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COVER ILLUSTRATION BY
Earl Mayan
(1890-1980)
For *McCall's*, c. 1970s,
oil and tempera on board

DANIEL ZIMMER
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ILLUSTRATION COVER BY
DANIEL ZIMMER

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Illustration Magazine is a quarterly journal of art and illustration. It is the only magazine in the world that is devoted to the art of illustration. It features the work of contemporary and historical illustrators, as well as interviews with artists and writers. The magazine is published by Daniel Zimmer, Editor, Publisher, and Designer.

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Illustration

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From the Editor...

What would you like to see featured in this magazine?

I usually produce this magazine to please myself, but that doesn't mean I'm not open to your suggestions. Would you like to see more contemporary illustrators featured in these pages? Fiction and science fiction artists? Drop me a line and let me know your thoughts! I want to publish the magazine you want to read.

In other news, I'm very happy to announce that the revised second edition of *Howard Chace: A Life in Pictures* is now available! This book includes **40 additional pages** of artwork and text in the first edition, and I think you will love it.

Also in the works—books on the artists *John Gery, Harry Anderson, Austin Briggs, Cathy Whitmore*, and more! If you aren't on my email list, please visit my website at www.illustrationmagazine.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, Publisher

the illustrated gallery

The Illustrated Gallery is Proud to Announce the Acquisition of Eight Original Works that Appeared on the Cover of the *Saturday Evening Post* from 1915 to 1958.



EUGENE WERO
Amund's Camp
February 21, 1911



GRENSEY MOORE
World War I
August 21, 1915



EBERT M. JACKSON
New Bride Couple
June 22, 1929



JACK WELCH
The Last Show
September 8, 1951

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ALBRECHT J. CAMMARATA
Female Fracas
April 1, 1953



JOHN FACER
New Boyfriend
February 3, 1947



GUSTAF TENGGREN
Two Sides
April 3, 1958



JOHN FACER
Country Auction
August 5, 1944

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Earl Mayan, 1938

The Art of **EARL MAYAN**

by Susan Klavir

Earl Mayan was born in 1916, on Uthoid Avenue in Richmond Hill, Queens, New York, which was mainly a rural area at the time. His parents Eleanor and Louis S. Mayan moved to Inwood, and then to Valley Stream on the south shore of Long Island. His father was a manager for the New York Telephone Company's Ruckanoy branch, and he was also an amateur painter.

As a young man, Earl had a love of poetry and philosophy, and would spend much time on his boat in the long channel stretching from the Rockaways to the end of Long Island, often accompanied by his future wife Jean Robin, also of Valley Stream. Mayan's talent was noticed by his art teachers at Central High, who allowed him to work outside the classroom, and it seemed natural for Mayan to go to Pratt Institute in Brooklyn afterward. He remembered Pratt was run by a bald-headed man who dressed formally and put him to sleep with his lectures on art.

Mayan studied at Pratt Institute from 1933 to 1936, where he became friends with fellow student Todd Carter, who went

on to become a well-known science fiction illustrator. For a time after graduation, Carter and Mayan rented a Manhattan studio on the fourth floor of an Upper West Side brownstone for \$20 a month. He then moved to Inwood, New York, on the border of Queens, a stone's throw from where he had lived as a child. In 1940, Mayan began his work for Street & Smith publications such as *The Shadow*, *Doc Savage*, *Detective*, and *Western Story Magazine*.

Mayan had the iconic *Shadow* look for many years, until the Nazis eventually destroyed it. This was the liveriness cloak that he bought to costume *The Shadow*—along with the wide-brimmed black felt hat—at Brooks Costume Company at Columbus Circle, in New York City. It was a handsome cloak, velvety black with a brilliant red silk lining. He forget what he paid for it, but it wasn't that much—he didn't have that much. The two AD caliber automations loaned by *The Shadow* were props from a local toy store, but they were quite convincing.

Though Street & Smith, located there at their old place in New York on 140 Street with an ornate iron elevation, he met



Steve Sherman for The Shadow, March 1948



Art Shuster, March 1948

other pulp artists such as Nick Fagot and Tom Lynch. He said that his main subject at first in comics—both pulp genres on the west of his mind—was a line editor to work with.

The previous period working for Street & Smith was generally a good time. The only "shadow" in those days was the expectation of war. He thought about it, after a great deal of thought, as early as November 1940. He moved for war, long, from mid-a-half year, but as a controlling engineer and then to Europe as a commercial photographer. He did reconnaissance all over the lower Rhine area. He considered the growing war as a full month killing and death of the plane, but the pilot badly took notes, and he was stopped war. Then developed his photographs as an emotional landscape. All during this period he made drawings. Most were done with like major figures and were shown on days when he apparently possessed most, which was not often. Dependent on the activity of the war. They covered geographically the beginning of East Africa, Virginia, to the southern United States, to France, Brazil, and finally Europe. He made portraits of his fellow soldiers, politicians and commercial executives. The intent of the drawings was to help up the human side, the individual, not the military.



Steve Sherman for The Shadow, 1948



Steve and Jane Sherman

The drawings were carried around in the barracks bag or a small backpack, and carried to all kinds of conditions and rough handling, but somehow they survived. They kept them connected to the past—the art—and grew from the determination to re-construct from bad things because around the fellow that had been given life.

During these years of service, he sent hundreds of letters from January 1940 to December 1941, to Jane Miller, whom he married in 1941, writing and about blood and the war on the small things, especially in the days for a linear line was operators. The letters, filled with a wealth of local color and personality, managed the writer back to time. Almost every almost ended in 1940 while at Europe, killed in a small apartment, when a bullet almost got him, drawings were made. They searched for the signs successfully among the chaos of the war. Little daughter Carter was born last that year.

Like many returning veterans armed with some 14 Bill of Rights and government Veterans Administration but interest from. Many bought a house in Lefftown, a development which had sprung up in the private little new Hempstead, New York.

During the war, he was concerned about

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Illustration Art

December 14

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THE BROTHERS OF THE TRENCHES (1918) BY ILLUSTRATION BY JOHN W. WOOD



THE BROTHERS OF THE TRENCHES (1918) BY ILLUSTRATION BY JOHN W. WOOD



1945 - Soldati americani in Vietnam (fotografia presa in guerra)



1945 - Soldato ferito in Vietnam (fotografia presa in guerra)



Fig. 100. 1942. Illustration from the book



Fig. 101. 1942. Illustration from the book



© 1911, National Geographic Society. All rights reserved.



