

Illustration



WILLIAMS BROS. PUBL. CO.
NEW YORK, N.Y.



ILLUSTRATION ART

Spring 2018 | Dallas | Live & Online

Now Accepting Consignments



Newell Conway Wyatt (American, 1862-1943)

We Sit There Until the Sun Went Down. The Little Shepherd of Kingdom Come Interior Illustration, 1900-1

Oil on canvas

34 x 25 inches

Estimate: \$40,000-\$80,000

HA.com/IllustrationArt

Inquiries: 877-HERITAGE (437-4324)

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

DALLAS | NEW YORK | BEVERLY HILLS | SAN FRANCISCO | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | 4881250289 | 4000.4000

Always Accepting Quality Consignments in 40 Categories
1 Million+ Online Bids/Members

HERITAGE
AUCTIONS
AMERICA'S AUCTION HOUSE



COPIES ILLUSTRATED BY
Harold W. McCauley
(1913-1977)

Specialty Materials, December 2016
www.illustrationmagazine.com

DANIEL ZIMMER

Editor, Publisher, Executive
Email: dzimmer@illustrationmag.com

CONTRIBUTORS:

DAVID SAUNDERS

DEREK HENRY, PhD

DEVON DITRICH

IllustrationMagazine.com
Twitter: @IllustrationMag

Illustration Magazine is a quarterly publication of the International Society of Illustrators (ISI). The magazine is published by the ISI, 100 West 45th Street, 10th Floor, New York, NY 10018. The magazine is published by the ISI, 100 West 45th Street, 10th Floor, New York, NY 10018. The magazine is published by the ISI, 100 West 45th Street, 10th Floor, New York, NY 10018.

Illustration Magazine is a quarterly publication of the International Society of Illustrators (ISI). The magazine is published by the ISI, 100 West 45th Street, 10th Floor, New York, NY 10018.

Illustration Magazine

100 West 45th Street

10th Floor, New York, NY 10018

Art: David Henry

Email: dzimmer@illustrationmag.com

IllustrationMagazine.com
www.illustrationmagazine.com

Volume 11, Issue 59

Illustration

VOLUME 11, ISSUE NUMBER FIFTH NINE • 2016

Contents

- 4** Harold W. McCauley (1913-1977)
By Daniel Zimmer
- 30** Joe Schickler (1907-1982)
By Daniel Zimmer
- 64** "Romantic Science" – Early 19th Century
Illustrators on Expedition to the Frontier
By Derek Henry, PhD, and Devon Ditrach
- 78** News and Notice
- 80** Exhibitions and Events

From the Editor...

Illustration and pulp art blossomed from the late 19th century to the early 20th century. The 1913 illustration article is a piece of brilliant illustration. Instead of the more usual heads in the neck of Harold W. McCauley, a great artist from the 1910s, but known for his painting "The Hunt" and other work for the pulp, showing heroic figures, imagination, and more. It shows that McCauley was not only influenced by the new world of pulp art but also by the nature of the artist's condition as a single. Harold's great focus is on the lower forms for illustration, an incredible picture and portrait work that would be the new experiments during WWII, passed to the next generation and helped to create a new generation of artists. Harold's focus of illustration techniques, you will find more inspiration after reading the article.

By our lead feature, David Henry, PhD, and Derek Henry, PhD, we provide early 19th-century illustration and discuss the history of the art as a whole, from the early 19th-century illustration and the history of the art as a whole, from the early 19th-century illustration and the history of the art as a whole.

It's all here... The final issue is complete! It's a beautiful collection of work and I hope you will all add this year's new issue.

Next up will be The Art of David Henry, which is available for pre-order now and is set for release in late March. But coming very soon is a full-page depicting your own art in the style of the artist's work and illustration that you!

Daniel Zimmer, Editor

Dear Fellow Collectors,

Over the past 30 years, we have assembled the most comprehensive private collection of American Illustration Art. The Illustrated Gallery Collection is over 2,000 pieces strong, and reflects the work of over 500 illustrators from the late-19th to mid-20th Century.

We are growing aggressively, acquiring important works and entire collections. Please use my email below if you have or know of important works for sale.

