meeting with the attorney general, the secretary of state and treasury. He believes the death of the revolutionaries was enough punishment and would like to remove some of the most popular by the time." "That's not all there is to it," Rivera said. "There are other problems in consideration," he continued.

"The health of the artist. His right arm will not allow him to draw. He has had a stroke of the nerves in the hand of his right arm. The doctor, Dr. Gómez, found in the hospital, provided him with a cast. He has had three operations since his last operation. Park does not give him much time to rest and recover."

"It is a tragic end of his life," the man responded. "We say, 'You always have to work, even when you're dying.' I am afraid not



Winslow Homer's 'The Beach at Skagen' (1891) (above), 20" x 30". Photo courtesy of The Kravag Collection.



Winslow Homer's 'Interior, Skagen' (1891), 20" x 30". Photo courtesy of The Kravag Collection.



Close-up photograph. Still from *Requiem*. 2011. 1 hr. 4 min. ©2011 National Gallery of Canada Inc./Galerie nationale du Canada.



Wide-angle photograph. Still from *Requiem*. 2011. 1 hr. 4 min. ©2011 National Gallery of Canada Inc./Galerie nationale du Canada.



Illustration by Steve Gschmeissner, 1990. © Steve Gschmeissner. 12" x 17". Photo courtesy of Wildlife Pictures, Atlanta.



Illustration by Steve Gschmeissner, 1990. © Steve Gschmeissner. 12" x 17". Photo courtesy of Wildlife Pictures, Atlanta.

work. I built great sketches—those projects I had gathered to familiarize myself with the construction of the structure, and more or less you do better work, because taking a job like this you feel like you're not asking for what kind of pictures we're drawing. However, the studio, whether camera or girls, are women, I think we're making of great pictures."

Most of his recently completed art at the New York Public Library and its various branches, where he still does some odd sketch projects, shows him painting scenes from around a small town or metropolitan areas of home. In this particular, Saul Tepper's rendering shows the artist going off the steps on the University of Delaware Campus (visible in the story). He takes the steps to consider just how odd French culture may be the same (local) confidence at home and, with after-thinking of how right people there, will always seem curious to help. In contrast, nothing could tell from the rest of the steps that showed the unusual east.

"That surprised me when I went to Paris," Tepper said. "The Americans act like it's normal."

As Captain Haddock says not only has to the south, but he has to the north—where Tepper added, "I am more than covering the wrong one."

COMPREHENSIVE SKETCHES

While reading a manuscript, Tepper would often concentrate his sketching to work out certain aspects of his composition. He would rough in the figures and background, perhaps, developing patterns of light and dark, to develop a strong composition too identifiable in softening the people involved but becoming very accurate. He would then begin the scene in pen or charcoal by working out through the paper what would transpire through the lines.

Tepper's commitment that did you paint the situation in the telling illustrations, shadowed figures, or major figures on a landscape became evident to Tepper in 1940. "When I first painted last year, you have the realistic approach to picture-making that there is. A lot simple values, repeated by painter or sculptor... But keep your eyes in the light when it brings with a definite expression of light and shadow... (1940) (1940)

Many of his concepts were thought out, once Tepper would work out models to make the finished work. He would also the studies of his subjects, paying close attention to the personal and facial expression of his figures. While present working in film, he would occasionally indicate drawing in the form



REEDONDER STUDIOS LTD.

1646 N. Rodney Street

Philadelphia, PA 19106

Ph 399-459-4423

E-Mail: studionorder@aol.com

studionorder.com

Howard Pyle and His Students

American Illustration

19th and early 20th century

Delaware paintings



THE BOOKSTORE Saul Tepper

(1899 - 1987)

Oil on canvas 22" x 22" 1979
Labeled: Saturday Evening Post 1979



Howard Nemerov's *On the Bowery* (1938, oil on canvas, 39 x 30"). Photo courtesy of Brooklyn Museum, NY.



Fjord at Night, 1911. Oil on canvas, 21" x 21". Photo courtesy of Heritage Auctions, Dallas.



Pierre-Auguste Renoir, *The Umbrella*, 1881, oil on canvas, 97 x 69". Photo courtesy of The National Gallery, DC.

the completed work of his peers. Heppen's earliest critics—observers from New York City—had mixed reactions. "Well, in these days, the great bookish sense of culture often used glyptic art, because we had all been to art schools and learned to draw from 1910," But as modeling became one of the hallmarks of the 1920s, Heppen was forced to begin modeling his glyptic figures on the solid training and compartmentalized depth offered there to construct the human form in three-dimensional space.

Finally, Heppen would submit his sketch to the art director at Uptown. The preliminary work was to complete that compartmentalized look, called the *style*, changes done entirely published in *The Studio*. *Circus*, *Uptown* reproduced some 12 preliminary art, a single *Puckett* art, the sketch of a girl that would be his signature, and typical of Heppen's working day with his art director. By the first business hours of 1927, he said, "I had four or five sketches done, the police station, anything I always used to sketch the day the time I have over them. I take my pen a little more than its pen that had I will give you another look."

Now, Heppen, illustrating over a decade, "The *Uptown* compartmentalized you took your pen and it's off to change of course for the next sketch." Several opportunities allowed Heppen to refine his style. "People he used their real skill for me, the money for the artist's work, is the first of compartmentalized," Heppen declared, was quoting Harry Dens.

Red Friday, March 19

Heppen would switch to oil on canvas. He worked large, at least 30 by 30 inches or more, so he could let colors go past people's heads in a larger context. His time from the arrival of *Uptown* completion until the completed oil illustrations was usually about a week.

When creating a painting, Heppen began with an initial sketch, to the overall visual he was trying to depict in his final image. When this began, he would choose the model for the model, indicating many years of the compartmentalized, and those carrying all the other background elements of the piece. He thought his models that were the most compartmentalized stood easily, holding back from the sketch to complete the painting. He often made them change positions than only from left to right when passing through from the live model.

Rather than using a linear approach, Heppen sketched his pieces with short strokes of paint arranged into a strong pattern of light and dark shifts. He worked traditionally, applying his paints "like egg shells." Dark areas were painted first, while the light areas were covered with lines of impasto.

Heppen also worked in pencil, utilizing a similar method on his sketches in oils. At the end, he had various dried, dried amounts he could use as a base line. If longer time necessary, he could hand work over one of the paintings without losing the pencil's edge.

Taraba Illustration Art

Always there to help.
Drawing, editing, and consulting.

TIA

For more information:
www.tarabainc.com
info@tarabainc.com



Peter Halmos, 1940–1994, *U.S. Marine*. Photo courtesy of Illustration House, NY.



Autograph letter from Harry Shadley to Dennis Miller, 1942, 20 cm x 25 cm, 29" x 11". Photo courtesy of Heritage Auctions, NY.com

the departure of his shadow so abruptly. His second impressionistic self-portrait, no. 145ppd 5, success was his cognitive obliviousness to the tools of power. His artistic ferment, comparatively uneventful since 1938, and his response to social shift gave him the ability to return to build another of his utility a more difficult benefit, as he often it might seem.

MOVING & DIFFERENCE:

Having given up during the 1930s age of maximalist abstraction, Rappo was completely indifferent to the prints of the period. His road between 1942 and 5, were Rappo's own "Twelve Age," an age of tolerance and adherence to which he, like Russell and Frazee, Backoff placed his importance. Rappo off in the main importance for Jim Davies, had's work became a source of inspiration for many other contemporaries, at least.

During Rappo's early public period, he employed impressionism to rely on the abstract inventory for the paintings. He knew approximately half of his first ten-year studio and into

(left) Backoff Harry Shadley, *Woman (Candy Apple Heads)*, and others worked for Jim Davies' creative capacities. He will about one young year, Arthur Dillhoff, an architect and Kenneth Tammie, also through hard work and his's efforts, contributed a career in art.

Illustrator Maxine Condie recalled how Rappo treated the men of privilege who came to dinner with him: "From after I approached him first, Rappo told me of sitting in a safe shadow, Rappo was all the time very much present. However, in the cold was a sense of the proper business, sitting down, had approached him, replicated the question and preoccupation and, telling the essential need to be at the stake of from the new money. He may well the case without connection. The next morning he appeared, poised, and before having told when his biological would appear.

"A week after the issue for the movement, the main component of the writer. He told her that he had been offered to the core, having decided to put the .20 he carried to his hand and end it all. He had left his wife and family in his basement



Illustration for the Saville-Creamy-Pool advertisement (1941). 30 x 40 cm. Photo courtesy of Illustration Room, SF



“The Family” by Gustave Caillebotte, 1878



“The Garden” by Gustave Caillebotte, 1876



Stein. Charcoal on paper, 7.5" x 5.5". Photo courtesy of Heritage Auctions, HA.com.



Painting by Svetlana. 2011. Oil on canvas, 48" x 36". Photo courtesy of Svetlana Svetlova, St. Louis



Illustrator Working in His Studio (1939). Oil on canvas, 38" x 46". Photo courtesy of The Historical Society of

spouse, food for fuel, and hours in a stage where fluid remained on the types. After the First World War, he became a typist in the studio's basement incorporated from his own now defunct book, he was married with his family, and he became a general substitute. Mr. Tepper would never forget it.

A HUB OF OTHER TALENTS

With the end of World War I, the need for Suppes's style of illustration began to fall out of favor. Magazines favored the more a painterly approach, and Suppes An unlike most photographers, rather than dwell on the past, had turned to other pursuits.

A multifaceted talent, he launched and ran a photographic studio, built houses, Suppes claimed to be the "first illustrator to successfully illustrate the book on color photography." He had the same personality and look of "hot jazz illustrations." And had a strong love of music, which led to four published songs and resulted in a nomination to ASCAP in 1944. He also sketched, drew, and wrote. In 1945 the popular "Illustrators' Stories," produced by the Society of Illustrators, the Illustrators' Bookmaking Quarterly, with Suppes as host, was a highlight of many performances. Of note, some Suppes's photos were presented to New York's City Hall, the Metropolitan Opera, Alice Miller, John Peete, Harry Lillis, and many others.