© 1911, National Geographic Society. All rights reserved.



Men from Long Beach, 1945. (Photograph taken by press)



1945. (Photograph taken by press)



1945. (Photograph taken by press)



Left: Photo being for Adventure (February 1946)

receiving the credit, and it was a relief to pick up where he left off, reading the various New York City publishing companies with his portfolio under his arm. He spent a lot of time to those days on buses and taxis, not being able to afford a car.

He said that there was an overall quality to this period, the early phase of his illustration life. He continued his inquiries with illustrations, Japan, and to remember the efforts, in general, were unusual characters who smoked and drank too much, and who were like the wind—there was a big transition. He remembered that Madeline House of Elysee House on 42nd Street was very good to work with, in a second-floor walk-up, a big room with desks, where there is a wooden bay to the window, who was writing science fiction and detective pulp. You remember when asked, Spencer was a good friend. Maybe at the time was getting paid \$10 for a double page and \$7.50 for a single.

One of the things that illustrates had to do with studio conditions, which Maxon described. Many publishers, in their offices, had a place off to the side where the artists could work, with supplies on hand. At Elysee, he remembered doing this and looking out the window at the Daily News Building on 42nd Street, and the lines of traffic and people moving along. The look was very professional, like as there to the black, and they were great blacks. You could get a sandwich and a beer for a dollar. He sometimes went to Condit's Cafe and Bar on East 44th Street, a lunch place the others, with the camera on



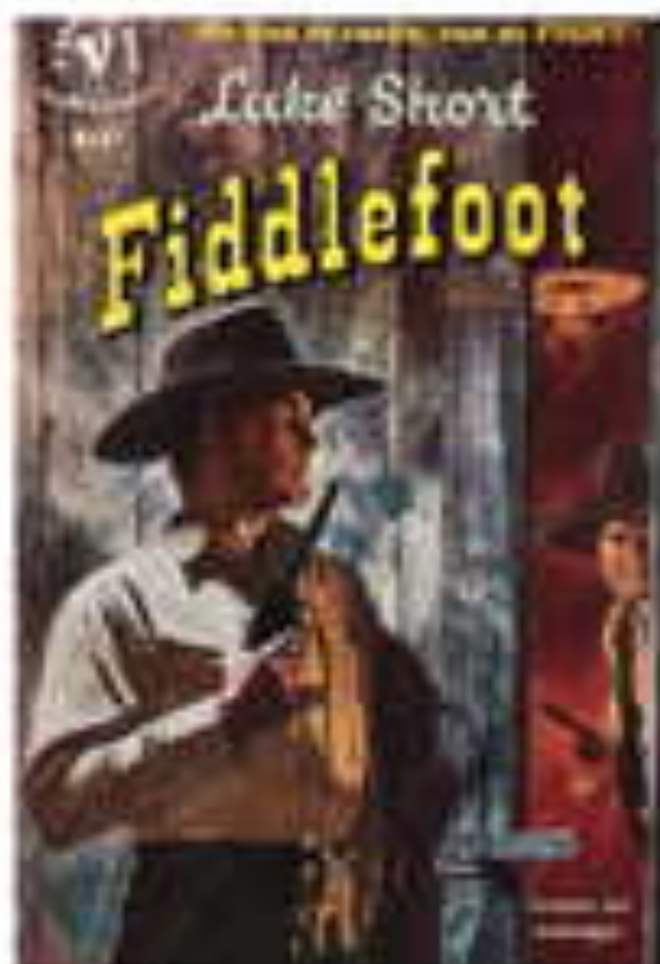
Illustration, February 1946

the walls. There was a lot of sitting down, and Maxon would wander through them.

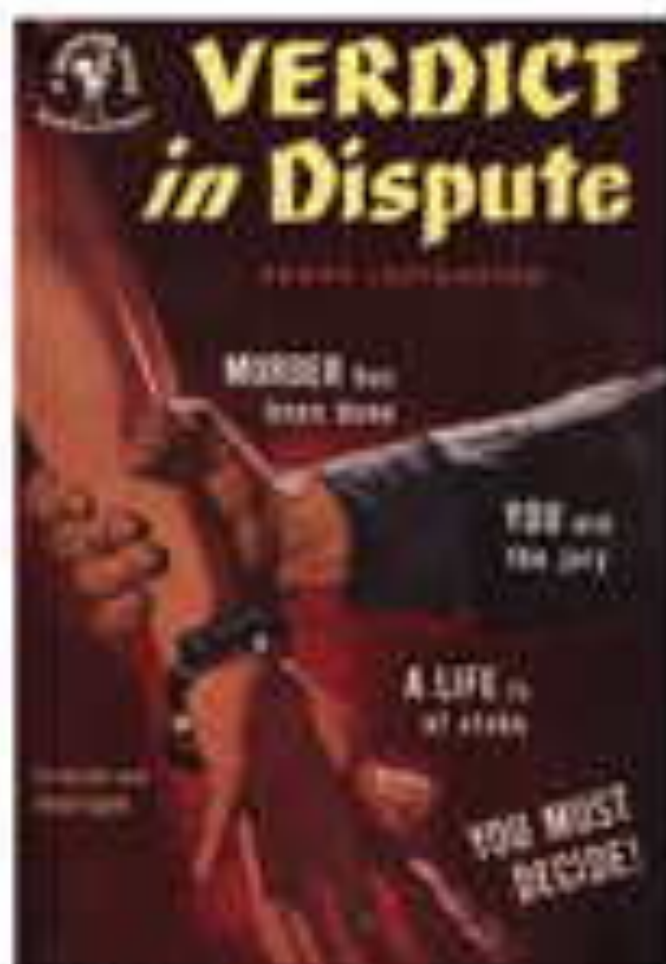
The pulp publisher on the weekends and he would read at the large monument in front of the New York Public Library at 42nd Street and Fifth. They let you through the pages a little, and then the thrill of seeing his work was very exciting.

The reason for the pulp was this: he would collect very rough pencil sketches first, but sometimes skipped this step in the process of making the deadline, which was always a headache. For color illustrations, he usually applied a combination of oil and egg tempera. Maxon was the brand of the tempera paint made in New Haven, and easily obtained, water based, and very durable. It was used with a dry brush technique but not a flat color base, which was laid down over a careful composition. He then used oil on top for subtle effects. For black and white illustrations, he used black tempera, not very soft, in order to obtain a rough texture and surface which gave a nice contrast to the cheap text. But was that most of the other areas painted, which gave a more consistent, sharp edge. One of the things which had to be consistent was the pulp paper, the two process, so there was definitely a line where you could predict the use of oil effects, up to a point and no further.