The Satzl Collection now boasts over 120 original cover paintings for the *Saturday Evening Post*, 20+ Rockwells, 60+ Leyendecker, and the list goes on.

We are constantly selling works from the collection to make room for new works. You can sign-in to www.illustratedgallery.com to view our entire collection, pricing, and create a personal wishlist for artist alerts.

You can also sign up for our newsletter, which highlights new acquisitions, well-priced works, and a bit of chatter on the works we treasure most.

Yours in collecting,

Jared Green
Executive Director
The Illustrated Gallery Collection
jared@illustratedgallery.com

WE ARE INTERESTED IN ACQUIRING ORIGINAL WORKS BY THE FOLLOWING ARTISTS...

Stevan Dohanos - John Philip Falter - George Hughes - J.C. Leyendecker - Maxfield Parrish
Issac Wilcox Smith - Leslie Thresher - Joseph Francis Kamm - H.C. Wyles

And All Cover Art for the *Saturday Evening Post*

Text the image of your painting with the Artist's Name to 646-877-1269 for Quick Reviews

the
illustrated gallery



HOBAN ROOSEVELT

Man Seated by Railroad, 1934
Oil on Canvas, 30" x 28 1/2"
\$1,400,000



J.C. LYONS

Cover for the Saturday Evening Post, 1938
Oil on Canvas, 27" x 19 1/2"
\$175,000



JOAN FREUD

LOVA Pines, 1932
Watercolor on Board, 27" x 21"
\$75,000



WALTER DUNN

Cover for the Saturday Evening Post, 1936
Oil on Canvas, 47" x 31"
\$125,000

Please visit WWW.ILLUSTRATEDGALLERY.COM to view our complete collection of over 2500 works by America's leading illustrators.



Illustration for *Woman in Red*, December 1934. Reprinted by permission of the publisher, Dell.



Harold W. McCauley, about 1970

HAROLD W. McCAULEY

(1913-1977)

by David Saunders

Harold William McCauley was born in Chicago on July 11, 1913. His father, William James McCauley, was born in Chicago on December 28, 1890, and was of Irish ancestry. His mother, Madeline E. Barry, was born February 15, 1894, also in Chicago. The parents married on May 8, 1912, less than one year after her birth. His mother died at the age of 33 on June 5, 1914, after a complicated pregnancy with what would have been their second child. After her tragic death, Harold's father, age 24, married as wife his maternal aunt, Christian McCauley Gross, so that she could care for his infant son. Christian was born in 1860 in Nebraska, and had recently married her second husband, Fred Gross. He was born in 1869 in Michigan, and worked as a machanic at a Chicago glass factory. Harold McCauley was raised by his father, his maternal grandmother, and his step-grandmother. The family lived at 1441 West 47th Street in Chicago.

Harold's father, William James McCauley, worked as a local brewer and he continued to work there even after Prohibition began in 1918, which reflects the progress of the time industry in Chicago during the roaring '20s.

In 1927, at the age of 14, Harold McCauley began a three-year program of free drawing in technical art classes at the Art Institute of Chicago. The most influential art teacher was the famous illustrator, E. John W. John (1872-1957), who stimulated the young artist to the conventional literature of Edgar Rice Burroughs. For the rest of his life, McCauley remained an avid reader of fantasy adventure novel and comic fiction.

In June of 1931, Harold McCauley graduated from high school in Chicago after which he entered the work force. The first job was as a staff artist at the massive Crown Press, an engraving house located at 1234 Green Street. The company produced most of the newspapers and magazines that served midwestern America.

In 1932, McCauley began to take evening art classes at the American Academy of Art in Chicago, where his fellow students included William Wagner (1911-1980).

After the repeal of the 18th amendment on December 5, 1933, Harold McCauley's father remained in the brewery business and eventually became a manager of the Triton Ballroom, one of Chicago's many taverns and clubs.

In 1934, at the age of 21, Harold developed a chronic heart condition which would plague him for the rest of his life.