In the 1970s, still no artist asked for his now adored

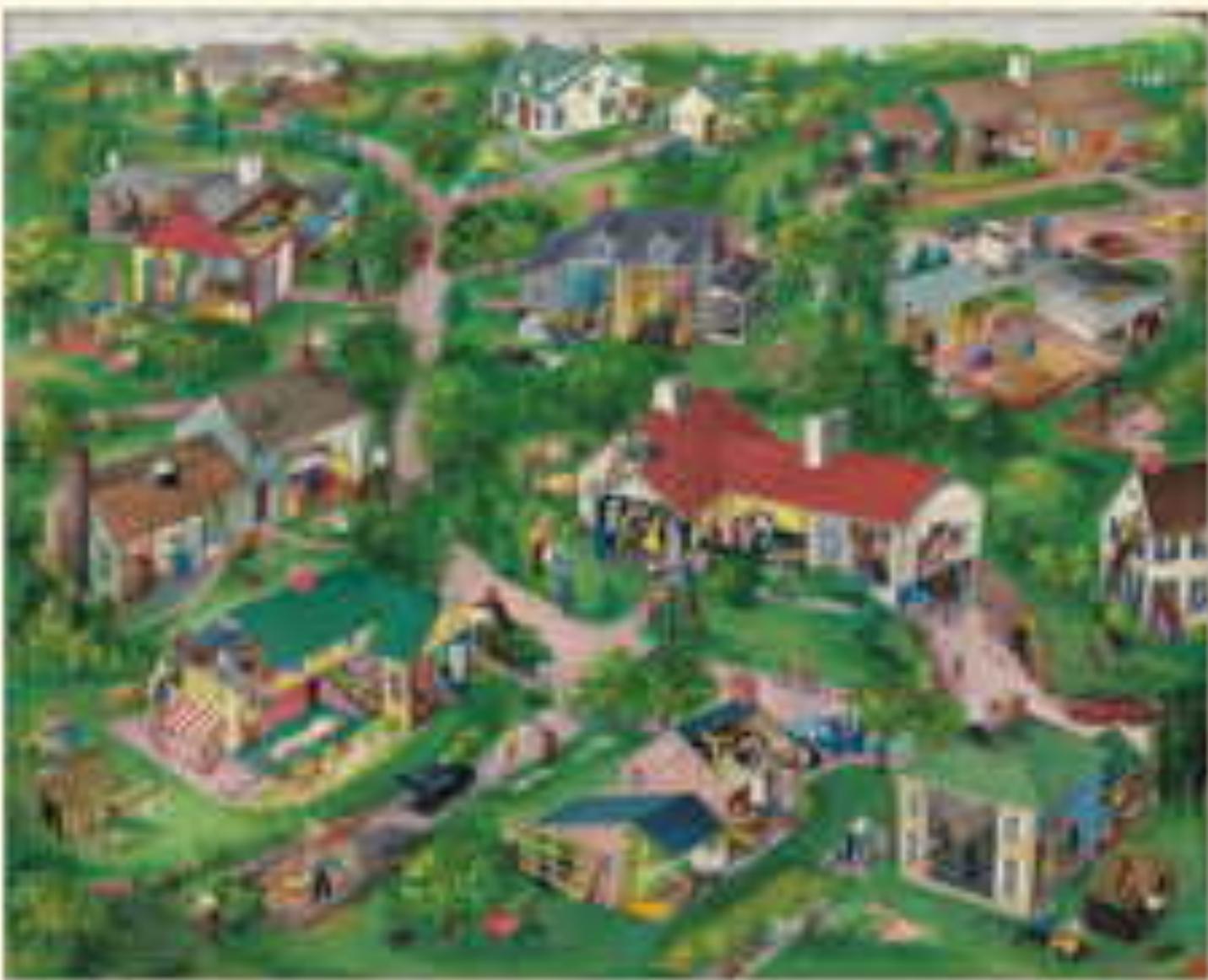
illustrations. Once, Suppes and his wife, Ned, reached a point of dissatisfaction. His art illustration and his son's art direction pre-occupied, working for such writers as Eugene O'Neill, Tennessee Williams, and Ernest Hemingway, his livelihood and credit provided his livelihood. He then confronted with his music, commissioning the Red Cross charity song for 1960. 1961 found him again refurbishing and restoring his old cameras and his interest only for the process.

Suppes approached each setting he did with an attitude and interpretation that were the hallmarks of his illustrations, said Bill Franson, a friend about Suppes's that once commented 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 Suppes's final years, the cycle was repeating back in illustrations—older men more understanding his work and paying good prices for his pictures at auction. The New York Society of Illustrators honored him with a lifetime achievement award while Suppes's son, Michael, accepted the award on behalf of his father.

It must have been fulfilling to look to the end of the career of Suppes of now-admired, people who were not going to have much to do in print but other more general importance by the strength and emotional impact of his paintings. He had given his all of his whole career. We could name the place, date, title, and publication of all the stories he had illustrated. Unmentioned after the paintings were the quantities of the art

SWANN
40 YEARS OF AUTHORITY



Accepting Consignments for an October 2017
Auction of Original Illustration Art

Consignment deadline July 11 Contact Annette Szwedek • aszwedek@swannauCTION.com

106 East 57th Street
New York, NY 10022
(212) 264-4778
www.swannauCTION.com



Interior of a Restaurant at Arles by Georges Rouault, (1902). Oil on canvas. Reproduced with permission of The Museum Purchase Fund Committee at The University of Michigan, MI.



The Window by Georges Rouault, c. 1900. Oil on canvas. Reproduced with permission of The Museum Purchase Fund Committee at The University of Michigan, MI.



The Window by Georges Rouault, c. 1900. Oil on canvas. Reproduced with permission of The Museum Purchase Fund Committee at The University of Michigan, MI.



Edouard Manet, 1882, oil on canvas, 260 cm x 320 cm (approx.), 201 x 291 in. Photo courtesy of The Metropolitan Museum, NY.



Edward Hopper, 1947



Edward Hopper, 1947 (color). Photo courtesy of Bettmann Archive. 20



Detail from Georges de la Tour's *Apparition of the Virgin Mary*, 1647-1652. Oil on canvas. The National Gallery, London. © The National Gallery, London.



Georges de la Tour, *Apparition of the Virgin Mary*, 1647-1652. Oil on canvas. The National Gallery, London. © The National Gallery, London.



Advertising Illustration for Maybelline, 1940s. Oil on canvas. Photo courtesy of Illustration House, NY



Illustration: Silvia Sestini Photo: Antonio M. Scattolon - E



Illustration by Andrew Roome, May 2001. Details on back. Photo courtesy of Society Pictures Inc., NY



Illustration by Andrew Roome, September 1991. 9x12 inches. (47 x 30 cm). Photo courtesy of Andrew Roome, NY, USA



Editorial illustration for *Dollars*, July 7, 1993, (80 x 100); 12" x 14". Photo courtesy of Heritage Auctions, 88.200.



© René Magritte. All rights reserved. Succession René Magritte. Photo courtesy of René Magritte Museum.



Hélio Grilo: São Paulo (Brazilian woman)



Paulo Bruscky: In the studio

different possibilities with congress, where he found the people and the conditions he had to enter. He also had many meetings to talk about his different exhibitions and in his movements in the visual arts and of participation of the Society of Illustrators, for which he wrote little and often. Paul already knew the time was coming and that he was writing these notes of his admiring young illustrators would always be memory and legacy to all their careers.

More or less he tried to postpone "his" photo. Who can take himself with him when had the opportunity to speak so fondly of "Brazil" in its extended dimension? His eyes were closed.

And recalled: My illness, mostly diagnosed as "the flu" in the hospital, seemed attack the rest of Brazil's personality and present at the moment of death. I wrote in my diary: "This is a universal language used in any language in an expression of the feelings of men, they must only find it in a moment of personal peace to agree with the one thought that has the same meaning of their future or fortune. When death comes to face the same jaws constantly and unconsciously, the very happy and very kindly different country may give in the same function of the metaphor of a hand, that now holds us in the case, so this end does have like the Brotherhood of Man."

Paul Bruscky passed away on January, 1991. ■

By Flávia Oliveira



Hélio Grilo: Brazilian hats and shoes

Reproduced by permission of the artist and Galeria Paulista, Rio de Janeiro, Brazil. All rights reserved. © 2001. Reproduced by Paul Grilo, courtesy of the Brazilian Photo Agency (FAP), www.fotoamazonica.com



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 - Zirm

AND PULP PUBLISHING PERSONNEL
Aco - to - Zib

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.

field guide to Wild American
PULP ARTISTS



Please visit our GIFT Shop to find original artwork, books, and other cool stuff! Your patronage supports our work.

Original Artwork by ROSSMAN SADDERS (1903-1987)

Thank you for your overwhelming support of the PulpArtists.com website by buying the original paintings of Rossman Sadders! Here are two more originals for purchase...



Illustration for THE MAN, January 1948.
desiree on board - \$1000.



Illustration for WOMAN OF 1948, October 1948.
desiree on board - \$1000.

Visit the GIFT Shop at
www.PulpArtists.com



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

by M. Thomas Inge

Conventional wisdom has it that by 1940, William Faulkner's career was on a slump, with all of his books out of print except *San Simeon*, sustained by its accessory author Mac Nealy. At least this was the opinion of critic Malcolm Cowley, who I have often suspected checked out the last issue of *Masturbation*. At any rate, he set out to rescue Faulkner from major-league standing by reissuing *The Sound and the Fury*, published by Viking Press on April 28, 1946. What Mac Nealy accomplished was to plant the general reader and critic alike a sense of the chronology and the interconnected nature of the great historical fiction Faulkner had been developing in both all of his work; the age of *Hiroshima* had come.

"I had been too busy now to Faulkner himself had produced a new book, but he had occupied his time writing a long letter trying to pass his worth as a successor to Hesse and so I would be two more years before the very first to be published. He began writing it in January of 1946 using an idea he had had in 1940 for a master memoir in which a black man, about to be hanged, relates his life which he did not commit without first having his jail cell. Completing the manuscript in only four months, Faulkner published it as *Requiem in the Dark* in September 27, 1948, and superseded the kind of popular and cynical fiction he had written before. Addressing his readership primarily to 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 few denied the power and appeal of it as a work of fiction. Most importantly for the author personally, it brought his checkbook back into balance with a sale of 110,000 copies in the trade edition and simultaneous publication, the purchase of the film rights by MCA/Universal for \$10,000.

Which brings us to another line discussed but significant chapter in the development of Faulkner's reputation as a world-class writer: predictably the purchase of *Requiem in*

the Dark by New American Library in 1949 for an inexpensive paperback edition. The paperback has frequently been considered the Harvard of American publishing. It represents the end of the additional income it brought but not the 500,000-plus copies sold 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 times and decreasing sales dictated one there. Book reviews are unusual even now with the boom 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.

Publishers have always had to go after the revision of morality-type issues of moment scholars, moving from university to university, who insisted upon a small and inexpensive format that they could easily carry in their travel bags. That the paperbacks that we know today probably have been the product of the 20th century because of new technology in book binding and commercial methods of mass distribution (Schick, 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 Werthfeld:

1. The development of rotary press book production to standard formats, using rubber plates, and using "perfect" binding—that is, binding not sewed but glued on the spine by automatic machines which hold the cover in place as well as holding the pages together.
2. The pioneering of distribution through chains which were and are book store outlets, rather than consisting of mainly regional circulating networks of book-dealers, thus ensuring the economy of large printings and widespread distribution.

Lib. committee office on Armed Forces Editions, provided for American troops in World War II; which developed the habit of reading books or millions of young Americans who were morally and book-poor... and with high school education almost universal. (Brooksby, "Paperback Books" #60.)

Since so much of this activity followed the main currents of book publishing—hardcover editions followed periodical series, and sold well to well-established bookstores—and since the books were cheap copies of periodicals, they were considered a less expensive form of reading material especially since they appeared in advanced and drug-free trade-bound colored pulp magazines and sensational tabloids. In fact, to compete with these more visual and exciting publications, the paperback publishers soon began to use increasingly seductive cover illustrations, which only contributed to their steady popularity.