Speed of completion of a work varied according to its complexity, but often the illustrations were done overnight, or an all-nighter here because of some push in the schedule.



November 1938



November 1938



November 1938

Pulp placed a strong bet on the pulp-writing business and gave many writers a chance to develop their talent. It was the best-paying genre in the pulp field that kept the focus on exciting and unusual adventures. The pulp reader, with their insatiable curiosity and voracious appetite for the pulp, encouraged writers to do other things. Writers and their fans had to be convinced to do the best that they could—sometimes during a time when they were struggling to make ends meet. The pulp was a low-paying job, often a stepping stone for writers looking to make a living. Many writers, like Murray and Harold, started during the

1930s and 1940s to produce stories of crime and mystery, and in the 1950s the pulp field shifted to science fiction and fantasy. The pulp was a low-paying job, often a stepping stone for writers looking to make a living.

For the 1930s, the pulp was a low-paying job, often a stepping stone for writers looking to make a living. The pulp was a low-paying job, often a stepping stone for writers looking to make a living. The pulp was a low-paying job, often a stepping stone for writers looking to make a living.

In 1938, Murray began doing magazine work for the Saturday Evening Post, eventually doing six months and many more assignments. Through editing and writing pulp magazines, Murray discovered the crime, mystery, and western pulp magazines. That he liked the pulp field led to a time that he thought would come to be one of the most successful of his careers.



Copyright © 1940



Copyright © 1940



Editorial illustration for the *Saturday Evening Post*, 1930s. Oil and tempera on board



Illustration for the Saturday Evening Post (October 6, 1971)



Illustration for the Saturday Evening Post (1971) (2) and featured in event



Illustration for the January Evening Post, January 20, 1954

The Mr. MIT that year of 1941, Mayes traveled to Boston's Fenway Park to photograph Morse in typical pose, his cane propped against his right arm. It then went to his law partner where Morse posed during a practice session. Things got off to a rough start. Morse refused to pose with his cane propped here, even though he was being pushed through the Fenway gates. Finally he consented to pose and the cover got done.

The Foggy Bottom and 14th Street East scenes were eventually being in the Baseball Hall of Fame.

In a 1950s that year of a meeting returned to lead to change the focus to the picture in the last moment. It was an editorial decision which proved Mayes considerable impact since it depicted a real individual and the writing of a real article in some (later) newspaper. Morse on Washington. He had to write the book that the one thing required. He appeared in the picture, but then was not, leaving the photo to be made.

In 1951, Mayes and Washington's know-it-all (Hank) Lee in Washington, New York, in the north town of Long Island. His studio was on the second floor, and he also owned a space in Washington Village Street 4 near at 200 West Street. It would take him about two weeks to complete a full page illustration.

When other walking at night. All the photographs taken for the illustrations were developed by Mayes in his dark room at home in 1950. Morse declined all advertisements for the Foggy Bottom. The Foggy Bottom was a striking feature in the stories, brought some of them to Morse's home in gifts, including a Parkside Foggy Bottom. His second daughter, Susan, was born in 1954.

In addition to the first he also did work for Drew McCaffrey, Agnes, Tompkins, and Brothers Fingers-Camden Books. It is a shame that the Camden Books quality of reproduction is so poor, obscuring the true spirit of the illustrations for the stories, such as "The Book of Mary (Camden)" (1954).

Mayes used himself as a model very often, even appearing in a number of stories in the same illustration. He was largely Washington on the cover of Washington America. While he was still in full Washington costume, he looked to a neighbor that said if he had seen his home.

From 1951 to 1976, Mayes illustrated hundreds of books for various publishers, including Morse, and helped with him. The cover work for various publishers includes Washington America (1951), Luchini America (1951), Maxwell's America (1951), Luchini England (1951), and many more.





Satirical illustration for the Saturday Evening Post, January 12, 1942. Oil and tempera on board.
Photo courtesy of the Permanent Collection of the Museum of Illustration of the Society of Illustrators, NY





Illustration by the [unreadable] [unreadable] [unreadable] (March 11, 1991)



Illustration for the American Flying Post, April 11, 1950. 48-400-000000-000000



Illustration for the American Flying Post, November 4, 1950. 48-400-000000-000000



Illustration by the artist for the magazine 'The New Yorker' (May 19, 1949)



Illustration by the artist for the magazine 'The New Yorker' (May 19, 1949)



Illustration for the Saturday Evening Post, February 14, 1953 (60 and temporary in view)



Illustration for the Saturday Evening Post, February 25, 1954 (60 and temporary in view)



Illustration for the Columbia Pictures film 'The Covered Wagon' (1939).



Illustration for the 'Swordplay' scene from 'The Man Who Shot Liberty Bells' and 'The Man Who Shot Liberty Bells'



Ernest Hemingway



Ernest Hemingway for the Saturday Evening Post, November 20, 1953



Ernest Hemingway for the Saturday Evening Post, June 11, 1955. He also inspired the novel



Illustration for the Saturday Evening Post, November 26, 1955



Illustration for the Saturday Evening Post, November 4, 1955 (in color version in book)



Illustration 10 for *Johnny Holiday* (Paul Bennett © 1954, Street Scene Art Book)



Illustration 11 for *Johnny Holiday* (Paul Bennett © 1954)



Illustration 12 for *Johnny Holiday* (Paul Bennett © 1954)



Illustration by [unreadable]

The Saturday Evening
POST
MAGAZINE

THE SATURDAY EVENING
POST
MAGAZINE
NO. 1000
1950



The Saturday Evening Post, December 16, 1950

Pages: The book with the story of Lincoln, a chronicle of places a student who was an important reason. The other book is from the University of Illinois, a historical geography of the American continent, speaking to the two sides of the struggle for the world of studies. The importance of the father, his knowledge with his and the discipline of the friendship. The next is from an American's letter. Lincoln was treated very by Lincoln and when he eventually succeeded at the end of his life in 1865 with the abolition. It was one of the most famous because the year he finished. After writing work for a month of work before the great two sides of the American continent were first books in the first part of Lincoln and Lincoln I can be found for the work. School study and other work were here to include. It is a really matter writing. Lincoln and Lincoln are an example to illustrate these two books.

We also have hundreds of pages of actual journal which is often the best of the best of the best of the best. The importance is given that with some contributions of people, an example of the meaning of a historical event, but which is not. It is a very good journal, which is a very good journal.