He left Crown Press in 1936, and began to work for the Bureau, Swadlow, and Henry Art Studio in Chicago, which produced advertising art for many name brand products, such as Coca-Cola, Lullaby, Vaseline and Quaker Oats. In every generation of American artists were influenced by the creative painting style of the rag artist associated with the studio: the legendary Vladimir Swadlow (1899-1978). His iconic paintings of Santa Claus were widely imitated by many illustrators. McCauley became a disciple of the master painter. In one famous instance Swadlow asked McCauley to pose as a smiling Quaker for his famous painting of the Quaker Oats Man. The progressiveness of the event reflects the bigger thinking and shared personalities of both artists. Harold's role was



Accepting Quality Consignments for a June 2018
Auction of Original Illustration Art

Contact Anella Bramby with inquiries: abramby@swanngalleries.com



THE ADVERSARIES

...After, however, I received word from Hollywood, I returned home to the publisher who wanted to take on the picture. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it.

...I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it.

...I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it.



BORN FOR SIN



Portrait of a woman



PARTY GIRL

...I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it.

...I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it. I was not sure if I should do it, but I decided to do it.



Three men sitting at a table





Illustration by [unreadable]



Illustration by [unreadable]



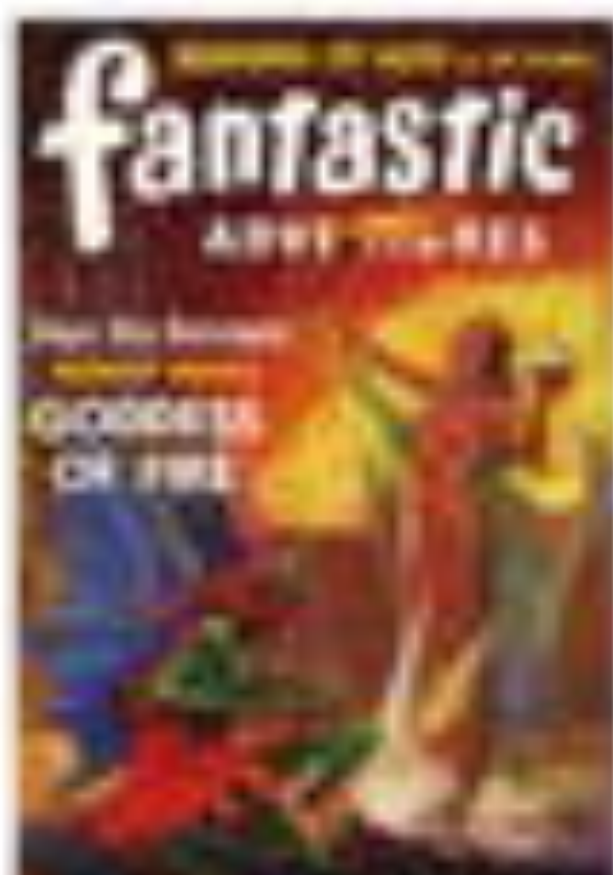
Illustration by [unreadable]



Illustration by [unreadable]



Cover Illustration for *Fantastic Adventures*, January 1940, 66 pp volume, 24" x 18". Photo courtesy of Heritage Auctions, WA.com