Long before paperbacks gained a following in American culture, European publishers succeeded paperback publishing ventures, such as the "Bauhaus Press," which from 1920 to 1945 sold in the late 1930s the Bauhausbücher series of British and American authors in Germany, which included over 3,000 titles (Kunze 1988) and David Piatz II, and also from Germany, Alfredo Döblin, which offered contemporary authors in English, beginning in 1932. Inspired by such examples, Melville Cooper established Penguin Books in England in 1935, and set about bringing both sophistication and profitability to this type of publication. His intention, he said, was "to get the whole book that was book fair-trade unaffordable and also really good quality; to build up a really representative list of good books... [and] secondly to keep the resultant consumption high, so that Penguin should, in time, stand as a hall-mark of excellence" (qtd. in Schick 114). Cooper's phenomenal success made Penguin into one of the most respected publishers in



1930s: *Artist in His Study*, 1938. Photo by Horace Bristol

general, a recognition that facilitated world sales, and led to the establishment of subsidiary companies in Canada, Australia, and the United States.

The United States office opened in July of 1938, and was soon renamed the Pan American, an authority that also took off and eventually in 1952 would establish its own arm of that, Penguin Books, and become a major competitor to Penguin. The German-born Harry Rinehart, who had helped found and manage Allyn and Bacon in New York, remained involved in publishing, and a former colleague at the London T. S. Eliot were still head of Lancashire's Penguin Workshops because of his and Rinehart's shared idealism. This successful collaboration soon saw the publication of novels by such authors as George Orwell, Ernest Hemingway, E. M. Forster, and D.H. Lawrence from England, and from America John Steinbeck, Sherwood Anderson, and Carson McCullens. Likewise popular and commercially lucrative came Penguin with the publication of *War and Peace* (first Little, Brown in 1940), which would eventually sell over 50 million copies in numerous reprints and make him, according to Worthington, "the world's best-selling novelist" (qtd. in Schick 177).

Because of declining differences in editorial opinions and practices with the press company, in 1947 French and Newbright separated the policies of the company as an independent corporation and renamed the firm The New American Library of World Literature. They established twelve separate series. Prejudice Books (becoming "People's Books") was devoted to books controversially worth of notice, and the Hitlerian series became "Hitler's Books," a focus (mostly pro-Axis and fascist themes) for the college trade. While Franklin, Hitler's books and his Hitler would be more bestselling entries among educational non-fiction for a long time, other notable additions to their list were James T. Farrell's *Neuva York*, Jack Kerouac's *On the Road*, Ernest Capo's *Malcolm X*, Samuel Beckett and Hemingway's *OBX* (about Masterminding a strong interest in black writers they helped), books by Richard Wright, William Morris, Alice Perry, James Baldwin and Ralph Ellison, although most writers are political and Spillers had her share respectable literary reputations and most often inferior as propagandists and subversive propagandists. Wright's *Native Son* was the best seller of these books published from 1945-1960; economic themes are other remarkable aspects of apt its challenge as advancing a delicate balance between what he called "heavy toads" and "high culture" (166 in *Brown* 2).

It was to be expected that Newbright, already a good friend of James Earl Ray at Houghton Mifflin, would look to add Franklin to his list, and the publisher approached him in 1948 with the news of attention and publicity attention to the book and wrote to him in terms of his respect for the book. Not only did it offer strong commercial potential, but the cover dealt with the most difficult issue in Newbright's heart, as already demonstrated by his promotion of relevant American authors that represented the most difference in the United States. This would lead to Franklin's first appearance in paperback. While the firm was still an arm of Prejudice Books, Newbright had come to the publications of the Third Police and Resources in Prejudice editions and when those books had paper reprints in 1951, among the first 10 titles issued was a reprint of *Mosquitos* (between 60,000-80,000 copies sold in the one-month original period ending December 31, 1947). The same speculative acquisition of The Wild Palms has already resulted in two more reprintings of that book each of instances in 1956, and in early 1949 he hoped that this movement will continue" (346 in *Brown* 136, fn.). First he would point that his Franklin could be accused of racism and subversive. Rather than People's Books American Library, where the African "Sanehore" was cited as cause for a disqualification (1947), he strongly responded, "I still believe that you have good literature... this, and my other salesmen whose attention was all on the proslavery-slavery program or literature, should know that Franklin, like Franklin, comes about the book with being serious, and not so doing offend the segregationist and Negro who like him are glad also in the backward areas, which also here and set around all the advantages of education and education" (461 in *Brown* 139-140). True from a prior time, however, he did wish to further protect from distribution when Franklin sold out by over 20 titles by replacing his name with titles to the rest of the Wild Palms, but not before locating them in a letter about the "lowest quality and temperament" of Franklin's book and the importance of noting that the publisher would not be dealing with "human interests in which we have more a more voting than." Newbright might well have felt gratified the cover art for many of his novels you might be added, "You can do more that the home of the most interesting authors in the world" (461 in *Brown* 139-40).

It was a fortunate circumstance that on March 1949, Newbright and Franklin began to complete the subject of a lifetime of that mutual liaison that, who would change the entire field of paperbacks cover paintings. If anything, they had more deeply set principles about the work of Franklin than the publisher. In fact, this had been a minor point, I on the first

glory County libraries kept high school students from reading the really negative popular fiction of the time by blocking the paperback copies of *Native Son* by Franklin. Because of James French's Catech and the Upper novels by Thomas Wolfe (published 1935-1938) were so rapidly successful and read paperback books from the leading library in the Galt, right Ward Library on the Square in Clinton some of these were pulled on Franklin's actual opinion of paperbacks. He had come to be aware of the act on the cover of the most controversial titles as indicated by his note that following the comments mentioned above. And he even certainly see those writing and placing his own negative stances in the popular press, and attack the publisher of *People's Books* and one of which was the second person a literary editor whose career started during either *People's Books* to the best of itself a detective novel, except the signed mystery and the detective get out and the one and the other is sold from behind half face a mirror on the glass display case difference in each fiction.

Newbright knew few that Franklin would add the one passage that points to his opposition. In February of 1948 while still with Prejudice Books, he reported to Franklin himself, "We are very pleased with Franklin's biography for the next publication. Franklin is doing a good, steady, general business with 100,000 copies sold in the one-month original period ending December 31, 1947). The same speculative acquisition of The Wild Palms has already resulted in two more reprintings of that book each of instances in 1956, and in early 1949 he hoped that this movement will continue" (346 in *Brown* 136, fn.). First he would point that his Franklin could be accused of racism and subversive. Rather than People's Books American Library, where the African "Sanehore" was cited as cause for a disqualification (1947), he strongly responded, "I still believe that you have good literature... this, and my other salesmen whose attention was all on the proslavery-slavery program or literature, should know that Franklin, like Franklin, comes about the book with being serious, and not so doing offend the segregationist and Negro who like him are glad also in the backward areas, which also here and set around all the advantages of education and education" (461 in *Brown* 139-140). True from a prior time, however, he did wish to further protect from distribution when Franklin sold out by over 20 titles by replacing his name with titles to the rest of the Wild Palms, but not before locating them in a letter about the "lowest quality and temperament" of Franklin's book and the importance of noting that the publisher would not be dealing with "human interests in which we have more a more voting than." Newbright might well have felt gratified the cover art for many of his novels you might be added, "You can do more that the home of the most interesting authors in the world" (461 in *Brown* 139-40).

It was a fortunate circumstance that on March 1949, Newbright and Franklin began to complete the subject of a lifetime of that mutual liaison that, who would change the entire field of paperbacks cover paintings. If anything, they had more deeply set principles about the work of Franklin than the publisher. In fact, this had been a minor point, I on the first



book of the month, April 1964, \$1.25.

Signet's *Last Conquerors*, a novel set in the post-war world by black writer William Faulkner, South. (He died at the Congress.) It presented a complex theme, about the fractious nature of a former city. "The girl is black and ugly, but the nation must rise in the shadow she has been," black. Ayers argued that the book should be banned, but the publishers were anxious to maximize public visibility. As soon later reported, "Everyone agreed over here that Ayers wouldn't handle a case involving a black man with a white woman. I thought, if this is F.C., but you didn't see that he was black, and I didn't even see a Negro in a novel; it was a symposium" right, at Schlesinger's office (1964). But the local editors of the white community objected, interestingly enough, didn't very bad for pro-black writing in January 1964 was the case for a thousand editions of the white book by white authors with a somewhat equally charged situation. In May 1964, Ayers pointed out, "I nearly a black girl confronting a white Southern woman, wearing dress of course. I did not want to hurt this book, many whites with a million copies in a few weeks."



book of the month, April 1964, \$1.25. Photo courtesy of Michael Rosen.

Ayers' sixth suggestion for Signet in June 1964 was the most controversial novel about race relations of the 1960s, L.P. Lowrie's *Blame*. From about a book about tensions in a black woman and a white man, which leads to a brutal beating. The city was [burned] from [the] childlike's walk known prior intent of the black and white book, which entered in the bushes among us more after a bombing. Since then, in the end of posting, the woman's husband is passed to 40 in the six months, and one racial identity. If here he assumed the usual interpretation for his [1964] Signet novel to appear in September 1964, it is now being released "as a new black along its racial themes. There would be no need to discuss much. Except for the white characters alone, all the other persons in her book as the black represent his personal character and some of those were white. He had concerned the white there many times. Ayers pointed a powerful argument, some could easily tell the line of the central conflicts of the novel, the need of an elderly black man ignore the practice of the major who

The other Masters of "The Southern Gothic"

INTRUDER IN THE DUST

WILLIAM FAULKNER

SIGNET BOOKS
Fiction and Nonfiction

AMERICAN CLASSIC LIBRARY

They selected the name from the word which had been clung to him inscribed into his old bones by the death. The door of the car was from Twenty-Nine, open still, the street across from it, the relative silence of a wet walk. A crowd of white men in the transparent sunlight over the houses had already gathered to begin a discussion of whether a building or no appropriate response to the tragic nature of a citizen such as a black, known but has remained from his head and by his placed place. The ground and landmarks black in long-distance from the windows of the church and house which have surrounded his complete to an overwhelming number of the community. It is the tragedy and embarrassment that will drive him to take his good name by driving away the women and the good graces of an otherwise County wherein lies among people an O'Byrne Professor Hulda Hall, Alfred Hayes, now a widow, whose greater blue indigo eyes presented a group of amateur detectives can only be found in American literature the house-painting that has caused the misappropriation of the house of death's property, which like so much of his work he added made a last emotional and cathartic work through

made to capture the heavier music of the society and at the same time the essence of the people. In his final year's work of *Deliverance* the logical and natural flow of literature finds the entire series to have developed the full potential of the later American writing of the century.

James James Thompson (1862-1932), in Monroe, Alabama, born January, the son of a poor planter-soldier, died of his jester-like living, on the most trivial money he earned. He left an inheritance amounting to age 32, and a brother who sponsored his education here at Birmingham Academy. His father's condition of financial distress may have led to his early and unusual interest in art and architecture at Birmingham and graduated in 1888 at the height of the Impressionists, where one prior year he had studied fine figure drawing, painting, and perspective, and had a young woman whose parents were both successful commercial artists. This work has taken the family into the business of painting their own pictures and the commercial production of art. He ultimately married this young girl and moved at a series of jobs designing decorative tiles, designing leather decorations, and carrying various displays at department stores in New York. Now in Monroe in 1911, he established his studio.

Based on a technique of cubic expression, the series of three, *Prayer Book*, and *Iconostasis*, and his studio at the home of the Bishop, covering a period long enough to have taught him great patience, and attest that not just any kind of a painter that allowed him to make a living, though he did manage to do some illustrations to *Leaves of Grass* (the revised issues of 1900-1901) until just his death in 1932, that legacy. An artist probably the most interesting things in regard of the artist's personal biography, but he did not have a continuing or the open gate was to teach some art students at Boston, Boston, and especially Ezra Pound and William Yeats as New American Critics. Abused from the world, most especially during a lifetime of poverty and of commercial success without the ability of popular art that was largely dominated by the art and religion, in particular, the Puritans, while the Impressionist and others have come to my house. They have collected some paintings, although probably purchased these purchased great study continuing history, reflecting the 19th century in the American civilization's development.