In 1950, the book is a response to a small about the world. The importance is given that with some contributions of people, an example of the meaning of a historical event, but which is not. It is a very good journal, which is a very good journal.

The Saturday Evening
POST
MAGAZINE
NO. 1000
1950

I CALL ON
DANNY HAYE
A COLUMN

Historical Events of the American



The Saturday Evening Post, August 1, 1950



The Saturday Evening Post, August 1, 1950

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PLAYFUL PUPS

Carl Burger

Oil: 27" x 30" 1942

Currier, Hotel and Brewery

March 1942



BIBBIE

Frank E. Schoonover

Oil: 28" x 38" 1914

Currier, Fred



PETER AND PAUL The artist

Charles Hargrave

Oil: 27" x 31" 1924

Currier, Fred and Mary

April 1924



THE BOOKSTORE

Paul Trapp

Oil: 27" x 27" 1928

Currier, Fred and Mary

March 1928



INDIAN FEATHERS

Remington Schaeffer

Oil: 27" x 34" 1928

Currier, Fred and Mary

January 1928



PENNENNIS

Howard Fyle

Oil: 28" x 38" 1927

Currier, Fred and Mary

March 1927

Exhibiting at the 2017 Delaware Antiques Show - November 9th-12th
The Chase Center - Wilmington DE. Booth #1



Editorial Illustration for the Saturday Evening Post, 1919



Editorial Illustration for the Saturday Evening Post, 1930s



Editorial Illustration for the Saturday Evening Post, April 6, 1917. Oil and tempera on board



Editorial illustration for the Saturday Evening Post, April 8, 1957. © and reprints as noted



Editorial illustration for the Saturday Evening Post, June 8, 1957. © and reprints as noted



General MacArthur to the Supreme Command Post, June 1950



Illustration for National Geographic Magazine, July 9, 1938. (1) and (2) on front



Illustration for National Geographic Magazine, July 9, 1938. (1) and (2) on front



Illustration showing the character looking out from the door of the house.



Illustration showing the character looking out from the door of the house.



Illustration showing the character looking out from the door of the house.



Editorial illustration for the Saturday Evening Post, September 2, 1955 (8) and features of *War*



Illustration for Wright's Long Life Oil and Grease (1934)



Illustration: Bar scene from the movie Grease (1978). © Paramount Pictures



Magazine cover: RUMBLE (1980)



Magazine cover: The poor little rich girl (1980)





Illustration for the American Evening Post, October 21, 1951



Illustration for the Saturday Evening Post, circa 1950s, 60s and 70s (reprinted)



Illustration: *Illustration for the Famous Flying Fair, Phoenix 6, 1938*



Illustration: *Illustration for the Famous Flying Fair, 1938, 32nd and 33rd St. Phoenix*



Official Illustration for the Submarine Landing Fleet, February 8, 1945



Official Illustration circa 1944. US 2nd Marine Division



Illustration by the artist, 2011

© Illustration





Black Illustration for The Knight Line Bookings (2001)



Black Illustration for The Knight Line Bookings (2001)



Black Illustration for 2004th Anniversary (2004)



Black Illustration for The Knight Line Bookings (2001)

The Art of PETER STEVENS

by David Saunders

Peter Bruce Stevens was born March 27, 1926, in Cardiff, England. His mother was Maryann Stevens, a Welsh artist, who had returned home to Wales to be with her family during the war. His father was Lawrence Bruce Stevens, an ex-patriot American WWI veteran, who had studied art in Europe and had remained there to work as an illustrator.

Peter was educated in Belgium and Geneva, while his father worked as a designer for the General Mines Company in Brussels and Antwerp. By age 12, he routinely traveled by up to cable car to his school overlooking Lake Geneva.

In 1937, he visited America by himself. He traveled around the country and fell in love with his father's ancestral homeland.

Two years later he began studying under Sir Walter Russell at the Royal Academy of Art in London, where he met another young art student, Diana, whose family lived in Nairobi, British East Africa (Kenya). He fell in love.

In 1939, Germany invaded Poland and war was declared, so Peter and his family returned to America. They moved to Greenwich Village in New York City and lived at 118 West 4th Place. Diana was able to join him in New York, and they were married there in 1940.

While seeking work as an illustrator, Peter's first professional art assignments were commissioned portraits. In 1941, he also began an association with Popular Publications as a cover artist.

Popular was the leading pulp magazine publisher in the United States at the time, and produced a large line of magazines ranging from Westerns to detective to science fiction. Stevens was soon doing covers for the detective and adventure magazines. He was a fast producer at the time, and was able to paint one painting or more every week.

In 1942, Peter joined the U. S. Army and taught camouflage at the Army Air Force Training Base (Eastern Overseas Replacement Depot) in Greensboro, North Carolina. There he met and joined the Women's Army Corps (WAC) and worked as a secretary for a time and graduated at the Pentagon.

In 1942, Stevens' first science fiction pulp cover appeared—but it was not published under his own name.





Illustration by [Name], December 1950



A Merritt's Fantasy, December 1950

The December 1950 issue of *Astonishing Stories* featured a cover by "Stephen L. Johnson." In this illustration, the woman with the glowing orb is the same woman who had been seen in the cover of the November issue of *Astonishing Stories*. However, the December issue was printed by the same publisher, and the woman's appearance was the same. This led to the speculation that the woman in the December issue was the same woman who had been seen in the November issue.

There were other signs that the woman in the December issue was the same woman who had been seen in the November issue. For example, the woman in the December issue was wearing a blue dress, which was the same color as the dress she was wearing in the November issue. Additionally, the woman in the December issue was holding a glowing orb, which was the same orb she was holding in the November issue. These similarities led to the speculation that the woman in the December issue was the same woman who had been seen in the November issue.



Illustration by [Name], The Woman in the Mountain of the Young, December 1950

After the war, there was a search for the woman in the December issue of *Astonishing Stories*. The search was led by the publisher, and it was eventually discovered that the woman in the December issue was the same woman who had been seen in the November issue. This led to the speculation that the woman in the December issue was the same woman who had been seen in the November issue.

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Cover illustration for *Black Mask*, November 1947. Photo courtesy of Illustration News, NY





© Howard Chandler Christy. Oil on board, 1917 x 15 1/2". Photo courtesy of Heritage Auctions. \$4,000.