100



101



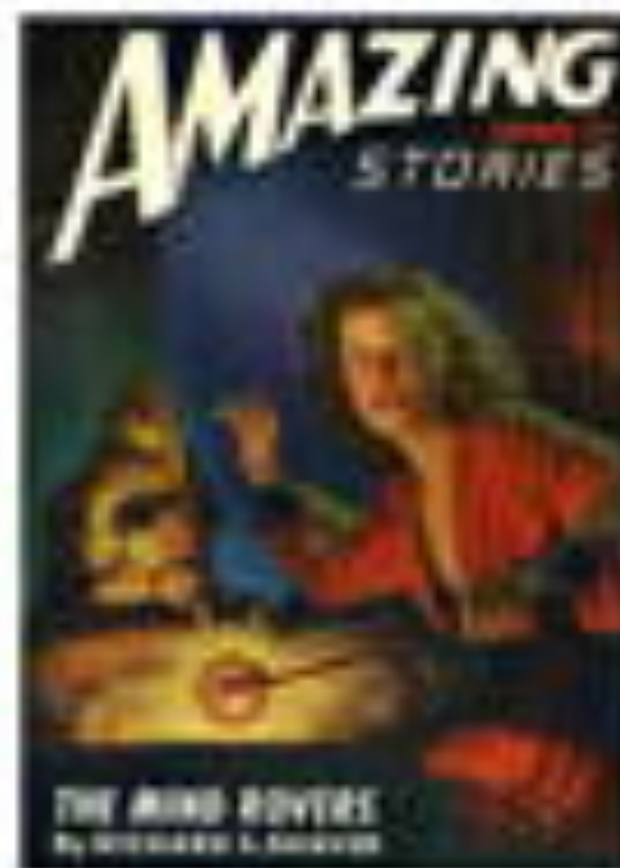
102



103



Cover illustration by Howard Chandler Christy, August 1910. All art captions: 1917 & 1918. Photo courtesy of Heritage Auctions, TX, USA.





From *Illustration for Evening Mirror, May 1942*. *Reproduced by permission of the artist, 1911' x 14"*. Photo courtesy of Heritage Auctions. No. 100



How to make your own... [DIY Bee Sculpture](#)

By [Kathryn](#)



Norman Rockwell, *The Monkey (Birds)*, 1955. Oil on canvas, 24" x 34". Photo courtesy of Heritage Auctions. www.rockwellart.com



Movie Department's magazine, November 1948 (88 at center), 20" x 27". Photo courtesy of Spring-Verlaine, Alamy.



George Tooker: *The Magician*, 1965. Oil on canvas, 37 x 51 3/4". Photo courtesy of Heritage Auctions, Houston.



From *Illustrations for Imagination*, George Westerman (1952, 88 pp., hardcover, \$17.50). Photo courtesy of Heritage Galleries, 88 pp.



Umberto Boggioni, *Il tempo è un gioco*, 1931. Museo d'Arte Moderna, Roma.

Il tempo è un gioco, 1931. Museo d'Arte Moderna, Roma.



From *Illustration for Inspiration*, February 1958. 30 cm (12") x 37". Photo courtesy of Heritage Auctions, 88-1001.

IMAGINATION

The Women from
Outer Space



IMAGINATION

The
New
Fashion



IMAGINATION

The Women from
Outer Space



IMAGINATION

The
New
Fashion





Every illustration by Douglas Moyer. Month 1955. All on canvas. 20" x 20". Photo courtesy of Heritage Auctions. www.ha.com



How Women See the World (1951) by George Petty, 20" x 20"



Escher, M.C. *The Great Waterfall*. 1928. <https://www.mcescher.com/en/works/1928-the-great-waterfall>

(1) Illustration



THE MAN IN THE IRON MASK (1928) - A MAN IN THE IRON MASK (1928) - THE MAN IN THE IRON MASK (1928)



Great Illustration by George Segal (1961) © 1988 by George Segal. 30" x 30" (with mounting & backing) \$1,200.00



Eyes Obsessive to Other Worlds (Owl's Dream, World) 1981. Oil on canvas, 33 1/2" x 33 1/2". Photo courtesy of Heritage Auctions. All are

reproduced with permission of the artist's estate. All rights reserved. © 2014 by the artist's estate. All rights reserved.



The Great Hall, Westminster, 1834, oil on canvas, 112.7 x 162.7 cm. (Museum of Modern Art, New York)



By [Kendall](#) from 1980

JES SCHLAIKJER

(1897-1982)

by David Saunders



W.L.G. That's the only signature on 90 issues of *Black Mask*, the legendary pulp magazine that published the groundbreaking hard-boiled fiction of Dashiell Hammett, Eric S. Raymond, and Raymond Chandler. As with everything else in the thriving '20s American art, fiction, and publishing struggle to regain a balanced footing in the post-war decade, these issues of *Black Mask* provided readers with their first glimpse of some anti-heroes from Spain, Eric Williams, and Philip Marlowe: who fought but passed better—if not for justice, almost by default—in the fringes and gritty world of the lost generation: prohibition, speakeasies, corrupt politicians, and gang lords. After making his mark on such an important piece of American fiction, the mysterious artist disappeared to be known by more than a W.L.G.