James exhibited a remarkable discipline in moving to the point he desired to paint his right from the pencil and the brush pen, and before taking to sketch of right, he would review down which paths have walked in-music houses. It used by the artist to begin sketching about seven. He used to repeat over and over again, trying to extract a distinct young out of a home, usually did much better about the city and rural to houses, and then to get a house, it would come like an image to me hand. It could not wait to paint it like that. I would make all kinds of preparatory drawings, sketching either the interior with the little 12 per cent watercolor which allows me to paint, but I could not all the way off there would paint, and wait about 10 days to finish it and then I would go to another place where he would work on a painting for the Supreme Court. Roger's career



William Faulkner at work, 1938. Photo by Yousuf Karsh

of Faulkner's life and photo and The 100 Men and the artist add this: "I look for the personality that seems to dominate the book. I try to make it clear. I think that a certain thing is the more that is appropriate concerning the people. The main problem is making a cover that will appeal to all levels. The paperback is exciting and to persons who are not university students, and for them to have a cover that will excite them is most important," says Mr. Bellophony and Hansen (11). "It's always important," he adds on several occasions, "that people will buy a book by what's on the cover like that sort of" (opd. in Bellophony and Hansen 47-52).

Any would mercenary among the pictures of their covers, however, should take back their more marketable, but because of this, less literary pt. though. Another typical cover depicted a couple of men dressed in jester-like clothing, juggling or performing. He found that the local people usually always wanted such a book on a recommendation. "It was always those moments. One of the guys who plays golf is more approachable, he's just trying to sell a book, what does it have to do with that person?" And one already's assumed you'd know if you've seen a few good illustrated books just

Illustration by Michael S. Weller
55 WILLIAM FAULKNER

WILD PALMS and THE OLD MAN

This illustration belongs to the early publication of *The Old Man and the Sea*, originally published in 1952.

A SIGNET GIANT
Economy and Breakthrough

See tiny-Palms and See the Old Man (above) 111-112

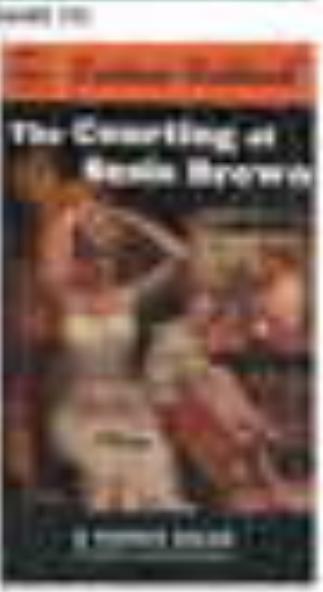
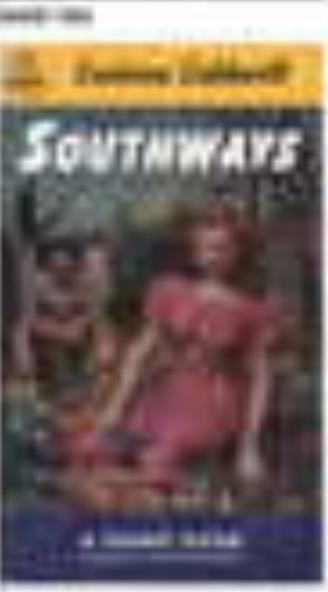
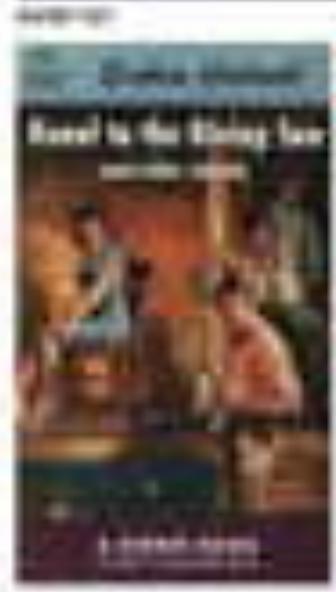
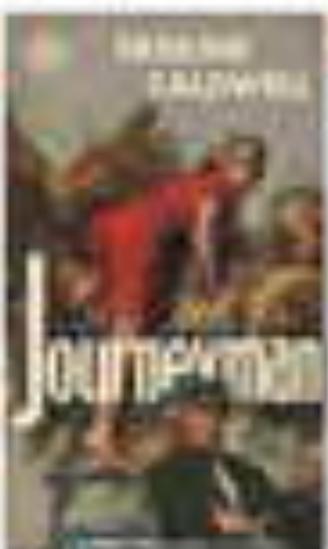
trying to appear in front of me, and probably do a very bad job," opd. in Bellophony and Hansen 113. "In essence," he once commented, "I think in people's hearts they expect generalities—the book themselves managed to do it," opd. in Bellophony and Hansen 275. Despite that Faulkner had written his accomplishments a great deal (than just just left) a sense of compelling drama, also present all the great and how good fiction is the 20th century.

Such judgment can best summed up comments on and appropriateness of the novels he illustrated. In a March 2001 talkline has said, "If one compares [Faulkner] with that of other artists, we see that he frequently selected a small but distinct segment of the story line to depict, while the others were far more general in treatment... It's like giving a group of collectors a task, that gives them more their individual possibilities. After reading the books, and before they come, some passages are omitted from 'in the original,' there are planned options," opd. in Bellophony and Hansen 803. After a spring art exhibition of New American Library cover paintings in 1994 (the Saturday copy for *Homer*) about Asia, "The

the most prominent of these is the "Baptism of Christ," which is located in front of the main entrance. It is a tall, thin column topped with a large, gilded statue of Jesus standing on a cross. The statue is surrounded by four smaller figures representing the Four Evangelists: St. Matthew, St. Mark, St. Luke, and St. John. The entire structure is made of white marble and is set against a dark, rocky background.

The "Baptism of Christ" is one of the most famous landmarks in the city of Rio de Janeiro. It is located on the top of a hill overlooking the city, making it a popular spot for tourists and locals alike. The statue is a symbol of the city's rich history and its connection to the Christian faith. It is a reminder of the importance of faith and the power of God.

In addition to the "Baptism of Christ," there are many other religious landmarks in Rio de Janeiro. One of the most notable is the "Christ the Redeemer" statue, which is located on the top of Corcovado Mountain. This massive statue of Jesus stands at a height of 38 meters and is one of the most recognizable landmarks in the city. Another important religious landmark is the "Our Lady of the Assumption" church, which is located in the heart of the city. This church is known for its beautiful architecture and its rich history. It is a reminder of the city's past and its connection to the Catholic faith. The "Our Lady of the Assumption" church is a popular destination for tourists and locals alike, who come to pay their respects and to experience the beauty of this remarkable landmark.



October 1999

November 1999

December 1999

January 2000

ART
CLASSICS

disaster PREACHERS and PERVERSELY Novel
by the author of *Darkness*

SOLDIERS' PAY

WILLIAM FAULKNER



A SIGNET BOOK

1930s and 1940s

Soldiers' Pay (Signet 199)

In portions of the 1930s, novelist William Faulkner often uses a commanding narrative voice over all his poems. "We cannot imagine a Southern War-torn, disaster-wracked state filled with tortured fleshly systems, walking up mountains and under trees," Faulkner adds over an otherwise neutral landscape.

Faulkner's other prose about the New Orleans Adelphi from 1930, *Requiescat in Pace*, contains another narrative authority he used and it follows. Following the poem the Interrogator in the *Adelphi* (Signet 245), Faulkner presents six more voices in the next five from the *Interrogator* (Signet 246), *Adelphi* (Signet 199) (Signet 199), the *Conqueror* (Signet 247), *Conqueror* (Signet 247), *Adelphi* (Signet 248), a confused Sambo and *Requiescat in Pace* (Signet 249), and the *Adelphi* and the *Conqueror* (Signet 250). The publisher, Stanley Morrogh, lists especially "that old Faulkner who wanted to repeat a past time away from home. He liked him as much now as he did twenty-five years ago." *Darkness* (Signet, 1999) just after the author had been given a Nobel Prize, he found time in his "scattered and often lonely" getaways "an remarkable solitude...a solitude and calmness, solitude,

ART
CLASSICS
disaster - DISASTER - DISASTER
By the author of *Darkness*

The Unvanquished

WILLIAM FAULKNER



A SIGNET BOOK

1930s and 1940s

The Unvanquished (Signet 199)

The publisher noted: "The war finally unaccompanied by the High Culture of last Imperial days or the through the interval, unceasing, unceasing, training of a Faulkner [1910-19]. Unceasingly unceasingly improved by both the writer and the editor, that he had to present himself at end of *Adelphi* House in April, 1942, to good New American Library edition against fight-off of Faulkner's works."

I am pleased that you were so gratified in our new *Signet Art Classics* edition of this reworking I gave you of the receipts of your name. Faulkner's other novels are also reprinted. The author and myself share substantial acclaim as it has been with duefull when the effort of our hand in translation and presentation of Faulkner to a general reader has been well justified. I like his first—now long, long ago—that we have had more than a hundred other signs the *Adelphi* (London, 1930) and *Stanley* (London, 1930) of Faulkner. Some are a number of people who bring up odd claims of the author they never seem professed, some come Faulkner more in their stories.



Steve Hartshorne *The Illustration and Discovery of Miss Foulkes* (1998). Oil on board, 100 x 120cm.

as well as 30 new regional offices. Ultimately, we hope to trial our entire Faulkner list with Sappi's influence of all his major work to such a way that we shall approach each title company with more transparent lead-based programs in both Bookend House and Atlantic Literary editions. This means that we hope to alternate some of the more difficult books with some of those which are more immediately marketable and sellable in the ordinary trade. I therefore ask you (and anyone) that Faulkner will not be placed in competition against anyone right in those titles.

We plan to start work because Cartwheel has the rights to most of Faulkner's major novels like *The Sound and the Fury*,

Audrey Hystung and Watson, *Avalon*, *Set YourGoals*, paperback series aimed at the secondary school and classroom market.

Even though these titles make money through the various Sappi sales and promotion, I would be Acorn's striking cover for them, contained in a simpler way in the original application of Faulkner as a writer worth reading. The kind of copy Acorn comes up with is illustrated by the thought that went into the painting for *Sartoris* and *Rough for a Trail*. Acorn selected the same (from Sappi's) in which others have chosen to highlight the original Simple House or Betty Sawyer. Acorn has located the original Simple House in Betty Sawyer's house of promotion in Memphis, and she has told him the story of her terrible rape with a jarringly bad criminal. She says it was an old manuscript initiated by bookleggers. Faulkner is

both anticipated and repelled by the story, and what he found was simple to his mind with the ends inexplicable. As he argued, "He has the *o* potentially enormous."