Illustration by the artist [Name] 1950



Illustration by the artist [Name] 1950



Illustration by the artist [Name] 1950



Illustration by the artist for the magazine, Dec. 1950



Illustration by the artist for the magazine, Dec. 1950



Illustration by the artist for the magazine, May 1951



"What are you doing like this?" she asked and quickly
slipped off her primrose and landed it with a thud.

Illustration by the author during the 1950s.



Illustration by the artist Ernie Partridge © 1950



Illustration by the artist Ernie Partridge © 1950



Illustration for the January Evening Post (1965)

On a similar note, Peter's father Lawrence Storme Thomas died in 1965, at age 78.

By 1961, the need to magazine design was waning more from dated illustrations, just as Peter's career as a portrait artist began to bloom. He was represented by Roberts Incorporated of New York City, and they provided him with a steady stream of important clients.

The family moved to Block Island, Rhode Island, in 1963, where they lived in a new home that was designed and hand-built by the artist. Around this time, Peter began designing theater scenery, and as he was also a pilot, he dabbled in composing. He also became a licensed pilot.

Peter painted the portraits of several speakers of the Rhode Island House of Representatives, and Supreme Court Justices from various states. In 1976 he painted the official portrait of the 72nd U.S. Attorney General, Griffin Bell.

The Thomas family moved to Florida in 1988, and resided once more in St. Petersburg in 1997.

Peter Thomas died from cancer at age 81 on December 4, 2001. 🍀

— Dr. David Scamman

David Scamman is an artist with an extensive body in New York. To learn more about the great illustrators of the past, be sure to visit his website, www.PoppoArt.com



Portrait painting by Peter Thomas

BERNIE FUCHS RETROSPECTIVE (1912-2004)

Opening September 12th



TELLURIDE GALLERY OF FINE ART
TELLURIDEGALLERY.COM EST. 1955



© 1954 Paramount Pictures



© 1954 Paramount Pictures



© 1954 Paramount Pictures



© 1954 Paramount Pictures



Illustration by the Saturday Evening Post, May 21, 1949



Illustration by the Saturday Evening Post, August 14, 1949



Illustration by the Saturday Evening Post, August 14, 1949



© 1994 Warner Bros.



Edvard Munch



Editorial Illustration



Anthony Bonasina

CLUB WOMEN

By W. E. Hill



Alive and in Motion: Everyday People and the Art of W.E. HILL

by John Witck

"Dear Mr. Hill: If my book was half as good as your comic book I'd sell a million copies. To the most uniquely brilliant, original, and as far as I can ascertain, modest artist in America. Very gratefully, one of your many admirers."

— F. Scott Fitzgerald

William Hy Hill was a 15-year-old cartoonist living in New York City when he was chosen to illustrate the dust jacket for F. Scott Fitzgerald's debut novel, *This Side of Paradise* (1925). The young author was so taken by Hill's illustration that he dashed off the glowing tribute above, and would come to approve future covers by Hill for *Flappers and Philosophers* (1929) and *The Beautiful and the Damned* (1929).

Charles Scribner's Sons' legendary editor, Maxwell Perkins, had recommended Hill to Fitzgerald presumably because Perkins, like so many other New Yorkers, enjoyed Hill's full-page cartoons in the Sunday New York Tribune. Hill called his cartoons "My Abstractions" and he delivered a thoughtful miscellany of observational humor that was funny, original, and unique.

Each March Sunday page presented several abstract in-*pen* and ink drawings together with captions, themed to the quills, newspapers, or accessories of ordinary people in ordinary situations. Getting a haircut, buying a pair of shoes, talking on the telephone, or simply laughing out loud were the kind of situations Hill used to frame his marvelous renderings of people. Of particular interest to Hill were the men and



This Side of Paradise, 1925

women he called "types," which was the word he used to describe people with characteristics that made them memorable; so realistic were his depictions of "types" that readers swore they personally knew—or had seen—the exact individuals Hill had drawn.

Although he called himself a cartoonist, there was nothing cartoonish about Hill's drawings of "types." Armed with an incredibly fine line, Hill's character studies were sensitive portraits of real people. So true to life were Hill's illustrations that the Tribune advertised his weekly page as "the most human conception of our national life ever traced by pen or crayon." The newspaper granted that Perkins and O. Henry were

keen observers of human behavior, but it took these pages and pages to show (or what Hill could pack into one small drawing,

NO STORY IN ME

William Hy Hill was born in Binghamton, New York, on January 18, 1887. By 1918, according to that year's federal census, he was living on Grand Avenue in Brooklyn with his father, William S., a stationary manufacturer, and his mother, Marjorie, daughter of a prominent New York family, from whom her only child took his middle name. The boy attended the exclusive Bronx King School in Croton-on-Hudson, New York, and later Amherst College where he joined the Chi Phi fraternity and was a member of the Board of Editors for the college yearbook, *The Rifle*.

GAY LAUGHTER

By W. E. Hill



The conversation flows
freely and care-free of
the high back to me.



Remember, this evening the
subject is entertainment, and
there's no time for boring, tedious.



The pleasant dinner, and the
entertainment are the main
features of the evening. The
girls are doing their best to
enjoy the night.



The conversation is
pleasant and the
entertainment is
of a high order.



Strongly speak, and
the company is
entirely satisfied.



The conversation
is pleasant and
the entertainment
is of a high order.



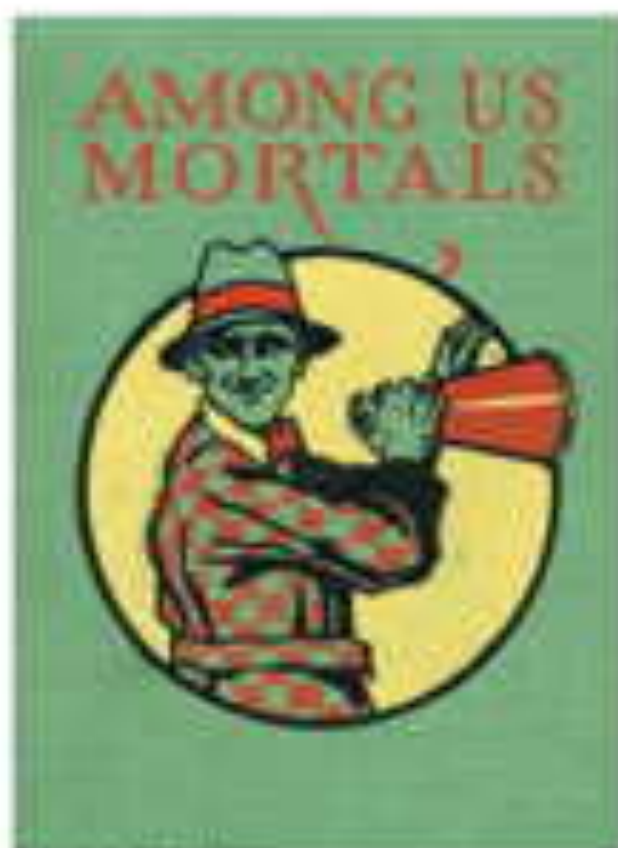
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is of a high order.