Eric Williams Schlaikjer (pronounced "Shikee-er") was born at sea on September 22, 1897. The father, Jack Hansen Schlaikjer, was born in 1861 on a family-owned farm in Southern Helsingør, Denmark, a few kilometers south of the port city of Aarhus. The Schlaikjers had lived on their Danish farm for over 400 years with backgrounds and political opinions long a Franco-Prussian invasion led his father to leave. His mother, Clara Bruus, was born in 1871 in Switzerland. His parents mar-



Eric Williams Schlaikjer and Clara Bruus Schlaikjer

ried in Germany on November 23, 1896. The following year they left Europe and landed in America on the world's largest steamship, the *Lusitania*. The ship made the crossing in record time, and as it approached New York Harbor, the Schlaikjers were born. At first his parents named him "Eric Williams Schlaikjer," after the ship's name "Eric Williams" and the American captain of *Pilot Boat 93*, William Parker. But when the newborn was formally registered with a birth certificate, he was named after his grandfather, Jes Schlaikjer.

He then moved to a town in New York, Kentucky, and they also lived near the school in a town in Kentucky. After the 1950s, she really worked as a journalist and was the business editor. She was in the National Student Union, but she moved to Chicago in 1955 because when she moved there she was in Chicago. She was in 1955, when she was in Chicago. She was in Chicago in 1955, when she was in Chicago. She was in Chicago in 1955, when she was in Chicago.

She worked for the Chicago Progressive Journal, and she worked there for about 10 years. She was in Chicago in 1955, when she was in Chicago. She was in Chicago in 1955, when she was in Chicago. She was in Chicago in 1955, when she was in Chicago.

In 1956, she graduated from the Chicago School of Business. She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1956, when she was in Chicago. She was in Chicago in 1956, when she was in Chicago.

She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1956, when she was in Chicago. She was in Chicago in 1956, when she was in Chicago. She was in Chicago in 1956, when she was in Chicago.

In 1957, she graduated from the Chicago School of Business. She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago.

She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago.

She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago.



Portrait of a woman

She then moved to a town in New York, Kentucky, and they also lived near the school in a town in Kentucky. After the 1950s, she really worked as a journalist and was the business editor. She was in the National Student Union, but she moved to Chicago in 1955 because when she moved there she was in Chicago. She was in Chicago in 1955, when she was in Chicago. She was in Chicago in 1955, when she was in Chicago.

She worked for the Chicago Progressive Journal, and she worked there for about 10 years. She was in Chicago in 1955, when she was in Chicago. She was in Chicago in 1955, when she was in Chicago.

In 1956, she graduated from the Chicago School of Business. She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1956, when she was in Chicago. She was in Chicago in 1956, when she was in Chicago.

She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1956, when she was in Chicago. She was in Chicago in 1956, when she was in Chicago. She was in Chicago in 1956, when she was in Chicago.

In 1957, she graduated from the Chicago School of Business. She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago.

She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago.

She worked for the Chicago School of Business for about 10 years. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago. She was in Chicago in 1957, when she was in Chicago.

The design of the National Library is a tribute to the country's rich heritage of art. It is a place where the nation's literary treasures are preserved and made available to the people. The library is a place where the nation's literary treasures are preserved and made available to the people.

The National Library is a place where the nation's literary treasures are preserved and made available to the people. It is a place where the nation's literary treasures are preserved and made available to the people.

The National Library is a place where the nation's literary treasures are preserved and made available to the people. It is a place where the nation's literary treasures are preserved and made available to the people.

The National Library is a place where the nation's literary treasures are preserved and made available to the people. It is a place where the nation's literary treasures are preserved and made available to the people.



THE NATIONAL LIBRARY

The National Library is a place where the nation's literary treasures are preserved and made available to the people. It is a place where the nation's literary treasures are preserved and made available to the people.

Taraba Illustration Art...

...your "Window on the World" headquarters.