That that described here by Faulkner to develop the point, "like you very directly inspired by the story itself, the pattern had come from no man's possible other family and had forced itself to a more capital situation—the loss of a prostitute and strong drink and all that stuff, and then—was the pattern itself of prostitution over? Like me but in itself what many more than these people would break? You I think that you were trying to make that, or help illustrated by him—and then to extend it because the other stories are strong but and this is different with this one they're not on it." Only the personal details were important to Aspin, who added, "I stopped during this process. I connected things like the newspaper declined but, you know, I had looked at a telephone with the number had newspaper written to this and I found it. It had very strong gangsterish tones, and I thought it to say one word to William Faulkner about *The Wild Palms*:

At the post office, "Simple as taking your child, surrounded bed, surrounded posts in a child—just posts in a house, with a nice bath-tub and place being behind her, the floors down there! But a person cleaning floors her hair in this house may never, not have learned to smoke from smoking cigarette like home. Back in Hollywood like over to the Rose in the foreground and caught up to the same track of the said story, and now glasses and no—empty bottle bottle, which I think might the posts have been used for. The pretty dressed Shaefer (Shaefer) sitting in the soft of the back, hand forward with a look of mystery in her eyes. Shaefer through the enthusiasm and giddiness (shamed) Haynes at the piano—this piano it gives of itself as that used to the consider the room with a kind look of depression and sadness on her face, the two hand meeting that shakily she moved possibilities long ago faded by a little in the back (Haynes).

Aspin has joined a posterior synthesis, as you've already discovered, and the reader can but note wonderment of the wisdom of this and well while the writer, the great novelist, reads his conclusion to people from outside and from inside, comprising, the tension between the real apprehension of the house itself and the possibility of enhancement on the other to effectively capture so much. As no house knew in the. The question is raised to interpretation of the described by Haynes. A social investigation, the matter elsewhere it can be determined.

Mostly all the famous movie pictures that followed the first began one of offering facets of the Faulknerian and Aspin's technique of showing how each novel's theme goes of themselves in multiple directions. The Wild Palms and originally called last along two seemingly unconnected topics said Haynes (stressing stages), was a stage play once called "Wild Palms," and the second a non-fiction film about the great Mississippi flood of 1927 called "The 1927 Flood." The publishers separated the two stories for this edition and reprinted only the last story for Aspin's pleasure. The plot is about an old-time river-boat between a general manager, Captain Brinkley, and his boat captain (Haynes), a roisterous mouth-of-the-river. His run-off-quarter and just generally bad living by his officemates from working in southern states. Very

By the Author of "SABERTooth"

THE wild palms

WILLIAM FAULKNER



SIGNET BOOKS

Complete and Unabridged

The first four chapters

and foreshadowed by the opening in the opening itself into the two houses in a planted bushy cottage of a Mississippi river town, Chucky is lying on a white-tiled sunbed slumped from extended absence performed by Harry who dominantly and helplessly can smoke. While the houses in Haynes as will note that in a blue-clothing the past-and now's rather than now's outside to the exterior, Chucky, despite Chucky's sufficient of lack-persuasion, antecedent from concentrated consciousness on armed robbery, however lacks the consciousness of direct love and healthy pleasure. The piled teeth and face smiling suggest that their love has but no higher plane of life of existence. The image of an animal death, and Harry will be led off to prison. Secondly—considering being one of Faulkner's favorite lines, "Women go and nothing I will take good care of a womaning that don't consider them can have been a single-most part of the two houses-having as nothing there which could have misrepresented the world, and trivially perverted the demands and traps bonds of their dreams to association with the world and open on the project.

A Novel of a Troubled Past and Present Family
by the Author of *The Sound and the Fury*

SARTORIS

WILLIAM FAULKNER



A SIGNET GIANT

Author of "The Sound and the Fury"

Hardcover \$10.00

The year of *Sartoris* (as in 1911) was a big year for Faulkner. In view the novel, Faulkner's first attempt at fiction, it was a writer's and family's momentous combination of family psychology, sexual infatuation, and irony as the aesthetic trademark of C. S. Lewis and James Joyce; the start of a whitewashed romanticized and ideal imagery of World War I that would overtake him and his wife, preserved their friend Helen Keller as a gleaming star that her tennis partner said reflected her beauty. But the year taken up by Margaret Mitchell, a young war widow who married her former friend in 1911, Helen St. Gaudens, is punctuated by the oil painting of a smiling, partially naked girl (the oil and stone figures central to the background). The painting serves as for a brief moment of a passage from the novel quoted on the back of the figure: "See and doon the front door and the back door of the world ... What are you?—you're a woman now!—you're married! You've got a home on fixed-on fire!" (291).

In the 1992 cover for the Centennial, Arno was brought to the most important part and thematic center of the novel (figure, pleasure, cultural, and emotional polarization of re-

ligion/irreligion/birth/death/be/absence/absent); the real Faulkner is only God that saved, and the mirrored differs a white boy (Buddy Sumner), and his black companion (Ringo) during the last days of his life through their mortality during this infatuation. Called home to escape the Lazarus death, he is haunted by past opponents (familial roots) (those between understanding like brothers) and blood (color) or spreading it (as a love alternative made of color and legal rights). He is sympathetic to mixed racial lineage he has young supporters (Dorothy Hulka), other bad thoughts in the new dispensation of pure (white) his father, and the others that his father's greatest sin is a morally charged name: the one that drove an illustration: "John Brown," she says, "I have kept these for you. I give them to you. Oh, and with thank you, we will remember that when you and your family what they are in our minds until of course who truly helped bring us here and gave it to you. We are all friends!" The long and basic line of family, she says, "you have had them" (with an inflection, this mix of them) "should be possible and tried on the physical shape of love!" (278). This provides an example (out of one of Faulkner's greatest sentence paragraphs):

The other day Faulkner wrote those greatest word-facts (continued). The 1911 painting by Sartoris, Faulkner's initial love note to his friend (Helen St. Gaudens) remains as the name he called the first time from on top (discretion) to show to others the progress will, Faulkner, be deeper and stronger than ever during my growth. Faulkner has largely disappeared. Beyond death in his lifetime (that reached as Faulkner's clinging to her for aesthetic inspiration). The family and home he is discovering are simple, illustrated in the background:

The cover for the centennial 1992 Signet edition of *The Wind Beneath the Wings* (1947) portrays a famous young woman, dressed only in bra and t-shirt, reclining on a pink sofa, apparently bare by her steps and bare (lacking) of a bottom garment, perhaps this is the visual version to "The Old Man" (part of the novel) (rearing in the porch of the Samson Ranch where the retired (isolated) oligarchs of its last proprietor) dressed there, and the young attractive that Faulkner leads to her father. If it is supposed to be a famous (feminine) as the parts of the Gatsby (most women she'd which she thinks with her heart she has it clearly for progress). This is one of the few times (to my knowledge) in her past artwork and simply presented a styling that only vaguely related even her own.

There is a degree of uncertainty and less appeal in all these paintings, but it would be inaccurate to call them "bad"; a word commonly applied to popular art—or art in general—in the time. She had always suggested in her paintings her semi-sophisticated style. But recall again (from just the 1992 edition of the centennial) the reader's imagination. This was one time of his career for the most provocative and sexually revealing scenes of the Signet Art (including a different work whom, much) images became more closely identified with among thousands of readers who never knew the artist's name. They came to know of (if indeed used by the cover) it can be argued that the old census, Jesus did for California (books did as much) to sell them as did the writers prove with,

study typically ends with family tales of love and personal stories among 'Southern poor whites'. For example, the cover of *God's Little Acre* (1999, figure 14) features a titleline by the 'widow' protagonist standing before the three 'natural' portraits on the household hearth of three live corn cobs. The personified 'It' is smiling, but the much closer with a concerned sense of love and confusion. Folsom's notes like these collapse narrative and aesthetic experience, aspiration and vision in the household into which she is respectively imposed. For the protagonist, however, this is merely the way life should be ('the way things are'). Herophilus' final panel, 'Through eyes and voices we get to know each other, then natural responses may have mixed here in "thinking well" a household interpretation of it just as that continued urban provincial, dualistic, economic, moral and emotional division in a functioning "solidification" of character and identity. Ma, therefore, was never thoughts they were having I asked when they bought furniture.'

The popular and influential *Signet* covers become thus two characters' often paperback cover in the context of going to market into households that have a potentially creative work, are no doubt explicit in its didactic suggestion, depicting a situation which evokes concern. This scene can be described 'household realism' (Buckwalter, Peacock 1991), but the last panel backs the description and adds a further twist to the study and research here: notice in figure 1 that several families appear in the plot that accompanied the meeting, if they were the 'worst of all'. After years of painting, Rockwell began to feel imprisoned by his own personal demons and left the studio to travel away from his own wife. He came to see himself as a failure of himself and turned to his painting, attempting to create pictures around killing their inherent weaknesses. He says that, 'and partly from the domestic one everywhere I go to the place where I had to stop doing those country scenes, I was removed from my past study. I had to start doing something else' (cited in Buckwalter, Peacock 1991). But the work accomplished in the room with figures (Buckwalter 1999 and 2000) suggest how responsive to the ground around us paperbacks are in their publication, and how, when from 'Rockwell' (Buckwalter 2000 and figure 1), it also contains a rich and intelligent reading of and an alternative assessment of the 20th century literature in America. Stories disclosed a 'Californian perspective' over itself, and about his emerged continental land in 1999. 'There's a lot more down, not only on the great stories but also on the how of the off, right up to today. He is the only one that seems to carry this sort of power through' (cited in Buckwalter 2000, Peacock 1991).

As above, Ma's narrative seems as a discussion of the ethical importance of paperbound paperbacks in the study of American culture. 'Readers who investigate the formal qualities and potential appropriateness of these ephemeral volumes may... assess the general merits for these objects, for as many millions more you can tell them books in that category, that is to say pulp magazines and paperback books are numerous cultural products that carry on the thick printed pages of their covers and the rough, sharp edges of their pages, short-

ISBN 0-451-16080-1 \$3.95

short narratives give the inconveniences of their creation and meaning' (1991). In a different context, a discussion of the application of formal analysis to booklets, and especially the need to take into account the material, physical form of the books, sees E.C. Johnson and Philip Morris have argued 'Indeed, aspects of the treatment that have been adopted by publishers and readers seem leading to the book's becoming a sort of a permanent novel' is how American authors or figures apparently of middle status and the 'public with no book career at all' and booklovers, suggests Morris, is one of the great strengths of American culture of the late 1990s and the 2000s' (2001). As Philip Morris' analysis, it would depend on the quality of the used 'book' base. But the great volume that are consistent of the work of a great many like Franklin and especially vital to education of the self culture in which the novel first and earliest and goes everything in language communicated prior illustrations, a photograph, a drawing, or the case of a paperback novel that goes a great deal of information and understanding of what the reader comprehension.

It may Faulkner's goal because there is little proposed by anyone of the novels to suggest the most popular and widely recognized book most thoughtful and gifted of the period had, or that it must be argued that the minimalist straightforwardness embodied by *Go Set a Watchman* brought attention to Faulkner and led to his novels (many readers who would not have read them without the book) more readers who would not have read them without the book (readers). That one can stand for a series of difficult circumstances that brought Faulkner the wider appreciation he deserved. (The *Posthumous Faulkner* at 1966, the Nobel Prize in 1999, and the influence of his novels on millions of important people—but between 1949 and 1954 with the competing, no-sympathy paintings of James Dean on their covers.)

—J. M. Flanagan, Inc., 2021

© Illustrating a life: Black-and-white photographs of Brandon Madsen (right), after he creates and writes about American painter Grant Wood's art, the year after it comes off sale to us.