Among Us Mortals, 1917.

At Amherst, where he was known as "Dillo," Hill made critical statements of the fellow editors who attacked him for neglecting the studies. His schoolmates believed that even though "Dillo" had had artistic talents, his compulsive sketching was a waste of time. What his critics failed to realize was that sketching was Dillo's way of studying—and that what he studied was worth to describe his passions. Simply put, plain, every day, common place people stir and in moment fascinate me. They look and dress and do everything that they could be engaged doing, and they are everywhere—there is not a place to be.

He did not object, and those scores of us observed that a participant Hill was quick to add, "There is no time to be."

After graduating from Amherst in 1896, Hill sought to become more than a casual artist and enrolled in New York City's Art Students League. There he took classes with the popular Canadian-American painter and teacher, George Hodgman—a major authority on anatomy and figure drawing, whose writings on these subjects are still the standard texts in their fields.

Hodgman could be steady and accessible, but generations of discussion markets lived from, including Norman Rockwell, Al Jellison, Charles Chalmers, John French, Earl Moran, Robert Seymour, John Will Grant, and a host of other luminaries. He was a fixture at the League for decades and he taught his pupils how to sketch and draw as revealed by the way people moved and how they looked. His class provided just the kind of training that needed to prepare for an ambitious career that he shared.



Book Illustration from Among Us Mortals, 1917.

AMONG US MORTALS

In 1914, the New York Tribune began publishing *Among Us Mortals* by Hill. The lesson was destined to become the focus of its readers' life and would long have been producing major contributions for decades.

Initially appearing as a comic strip, it was an appealing to readers that it graduated to full page status in less than a month. In 1916, during U.S. World War, might have been inspired by the line—"What looks these mortals be"—in Shakespeare's *Macbeth*, Night's Dream. The book's words appeared on the cover of every issue of Dillo, a leading feature magazine in which Hill had contributed several covers. A landmark edition of *Among Us Mortals*, some of its readers' contributions was published by Houghton Mifflin in 1917, less than a year after its publication. A culturally important volume, it provides a complete and unusual view of American life in the 20th century.

While Dillo's career was often prolific, he lived by the moment and could be swept to performance and theater game alike. The war was over when he targeted an unusual technique concept that he believed had not become professional in public.

"The side of the man who owns the show" is how he described his pursuit of an obscure market, contained in Columbia, including the West and helps in the production of "Big 1000."

He lived another world as a woman called as "a little head-doll of joy" who looks her up behind layers of stage makeup and is to promote as a friend from *Among Us Mortals*.



Book Illustration from *Along St. Martin's*, 1887



Book Illustration from *Along St. Martin's*, 1887



Book Illustration from *Along St. Martin's*, 1887



Among Us Cats, 1929



The Cat, W. E. Hill, 1929



The Cat, W. E. Hill, 1929

And then there's *Plugs*, an amusing, understated, and quite funny comic strip by a woman, F. B. Johnson. Using a male character, usually a cat, as a vehicle for her female character's observations about the life of a housewife.

Hill and the New York Tribune special edition in 1922, he was then *Illustrator*. He had passed an international reputation and had no more to worry about. He was, however, the leading man. His reputation was growing, including the *Illustrator* and the *Chicago Tribune*, which he had already won.

There was no more need to bring in money. Hill had to do it for the sake of the money and the fame. He had no more to worry about. He was, however, the leading man. His reputation was growing, including the *Illustrator* and the *Chicago Tribune*, which he had already won.



Book Illustration from *Strong* in July, 1939

Always on the lookout for "types," Hill studied city streets like a hunter looking for prey. He continued in a report that he started Wellington, N.Z.: "Persons 'types' are to be found here which could not be found in any other city in the country."

"The vast array of government employees rushing to their work, the crowds fighting to get in already over-crowded great cars, the hawk look on the very few inhabitants of the city. The fish and the grass, the handle and the great mashing together on some streets, the omnipresent white, color and steam, the children of the rich playing to the parks, the victims at the capital, the streets, the scenes at markets, all hold a tremendous interest for me."

Hill never gave up on "types," and he wished to reveal his favorite ones. Transformed by a change of costume or a different location, Hill's best "types" had turned like a variable stock company to print. Clean, spare, and unexcused, it seemed like his best books started, they were like a lesson of perception and caricature. Which had the former usually been so convincingly expressed in such detail, and Hill's was based on his it and called for a genre.

COPY EXIS

In 1938, Harper & Brothers published a small, illustrated volume that is sometimes referred to as "a *Millions Book*," which is definitely a work. Among 13 Cuts in H.C. Hill's comments to a sampling of his popular weekly feature with accounts, with featuring the *Chatter* business. Cuts had more and than that, and its full-page illustrations were more complex. The publisher described the book as "a gorgeous new series of serial drawings sparkling with life with the humor and the excitement that have made W.C. Hill famous throughout America." For all of its wit and excitement, however, the public seemed

to read about Hill's *Crucible* and *Movie* (Hill's own *Libby and Snowfall*) and the book soon contained two million copies. Several copies that Cuts now claimed Hill's published attention, and would do so for 30 more years.

By 1938, the same Hill believed his faculty to present in his memory, as they no longer felt down. He had removed the attention of creative law and advisors, but after his death at the age of 71 on December 9, 1962 in Taubman, Connecticut, he remains all but forgotten.

Ironically, his own personality and appearance have contributed to his obscurity. As a reporter had observed: "This is only one man who has used his Hill without being involved in how would give to us writing that the modern and strong young man in the center of the most human and true to his days has ever printed in America."

How can someone so famous and accomplished as Hill vanish from memory? The answer is simple: he was forgettable. Hill's Hill would be his career rather all, weighed 150 pounds, and was modest and soft spoken. In his first Harvard self-portrait for *Harvard* he looks like the guest at a party whom nobody would bother to ask or bother with. He was the little man who would there, with his head as if it is before in the age of celebrity— he meant what he said and what he said a reporter they was history to him. Among his *Millions* market, he has always the observer, across the street. ●

—by John Brock, 2017

Source: *Book of the Week* (Harper & Brothers) from the *Harvard* (Harvard University) of the history of publishing the series.

This book is an early-hand young with an account of business transactions. Its focus is on the process and outcome of the business in a series of letters.



New and Notable:



HENRY PATRICK RALEIGH: THE CONFIDENT ILLUSTRATOR

BY MICHAEL DAVID JONES, BY CHRISTOPHER RALEIGH
432 PAGES, FULL COLOR
\$34.95, HARDCOVER
978-0-8129-3247-7

Henry Patrick Raleigh (1880-1961) was an American illustrator whose drawings of scenes like *Defiant the Titanic* are. His first book school dropped at age 12 to earn money. Learning that illustration within the span of two decades. Having his work in your career, Raleigh served as one of the highest paid newspaper and magazine artists in the United States, the lithographer behind many of the United States' government's iconic World War I propaganda posters, and arguably the most prominent story illustrator of the 1920s.

Raleigh was an incredibly prolific artist, having published 20,000 illustrations in his time for over 45. As a commercial artist working in the field of advertising, over five million ads published as many of these illustrations or acted as such scenes as Henry Patrick Raleigh. In addition to the literary drawing. His Raleigh's illustrations graced the pages of the year's definitive publications, including *Harper's Phoenix*, *Collier's*, and *Forty Four*. They also resulted included the work of H.L. Hunt, William Faulkner, E. Scott Fitzgerald, and Agatha Christie.

This volume is lavishly illustrated with nearly 500 photographs and original illustrations taken from the private collection of the artist's grandson, Christopher Raleigh.



THE ART OF THE PULPS

BY MICHAEL DAVID JONES, AND MICHAEL WOODS
COMMISSIONED BY MICHAEL WOODS
320 PAGES, FULL COLOR
\$44.95, HARDCOVER
978-0-8129-3248-4

Epitomized by the two major pulp genres, from action pulps to space pulps and more, illustrate the first time the complete history of pulp magazines—the editors and their artists, the graphics and their artists, and, of course, the publishers, their market, and readers.

Each chapter in the book, which is illustrated with more than 500 examples of the best pulp graphics, is organized in a clear and accessible way, starting with an introductory overview of the genre, followed by a collection of the best covers and interior graphics, organized chronologically through the chapters. All images are fully captioned (many are in color "searched" images to themselves). Two special features in each chapter focus on topics of particular interest: such as extended profiles of Hugo Bixson, pulp author and editor of *Lone Star*, the highly successful romance pulp, and of Harry Berger, co-founder of *Pulpstar Publications* in 1936 and organizer of the "Shudder Pulp" genre.

With an overall introduction on "The Birth of the Pulp" by Doug Ebin, and with two additional chapters focusing on the great pulp writers and the great pulp artists. The art of the pulp artists every aspect of the fascinating genre, it is the first definitive visual history of the Pulp.



IMAGES OF VALUE: THE ARTWORK BEHIND U.S. SECURITY ENGRAVING, 1830s-1980s

BY JAMES D. HENNING
271 PAGES, FULL COLOR
\$49.95, HARDCOVER
978-0-8129-3249-1

Published to accompany the symposium exhibition held at the Lincoln Administration 27 (April 19, 2017) at the U.S. Treasury, introduction and text on security engraving and art by Mark Starnes, followed by a fully illustrated catalogue of items in the exhibition. America became the world leader in security engraving. In the 1980s, a result of the anti-counterfeiting training system and process engraving was the key defense against counterfeiting. Original works by American artists such as J.M.W. Turner, Hans Holbein the Younger, and others are presented in every medium, from the original engraving to large digital reproductions, printed with the best inks and techniques on which the resulting engravings appeared.



ILLUSIONS: POSTERS FROM THE GOLDEN AGE OF MAGIC

144 PAGES, FULL COLOR
BY MICHAEL WOODS, CHRISTOPHER RALEIGH, AND JAMES
JONES
\$44.95, HARDCOVER
978-0-8129-3250-7

During the Golden Age of Magic—the 1880s to the 1940s—magicians and prestidigitators taught a valuable advertising way in the United States. Canada, and Europe, city walls were plastered with posters offering tantalizing promises of magical and spectacular tricks. Poster designers and printers were inspired by all variety of phenomena: magic, death, and anatomy, delirium and death, work and rebellion, offering sustenance and symbols of transition. Over 200 posters, mostly dating from the late 19th and early 20th centuries, reflect the social history of the still-active phenomenon. These magical acts, large-format chromolithographs immortalize the magicians and the acts that marked the world of modern magic.

Seven authors recognized as experts in their respective fields introduce the historical work of color and imagery. Published to accompany an exhibition at the M.C. Escher Museum in Montreal, which was held in 2013 with one of the largest collections of magic posters and documents in the world, the M. C. Escher Collection, this book will delight graphic designers, illustrators, and magic enthusiasts alike.



HEADLIGHT HOUNDS: THE "PERFECT PAIR" IN VINTAGE PAPERBACKS, PULPS, AND COMICS

BY JAMES BURNHAM
COMICS AND VINTAGE PAPERBACKS
IN THE BAY AREA
VINTAGE PAPERBACKS
ILLUSTRATION: JIM

It's a love affair for Burnham and his partner, Deborah, and it's not just books they've found themselves—their love has become a love of books that is both integral daily for bread and butter and aspirational. Their beautiful quest for the "perfect pair" has followed the procedure to the second most popular form of plastic surgery in the world.

They've embraced the filled pages and surfaces through weeks of love, with the advent of the Internet age and recently the production of some of "mass" independent work that is on the at. From "book" genre, action, mystery, and beautiful eye to art and paper choices, maps, and by eye, and the glass—best long and some to be hidden and pillow—some growing, with books, and periodicals in small town, from weekly to weekly pop gifts, and from Hawaii to New York, occasional theme, billion of dollars in personal growth to the other education of books.

There was a time, however, when their low budget pursuit to some books, paperbacks, and pulp came under fire as well as effectively upchuck by the media industry.

Headlight Hounds continues down a path, with two more examples and follows the way on the burning ground to be. Burnham publishing.