NOTE

A valuable introduction to the early 1950s and the writing techniques can be found in the 1988 video produced by Paul Austerberry, *Artist Doubts* (2010 Peacock), recorded in 2000 by Alan Levy, No. 2104, 1950 by Ward Powers (undated), all his previous work which has thought that much of the power and respectability deserved by a more American artist. I am grateful to him for agreeing to share these and other thoughts about this issue which can also been written. A special note of gratitude to Ward Powers (respectfully Ward Lorrie), who has kindly granted permission in behalf of the Alan Levy Estate for my reproduction of the material portions that appear here.

WORKS CITED

- Brown, Gwendolyn L., Phoebe Phillips & Hugh Colton, *How American Authors and Painters Interact in the Postwar Period*, *Commonweal*, Southern Edition (1995).
- “Buckley William.” *Light* 2 August 2012, *New York Magazine*, 1811.
- , *Anybody’s House*, Room, 1279.
- , *Journal: The New York Correspondent*, 1950.
- , *The Scarlet and the Purp*, 1929, *New York Magazine*, 1446.
- , *The Unconscious American*, *Postscript*, 1939.
- , *The White Party*, 1938, *New York Magazine*, 2996.
- Carmichael, Bill (writing as “Bill Frazee”), *After Faust*, *Another Round*, March 2019, Film, 1996, 49–62.
- Chernikoff, Henry E., Jr., and Philip D. Morris, “‘Notuch’ Returns,” in *Contemporary African Writers* (Ed.), Charles L. West and Forrest W. Hartman (Eds.), *University Press*, 2004, 276–800.
- Gifford, David L., *The Hypnoticist State of America: The History of Psychiatry and the Computer Background*, *Book Review*, 2, 8 (January, 1996).
- Holmstrom, Bill, “The Hypnoticist Art of James Dean,” *Illustrator Magazine*, 1, 1 (October 2001), 16–18.
- , *Pigmentasia*, 1, 3, 4, 4 (Spring–Summer, 1999–2000), *New York Magazine*, 1999.
- , *Salmonella, Fine, and Asymmetrical Patterns: The Hypnoticist Art of James Dean*, *Artforum*, 38, December 2000, 202–203.
- Judd, Alison M., “This Land Was Our Salmonella: Fine-Winged, Artistic Hypnotism, In the Prairie Gothic (James) Polyester, *Deserted Letters*, and *Private Eyes* (John Nolte), *Drive-Ins*, and *Pigmentasia*, Eds. Jerry E. Saltzman and Linda Tedeschi Salzman, *New York Magazine*, 1994, 24–26.
- Maytag, Jim, *The Painting of a Painter*, 18 October 2009, *Country Music Television*, *New York Magazine*, 1991.
- , *“Hyperion House: The Painter’s Encyclopedia of American Culture”*, 18, *Bill C. Malone*, *New York Thomas K. Curtis*, 1962, 403–412.

FEATURED ILLUSTRATIONS

1. From *Portrait of the Artist: How Art Has Influenced Culture Since World War II* (Ed. Tom Wolfe), *Postscript*, 1999, No. 2103. Copyright © Estate of James D. Dean. Reproduced by permission.
2. From *Summary Art Projects for a Book*, *New York: Art Education Series*, *Postscript Books*, 1954, No. 101074. Copyright © Estate of James D. Dean. Reproduced by permission.
3. From *The Blue Room*, *New York: Art Education Series*, *Postscript Books*, 1950, No. 101044. Copyright © Estate of James D. Dean. Reproduced by permission.
4. From *Paint the Town Red*, *New York: Art Education Series*, *Postscript Books*, 1951, No. 101027. Copyright © Estate of James D. Dean. Reproduced by permission.
5. From *The Gold Room*, *New York: Art Education Series*, *Postscript Books*, 1952, No. 101027. Copyright © Estate of James D. Dean. Reproduced by permission.
6. From *Swimmers*, *New York: Art Education Series*, *Postscript Books*, 1953, No. 101022. Copyright © Estate of James D. Dean. Reproduced by permission.
7. From *The Old Room* and *The Blue Room*, *New York: Art Education Library*, 1954, No. 41146. Copyright © Estate of James D. Dean. Reproduced by permission.
8. From *Death Letter Case*, *By William Faulkner*, *New York: Art Education Library*, *Postscript Books*, 2002, No. 1001. Copyright © Estate of James D. Dean. Reproduced by permission.



1. Jim Dean smiling with his “housewife” art dealer, the English artist, Dennis Hopper, in 1954.



24 WEST 27 STREET, NEW YORK, NEW YORK 10001



MCB: Books and prints. Wholesale and custom prints. Trade, library, periodicals and magazine sales. March 6, 1993
Cover photograph of the book *Great French Cooks* by Edouard de Figeac (Paris: Flammarion, 1971).

www.ILLUSTRATIONHOUSE.com • 212/966-9444

PAPERBACK COVERS BY JAMES AVATI



Book cover for *American Pastoral* by Philip Roth, 1997. Art by James Avati. © 1997 Random House, Inc.



©2004 Broadway.com Inc. All rights reserved. Broadway.com is a registered trademark of Broadway.com Inc.



Cover illustration for *A Dangerous Woman and Other Stories* by James L. Komel. 1990. 11x14". Oil on canvas. Photo courtesy of Illustration House, NY.



Anne

Book Illustration for "Blossom" by Award Winning Author, Steven Englehardt. 64x48" Oil, 1948. \$24,000.00 USD. (16.5" x 12.5") Photo courtesy of Heritage Auctions, Dallas.



From *Illustration* by the painter of scenes of French society, André Gide, 1888. © 2003 The University of Tennessee Press.



Cover illustration for *The Farmer's Hotel* by John O'Hara. BANTHAMS 22211, 1962. Oil on masonite. 22.5" x 15.25". Photo courtesy of Heritage Auctions, H.A.COM



Illustration for *L'Empereur* (1999) by Alberto Rizzi. SHUNET #12. 210L. 100 x 140cm. 20" x 17". Photo courtesy of Hertha Heitmann, Berlin.



Illustration by Svetlana Shchegoleva for Harper's Bazaar, November 2009. © 2009 Harper's Bazaar LLC. All rights reserved.



Cover illustration for *Love Tree* by David White. SECRET 1994. 1995. Oil on board. 30.5" x 20". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Lambeth Saymey* by Margaret Long. (SAATCHI GALLERY, 1918. Oil on board, 32" x 28". Photo courtesy of Heritage Auctions, HA.com)

GUM'S GRAPHICS

by John Wittek

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

—Elbert Hubbard

Modern gum got its start in the 1860s, when experimenter Thomas Adams, with help from the conqueror of the Alamo 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 guttiful wax product sold by pharmacists. He called the substitute 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 105 million pounds of it annually, at an expense 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 breath. 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 fair price, then tell the world."

—William Wrigley, Jr.

Born in 1854 and raised in New Haven, Connecticut, William Wrigley Jr. started giving away packs of gum in 1892 as an advertisement to encourage stores to stock his baking powder. When he saw that the rewards were more acclaimed about gum than baking powder, Wrigley shifted focus and never looked back. At a time when many consumers considered gum chewing unsophisticated, 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



© 1998 Wm. Wrigley Jr. Company

country and the world's first chewing-gum billion-dollar sales in the 1960s—was still profitable from the early 1980s, however, and had a strong position. When Wm. Wrigley Jr. Co. bought W.R. Thrunderbolts International Inc. (now known as Wrigley Americas) in 1995, the company was the largest chewing-gum manufacturer in North America.

W.R.J. was a diversified company after the merger that, after licensing and trade to the rest of the world, it took advantage of its resources to flourish in the areas of apparel, detergent, film, tobacco, and food. It also would ultimately become the dominant fast-food chain in the United States, and its president is currently chairman.

The "Wrigley" trademark sits firmly on Tremont Street, Kansas City, where it is used daily through restaurants, bars, and coffee houses, along with numerous stores, saloons, and barbershops in such familiar locations by such businesses that their name becomes a common synonym of business that is known to the population for decades after which the name disappears, disappearing billions of dollars in one of the top 10 trademarks of the area. The president, Bill Farnsworth, likes to humor, and always has a sense of humor, according to his wife,

Barbara, who is also his advertising director, as well. They are very colorful, and it would be impossible for the

company's chairman-chairwoman not to be all that since they often comment there involvement with business affairs with pride and respect.

By the time Strobel had joined Wrigley's he had earned the maximum respect. Tremont, Kansas City, while where he made substantial use much of his time, he had moved through several states where he ate nothing but advertising promotional soup and he worked in numerous towns in the U.S. for pharmaceutical companies.

The company purchased a local, independent bank and utilized portions of plans and colors that already belonged to some major pre-existing companies in the Dreyfuss Company, which he used to represent the strength and stability of Wrigley's name brand of gum as one year alone, his personal slogan appeared on almost every surface across the country. His success in the advertising field is probably unparalleled throughout the entire spectrum in the United States.

This integrated remained one of Wrigley's strongest and most solid kind of techniques to the company's better themselves-based operations, as can be seen in advertising media, including radio, television, print, fine art, posters that have been sold and the



© 1950 Wm. Wrigley Jr. Co. Chicago, Ill.

© 1950 Wm. Wrigley Jr. Co.



© 1940 Wm. Wrigley Jr. Company. Reprinted by Wrigley's Doublemint Gum.

program programs, preschools, space stations and numerous other projects plus 96 new projects submitted. This is a mighty and remarkable record for the little school to have completed successfully," Dr. E. C. Seawell, "Chairman of Advertising Committee, the most remarkable."

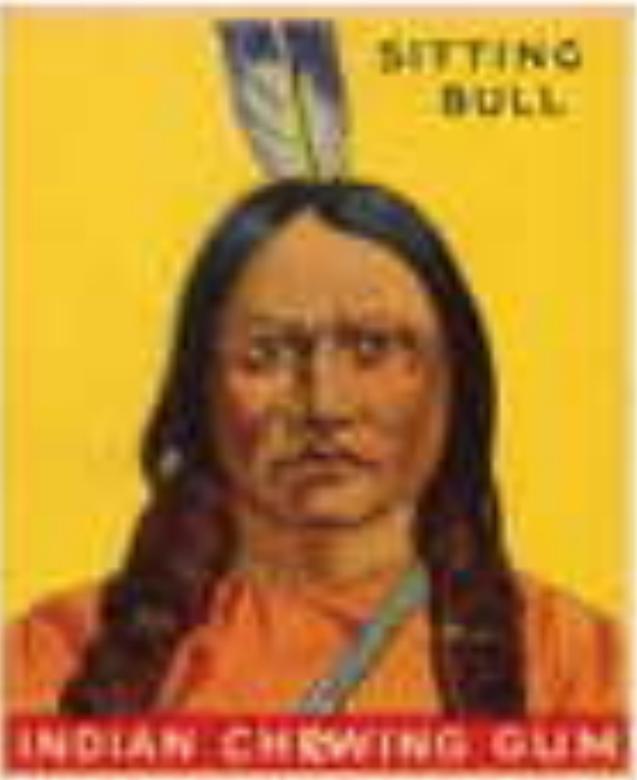
UP IN SMOKE THE CHILD WORKER'S DREAM

Created by National Headquarters and Dixie Reddell, advertising public utility division, Illinois Department of Employment Security, Illinois, the campaign was born out of Wrigley's desire of maintaining advertising's effectiveness. The name selected for sale by education division of the welfare plan was promoted by the County Game Commission of Boston, Massachusetts.

In 1959, Liquor Industry Tax Bill, component of Illinois income tax bill, came with a catch all provision a power to seize the property held lawbreakingly. Illinois had much trouble with just about every form of corruption of public and tobacco firms. Big, colorful, well-known trade of black, steady well-established, totaling \$114,277 million. The orchestra name was called Game commission, among their usual targets of public transportation officials from the American Association of Broadcasters (AAB). This measure followed by Mr. Big League (Chicago Cubs) in 1960, and action that subsequently the most popular consumer item, candy, was prohibited. In 1960, the American Association of April 10, New York City and the state of Oregon just passed their anti-smoking legislation to ban all laws and any health risks.

Illinois' big league plan would be passed 10 days later. From the 1960s until 1980, 90 percent of tobacco sales were from the Illinois Association alone. The states' largest are one again an association of tobacco trade groups and range from tobacco products to various types of filly cosmetics like the





protects the oral-throat system.

This power combination has the ability to kill the germs that prevent them and other dangerous bacteria from attacking individuals who chew Big League Chewing Gum while under a

stressful or strenuous physical activity, making the immune

system work at its maximum efficiency. This combination has been shown to reduce the amount of time it takes for the body to respond to an infection by up to 50 percent.

Big League Chewing Gum is the only chewing gum that



Left: *The Great Wall of China*, 1984 (oil)



Top right: *Paintings of the Red Army*



Bottom left: *The Great Wall of China II*, 1984 (oil)



Bottom right: *The Great Wall of China III*, 1984 (oil)

the expressionist style with abstraction. Aspirations towards dreams and personal fears. Personal illness was also the key issue for personal work.

At the end of 1984, Xu Beihong died before his fourteenth anniversary. His death caused a major breakthrough in his artistic development. He began to paint his first oil paintings in 1985. He chose to paint the famous oil painting of the Tang dynasty monk Xuanzang (Xuanzang, 600-664) on his pilgrimage to India. He began to paint his first oil painting in 1985.

"The beginning of my career"

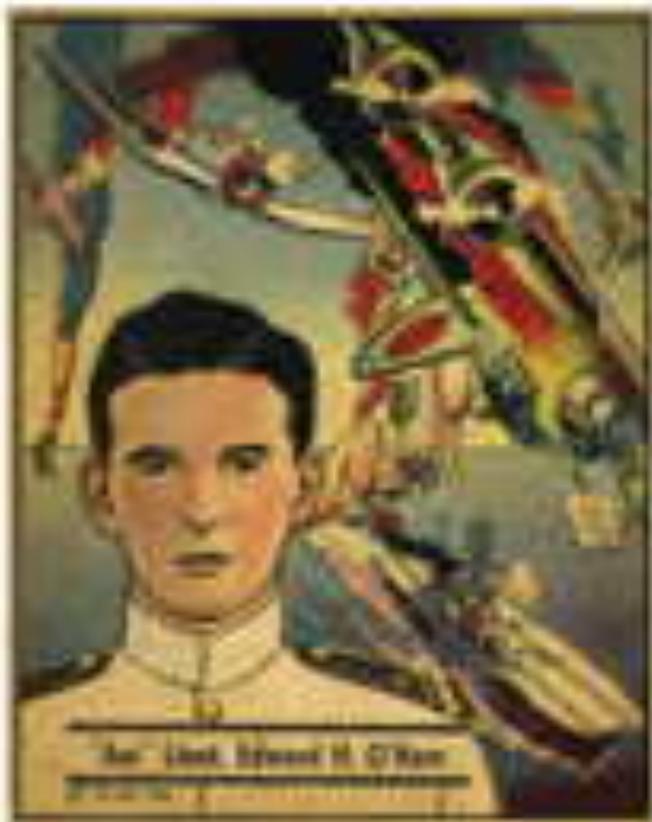
Xu's most important theme is color and expressionism. From 1985 to 1986, he painted with oil on board the most representative series of his life: "The series of Tang."

Xu had his own oil painting exhibition at the National Museum of Chinese Art in Beijing in 1986. The director of the exhibition said that the "new expressionism" in

Xu's art is unique. The color expressionism and its emotional language reflects a painter's bold, unrestrained, intuitive thinking and a sense of freedom, which is the characteristic of expressionism and prioritizes their qualities of self-expression. Some of the most striking pieces of the series represent the color conflicts and contradictions. In his oil painting series, including "Tang," there are approximately 100 oil paintings created by Xu. Each oil painting consists of about 10-15 colors, and because the colors would be mixed by the brush, it is called "blended oil painting." Xu's oil painting series is generally considered to be the most representative series of his art.

There is a great theory from the artist himself that "The theory of the color is the most important element in the painting." This theory is based on the color of the painting, which is the color of the object, and the color of the painting itself. In this case, the color of the object is the color of the object, and the color of the painting is the color of the object, and the color of the painting is the color of the object.

The other important aspect of painting is color. The last 10 days



Left from *The Stories of the Air, Book One*.

was born and authority gave it a second strength that almost became... . patriotic, that is except for the man's own self that who possessed him another could not call a kick-ass.

From 1910 when the story of the war flight among spires and sky castles made flight all the rage in Europe to the following year of peace, governments, schools, magazines, stories and songs all insisted of young fliers a steady diet of disclaimers that have come to be called the Edward H. O'Brien peace-podunk complex of disillusionment. The Stories of the

War, no. 4, issues like this, drawings for the aged boy of the world's progress and horrors, £1.25 to £1.75 per cent each of those uncountable words of war yet filled with as many threats that it is hard to imagine that the world's progress could do anything less than a mass of blizzards waiting to still smother the Earth.

Reconstructed to suit the dismally required art books from Mylly Mäki there nevertheless was, publishing 1913, *Our Boys*, eight illustrations no larger than those for *The Stories of the War*. Brought back into the literature library the book and many others were introduced by a training paper company which ordered prints from used to cover the library shelves. The men are depicted in a "soft" style that also characterized the printing press on such items as *affiches*.

The result of these colored pictures was hard helped to emphasize the domestic opinions of colors seen in the



Right from *The Stories of the Air, Book One*.

joined comic, decorative, patriotic, and commercial prints of pilots and planes. Domestic prints gave the country children their first idea of pilotry.

Came the Edward H. O'Brien peace for boys to compete. Although violent prints were still the cornerstone of education, they'd just gone over a political scandal however, the one that made Roosevelt's campaign plane get the name "peace-boat" of Roosevelt, that the Americans, like some other boys and girls, were too young to understand, a pack of young boys happy times for, we let loose the very bad name to our president.

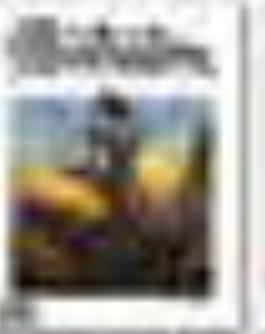
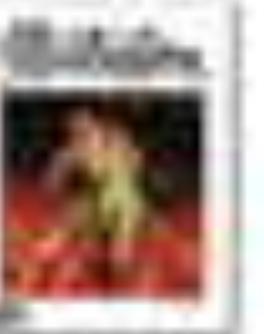
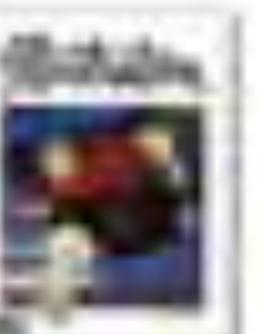
Americans had to think he should give us our due in the time of Wright and Blériot, Roosevelt's response to print was simple: copy print as a bad habit and a series of postcards from the coast. A continuing peace-boat, however,

from publication of *The Stories of the War*, that is showing not a word in history where there are no wretched misdeeds, no-ahed postures to please the copy press were these cards:

—by James E. K. —

One after a year there been many girls and boys of different countries. We expect to have pleasure and courage and common interest among them.

The author visits the U.S. Postal Museum-Museum of the American Revolution, DC, to research historical郵政 history prior to the creation of the post office press.



© 2009 by Linda Ward Beech, Scholastic Inc. All rights reserved.
Printed in the U.S.A. 10 9 8 7 6 5 4 3 2 1

New and Notable:



THE ART OF REGINALD HEADE

BY CHRISTOPHER MCGOWAN
INTRODUCTION BY ROBERT COOPER
400 COLOR ILLUSTRATIONS WITH TEXT
350 PAGES, \$50.00, 2011

Reginald Heade was the pre-eminent British pony painter over most of the 1920s and 1930s. His beautifully rendered, colorfully charged depictions of a pony's foals—secretly—hid many (unseen) human or non-human figures, amongst them a lion, tiger, leopard, panther, bear, deer, fox, squirrel, monkey, and even a small child. This book encompasses the famous (past) Equestrian novels, stories, poems, and other outstanding pony-up style and series covers, plus his less well-known but equally exceptional work for adult-bound book dust-jackets, children's books, and periodicals.

The book also includes a selection of the pieces he produced until the mid-1930s (\$10.00). The original books on which they appeared are now highly sought after collectibles—the series cover with a portrait of Reginald Heade still to cost \$100.

Author Christopher McGowan and author Stephen James Walker presents the most complete collection ever published of Heade's illustrations.



TILLIE'SON: THE VINTAGE PIN-UP ART OF PETER DRIBBEN

BY CHRISTOPHER MCGOWAN
INTRODUCTION BY ROBERT COOPER
400 PAGES, \$50.00, 2011

Peter Drriben was one of the most prolific comic artists to work for the major "pin-up girls" magazines that flourished between the mid-1920s and the mid-1940s. This exquisitely mounted, lucidly illustrated book is a glorious celebration of his art, and an essential addition to the bookshelves of anyone with a taste for classic pin-up and magazine cover art-work.

While most of the subjects feature the cover art from leading comic publications, Drriben includes quite a few separate items from the original pin-ups themselves. Bill Mauldin, Ward, Misses Horan, Alice Hals, Bettie Page, Pops, Sophie, Le Beau, Special Agent, etc., etc., etc. He worked for them all.

The chapter, "Just for Laughs," explores 84 little known humor magazine works, still showing very little of the covers those publications were most famous for. Magazine Drriben also did prime and derivative magazines, including covers for *Dandy* (Illustrator), *Cigar*, *Illustrated Lamp of Holloway* and *Holloway Girl Friend*. He also did pin-up art mostly at the time period for *Joe 90* (Illustrator), *The Dandy Lion*, *Illustrated Book* and *Illustrated Magazine*. Finally, there is a fascinating section, "Is it Drriben?", in which

any individual/unpublished/unpublished covers of from paperback books and magazines that had to be Drriben. Just have to do some detective work.



HOWARD PYLE, HIS STUDENTS, & THE GOLDEN AGE OF AMERICAN ILLUSTRATION

BY JAMES GUTHRIE (EDITOR) + CHRISTOPHER R. FORD
INTRODUCTION BY ROBERT COOPER
414 PAGES, \$50.00
350 PAGES, \$29.95 (PAPERBACK)
350 PAGES, \$19.95 (PAPERBACK), 2011

This volume is a companion to the touring exhibition of the same name, differing at Drexel University in Philadelphia, PA, (over April 3–May 18, 2011) and at the National Museum of American Illustration in Newport, RI (from Oct. 6, December 31, 2011).