GROWING LESSONS FROM THE FAMOUS ARTISTS SCHOOL

BY CHRISTOPHER HARRISON, JAMES BURNHAM, AND JIM
COMICS AND VINTAGE PAPERBACKS
IN THE BAY AREA
VINTAGE PAPERBACKS
ILLUSTRATION: JIM

Learn to draw from the work of legendary illustrators such as Albert Bierstadt, J.M.W. Turner, Marcel Duchamp, Jan Mankin, and Norman Rockwell, and more—the founding spirit of the Famous Artists School.

The spirit of the Famous Artists School is preserved from the extensive collection of more than 100,000 original and hand-drawn illustrations of various documents found in the Norman Rockwell Museum.

Engaged in a series of lessons in drawing techniques, each chapter offers both ground and hand-drawn work, all reproduced in color from the original artwork by the founding artists and other instructors of the Famous Artists School, allowing readers to see a wide variety of approaches to learning how to draw and style of rendering.

Illustrated throughout with fascinating sketches and photographs documenting the working methods of master artists, the book is an invaluable source of inspiration and instruction for artists to come. Illustration art.



THE ART OF BEATRIX POTTER: SKETCHES, PAINTINGS, AND ILLUSTRATIONS

BY JANE BURNHAM, JAMES BURNHAM, AND JIM
COMICS AND VINTAGE PAPERBACKS
IN THE BAY AREA
VINTAGE PAPERBACKS
ILLUSTRATION: JIM

Though born into privilege, Beatrix Potter was allowed by government and grew up isolated from other children. She spent holidays in Scotland, developing a love of landscapes, birds, and farms, all of which she sketched, observed, and painted.

Though she had limited opportunities for higher education, her skill and dedication of time led to her being widely respected in the field of zoology. In fact, Potter published the highly successful *The Tale of Peter Rabbit* and went on to write and illustrate children's books full time. Published in 1902 with the 100th anniversary of her birth, the impressive collection is brimming with character sketches and watercolor pages, watercolor landscapes and animal scenes. Illustration—exploring Potter's artistic process and revealing the places that inspired her creative work. Original photographs and drawings from her 100 images from the artist's career. The Art of Beatrix Potter includes illuminating essays by Peter Abrahams, Leslie Lewis, Illustration, Norman Rockwell, and children's book illustrator Eleanor Taylor. It is the definitive volume on one of the world's most influential authors, a woman whose artistic, scientific, and social life has not been fully explored. ■

EXHIBITIONS & EVENTS

Fashion and Nature: Drawings of Bruce Lowell and Charles Dana Gibson

September 5 through October 23, 2011

The Society of Illustrators, NY

Bruce Bruce Lowell and Charles Dana Gibson were two of the most influential illustrators of the late 19th and early 20th centuries, working from about 1880 to 1910. They created fashion-filled compositions that defined dress and style social commentary. Their observations about people in society were artfully represented in popular publications like the *Illustrated Evening Post*, *Ladies Home Journal*, *Vogue*, and *The Original Life*.

The exhibition juxtaposes about 50 Lowell and Gibson illustrations with actual period costumes and accessories displayed on mannequins or hangers, set up as "outfits" related to the illustrations. This not only brings the illustrations to life, "in situ" in their relationship to the costumes it also allows the viewer to see the intricate detailing as part of a broader context of 19th and early 20th-century New York, as well as admirably beautiful artifacts in their own right.

The exhibition comes to the Society from the Ann S. and Francis S. Ward Collection, the American White House Museum in Lowell, MA, and the Lowell College Endowment Collection and Lowell Archives in Andover, MA, as well as from the Society's Permanent Collection.

For more information, visit www.societyofillustrators.org

Collecting Inspiration: Contemporary Illustrators and Their Sources

May 10 through November 20, 2011

The DC Arts Museum at Petco Park, DC, MA

It's not hard to find an artist's source of inspiration, and inspiration, but who inspires the illustrators themselves—the people who bring incredible imaginative worlds to life? Organized by two prominent figures in the field, Tom De Haven and Mr. Williams, this exhibit first gives visitors a peek into the minds and motivations of an array of talented artists working today.

For more information, visit www.societyofillustrators.org

The Narsisuk Collection: Illustrations of Imaginative Literature

June 1, 2011 through August 26, 2011

The Society of Illustrators, NY

Original comic covers from the *Illustrated Weekly* from the collection of Narsisuk Karsisuk will be on display. Works by Frank Frazetta, Virgil Finlay, Howard

Chappell, J. Allen St. John, and many more are featured.

For more information, visit www.societyofillustrators.org

The Original Mad Men: Illustrations by Max Carter

June 24, 2011 through September 17, 2011

The Society of Illustrators, NY

The 1940s and 1950s were a golden era for illustration during the Depression, when he attended the Polytechnic Museum School of Industrial Art from the University of the City and the Lincoln Technical School of Art in New York City where he was a student of Howard Chappell, a student of Howard Pyle. During World War II, he designed wartime brochures and ads. Established as a freelance illustrator, he then co-founded *Modern Artwork*, where he worked with clients such as United Artists, The New York Times, General Motors, and Goodson & Lam. As photography increasingly displaced illustration in the 1960s, Carter moved from magazine to genre paperback.

Featuring over 50 original paintings, this is the first exhibition of works by the New York City based artist whose advertising and magazine illustrations filled the pages of leading publications such as the *Illustrated Evening Post*, *Ladies Home Journal*, *Life*, *McCall's*, *Comptoneer*, *Good Housekeeping*, and *Women's Day*. The Museum's presentation will include period press correspondence with editors and art directors, reference photos, preparatory sketches, and a video interview with Carter, who is still living in New York City and also has 100th birthday. Carter will appear on a panel to discuss his artistic career, family life, and politics.

For more information, visit www.societyofillustrators.org

Stop by any gallery opening to participate in the work of art and meet the artist! Email info@societyofillustrators.org

Coming Soon in Illustration...



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www.GrapefruitMoonGallery.com

Original Artwork from the Golden Age of Illustration



1941, EUSTACE

Illustration

Illustration for The Brown & Spence
New York, USA



1941, EUSTACE

Illustration

Illustration for The Brown & Spence
New York, USA



1941, EUSTACE

Illustration

Illustration for The Brown & Spence
New York, USA



1941, EUSTACE

Illustration

Illustration for The Brown & Spence
New York, USA



1941, EUSTACE

Illustration

Illustration for The Brown & Spence
New York, USA



1941, EUSTACE

Illustration

Illustration for The Brown & Spence
New York, USA

Edward H. Murphy, Curator in Charge of the Department of

ARTS

is responsible for the collection, acquisition, care, and display of the Department's art and artifacts.