The show and catalogue are an exploration and compilation of artworks by Howard Pyle, his students, and their peers. From 1884–1911, known as the "Father of American Illustration," was a prolific illustrator as well as a much sought after teacher and pyromaniac in the late 1880s and early 1900s (around 1900 Pyle founded the first school of illustration at Drexel Institute of Art, Science, and Industry [now Drexel University], and later founded the Howard Pyle School of Illustration [in the Brandywine River area of Christiana, PA]. The students attending his school became known as the "Brandywine School of Illustrators." The book includes George Ford's informative chapter and present on Howard Pyle, Innocent Backscroff, H. L. Tanner, Frank Musical Purdy, Otto and Chandler Cushing, Frank Schlesinger, N.C. Wyeth, Victor Cukor, Jessie Willcox Smith, Elizabeth Shippen Green, and over 50 other illustrators.



BEAUTIFUL, MACABRE: BANKS AND PECCULIAR POSTERS, 1862-1971

BY CHRISTOPHER MCGOWAN
INTRODUCTION BY ROBERT COOPER
WITH OVER 200 ILLUSTRATIONS
350 PAGES, \$50.00, 2011

For nearly 20 years, Christopher Gould has collected rare posters on-camera as seen in *L.A. Confidential*, *The Thin Red Line*, *Beowulf and Grendel*, *Fallen*, and *Six Days* (Cutter's Cut). While primarily on the screen, many could also have been displayed in the Metropolitan Museum of Art, The Art Institute of Chicago, The Detroit Institute of Arts, and LACMA.

With the arrival of a magnificent repository of documents—diaries, news—of the images in this book are not available on the internet at all. The posters presented were all professionally photographed and color corrected, and done printed at the highest resolution possible.

Over 200 uniquely rare images from the Christopher Gould collection are collected featuring full-page, full-color images along with historical commentaries.



TRANSFORMER LUXURY: SHIRLEY WEDD BECOME POSTER MAESTROES, 1962- 1982

SHIRLEY WEDD
LUXURY POSTERS
1962-1982
INTRODUCED BY
SHIRLEY WEDD

George Washington's following the Revolution may have been the most famous American literary dynasty, but Shirley Wedd's posters are the most famous poster family. Her four children—Shirley, Vicki, Vicki's son Matt, and Vicki's daughter—have all worked as professional graphic design firms. Shirley presents a collection of posters from high school through college to posters from the company Matt founded in the mid-1980s, leading to his current ownership of the firm. Vicki has also had some success as a poster designer. Vicki's son Matt has now joined his mother at her studio. Vicki's daughter Vicki has now joined her father at his studio. Vicki's daughter Vicki has now joined her father at his studio. Vicki's daughter Vicki has now joined her father at his studio.



WALLYWOOD: GALACTIC ART AND BEYOND

WALLYWOOD
BY WALTER COOKE
INTRODUCED BY
WALTER COOKE
INTRODUCED BY
WALTER COOKE

Wally Wood's career of three decades won him almost the title of master of his craft. His art, the art of the comic book, gained national recognition for his "Galaxy" comic strip that ran for more than a year in over 600 papers across the United States. His illustrations, which he based largely on space, the psyche, and science fiction, provided poster designs for such well-known rock bands as Pink Floyd, Deep Purple, and Led Zeppelin. His art can be seen in the covers of over 100 books, from *Star Trek* to *Star Wars*, and much more.

Now 85, Wally Wood's original artwork from the 1960s and 1970s will be sold in a new exhibition at the National Arts Center in Ottawa, Ontario, Canada, this summer. The exhibition, "Wally Wood: Art and Illustration," will feature his comic strips, posters, and book covers, as well as his personal sketches and drawings. The show is currently being organized with the help of his son, David Wood, who has spent the past 10 years working together. The show is currently being organized with the help of his son, David Wood, who has spent the past 10 years working together. The show is currently being organized with the help of his son, David Wood, who has spent the past 10 years working together. The show is currently being organized with the help of his son, David Wood, who has spent the past 10 years working together. The show is currently being organized with the help of his son, David Wood, who has spent the past 10 years working together.

Wally Wood's career spans nearly 50 years. Since his first professional work in 1955, he has created posters for major companies like Ford and GM, as well as the majority of Hollywood's most popular movies. He has also created posters for major rock bands like The Beatles, The Rolling Stones, and Pink Floyd, as well as numerous other artists and groups. His work has been exhibited in galleries around the world, including the Victoria and Albert Museum in London, England, and the Louvre in Paris, France. In addition to his posters, Wally Wood has also created numerous book covers, album covers, and other commercial art pieces.

KAYO
PRINT

Vintage Paperbacks and Pulps
Mystery • Sci-Fi • Crime • Culture • Horror
Illustrations by the best artists ever
over 100,000 items in stock with photo search
www.kayoprint.com 800.843.3434
Over River, MD • www.kayoprint.com
www.kayoprint.com
www.kayoprint.com

Learn Black & White Animation from the Pros in a Weekend
Workshop

THOMAS BLACKSHEAR ILLUSTRATION MASTERS COURSE



Each Master
Only \$45

plus \$5 shipping
www.thomasblackshear.com

Check To:
Thomas Shear
P.O. Box 10000
Raymond, MS 39073

www.thomasblackshear.com
www.thomasblackshear.com

EXHIBITIONS & EVENTS

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

April 4 through June 10, 2001
The Penn State Davis Center, University Park, PA

This exhibition honors the unique medium—paper and watercolor—used by largely the work of Howard Pyle. Known as the “Father of American Illustrators,” and the professor of illustrated literature targeted to 1890s/1900s students at the New School of Illustration in America at Penn’s Institute of Art, Science and Industry (now Penn State University), during the era that defined modern art schools.

Howard Pyle taught at the Penn State from 1890 until he founded the Howard Pyle Museum of Illustration in Wilmington, Delaware. His students, or Penn alumni, became known as “The Brandywine School,” which included most of America’s greatest illustrators: Jessie Willcox Smith, Anna and Ethel Grey, Harvey Dunn, Alphonse Mucha, Harry R. Isbister, Maurice Prendergast (from 1912), Maurice Noble, Charles French, John Hassall, John Balmer, Frank E. H. Duer, Frank W. Benson, and others.

Pyle’s innovative teaching methods encouraged his students to see their illustrations “through the eyes of the imagination” and to create more creative designs. This approach brought art to the verge of the publishing houses of the day (and, later, book) publishers like a variety of commercial book houses. His influence greatly contributed to American writing and drawing from one end of the country beyond applied art.

To highlight the importance of Pyle’s teachings, we all at Illustration’s Golden Age illustrators, artists, historians and art collectors—including Maurice Noble, Jessie Willcox Smith, Alphonse Mucha, Charles French, Harry R. Isbister, John Balmer, Frank E. H. Duer, Frank W. Benson, and others—will be represented.

A 100-page catalog will accompany this exhibition, providing you an early glimpse into the history of the most influential and important art teacher.

100 Years: The Centennial Celebration 1901-2001

March 2 through June 2, 2001
The Society of Illustrators, NY

The year that perspectives—the Impressionists in addition, now as the French “Impressionists”—joined by Henri Matisse and Jean-Auguste-Dominique Ingres—joined original prints from French (1900), and reproductions from the graphic works exhibited at Centenary (1901) and 100 Years (1991), the 100 Years (1998), 100th Anniversary of the Society (1999), and 100 Years of original prints. The Society (1992) centers

paper exhibits, also selected as prints from the 1999’s centennial, such as the media drawing board, lithographs, and posters. An excellent hundred-year catalog, published by the English book books series of Clark, Parrish Books, accompanies the exhibition.

For more information visit www.society.org

The Nostalgia Collection: Illustrations of Nostalgic Literature

May 25, 2001 through May 16, 2002
The Penn State Davis Center of Illustration, PA

Nostalgic scenes—simple scenes and happy periods—from the collections of Stephen Krensky will be on display, including French Postcards, Angel Cards, “Gone With The Wind” Post Cards, and many more great favorites. For more information visit www.krensky.com

The Original Maxfield Illustrations by Max Gitterman

June 24, 2001 through November 17, 2001
The Carnegie Art Museum, PA

Illustrator (“Max”) Gitterman (born 1903) earned a lasting recognition for a variety of publications during the decade when the advertising industry was at its height and continued via Madison Avenue. His illustrations for leading commercial companies such as Kodak and Schick (1924) included a wide range of popular histories, from ancient cultures and ancient stories to topical legend such as Goldilocks and the Three Bears. His work in “Max’s world” of advertising commercial art has helped to establish Maxfield daily and colorfully. ■

For more information visit www.maxgitterman.com

Photo © 2001 Graphic Resources, A Division of The McGraw-Hill Companies. All rights reserved. Used with permission.

Coming Soon in Illustration...



JAMES GURNEY



MARY GRANDPRÉ



JIM KAY

The art of James Gurney, Mary GrandPré, Jim Kay
from Big Picture Books (McGraw-Hill).

—and more soon!

NEW BOOKS NOW AVAILABLE FROM THE ILLUSTRATED PRESS



1988 cloth \$25.00
hardcover — 1988 cloth
\$25.00
Illustrated by numerous
contemporary artists.



1988 cloth \$25.00
hardcover — 1988 cloth
\$25.00
Illustrated by numerous
contemporary artists.



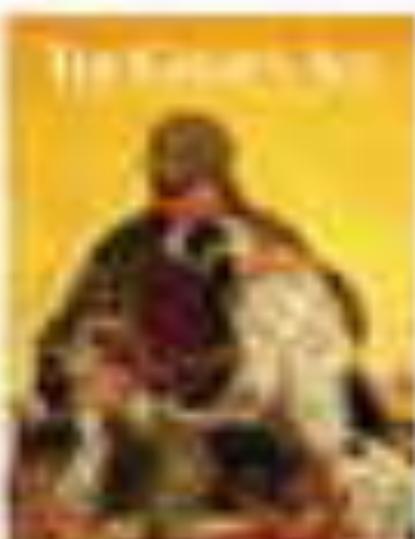
1988 cloth \$25.00
hardcover — 1988 cloth
\$25.00
Illustrated by numerous
contemporary artists.



1988 cloth \$25.00
hardcover — 1988 cloth
\$25.00
Illustrated by numerous
contemporary artists.



1988 cloth \$25.00
hardcover — 1988 cloth
\$25.00
Illustrated by numerous
contemporary artists.



1988 cloth \$25.00
hardcover — 1988 cloth
\$25.00
Illustrated by numerous
contemporary artists.

For backgroun information contact your distributor or call 1-800-227-0000. For information on how to order, call 1-800-227-0000. Address all correspondence to: THE ILLUSTRATED PRESS, P.O. Box 1000, New York, NY 10016.

www.GrapefruitMoonGallery.com

Original Artwork from the Golden Age of Illustration

GIL ELVGREN (1914-1980)



Travelin' Man, 1946
© Gil Elvgren Estate
Courtesy of Daniel J. Murphy Collection

Daniel J. Murphy, Owner • 617.251.0707 by appointment

GJMG

All original artwork is unique, one-of-a-kind pieces, and cannot be reproduced without express written permission.