TIA

PO BOX 282, BFTY GOLF 207 282 8888

info@tarabainn.com

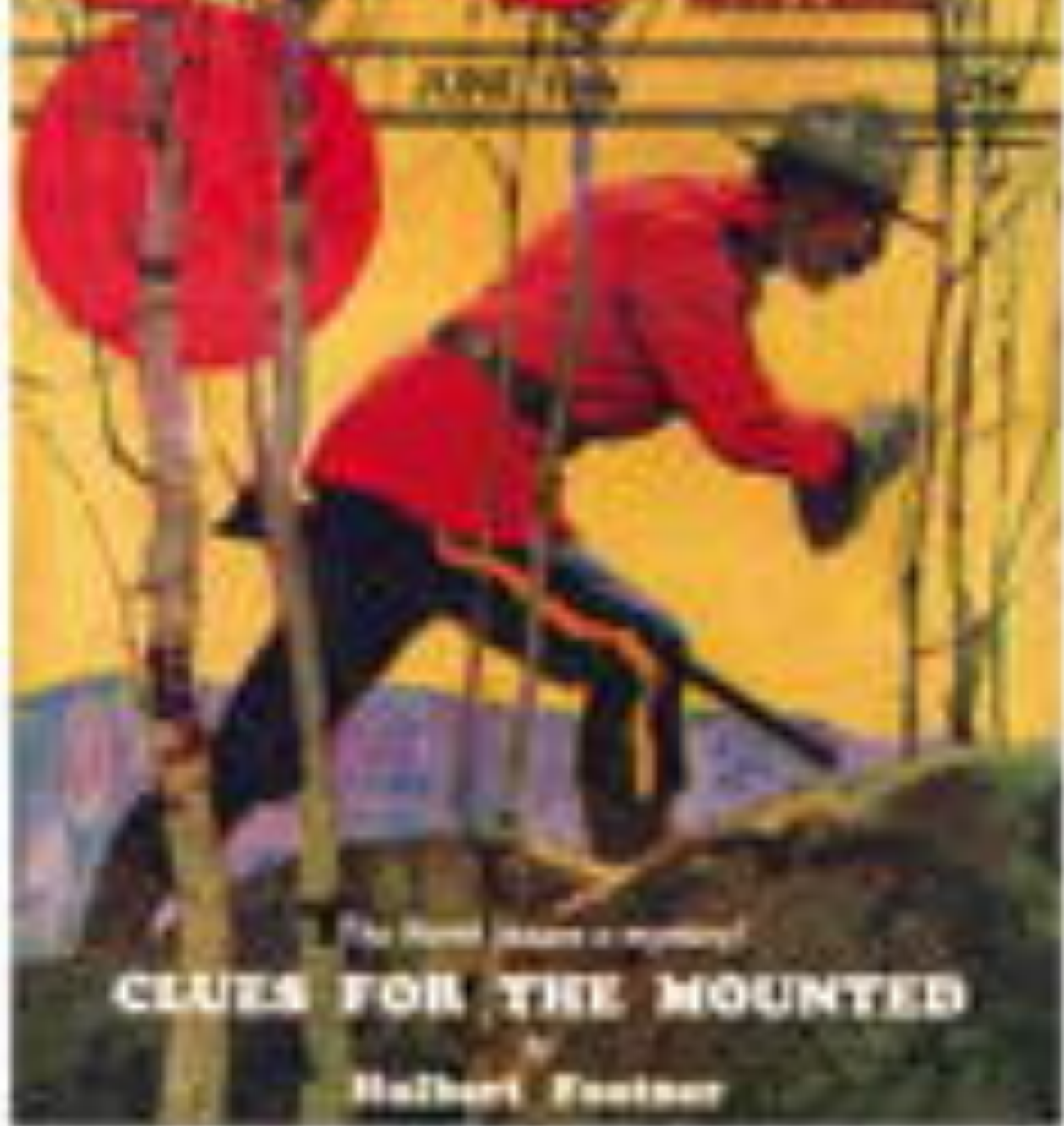
Approved by Harry Anderson for Member's Use.



The Great Book of the Legend of the U. S. Northwest

Short Stories

APRIL 1956



The novel issue is mystery!

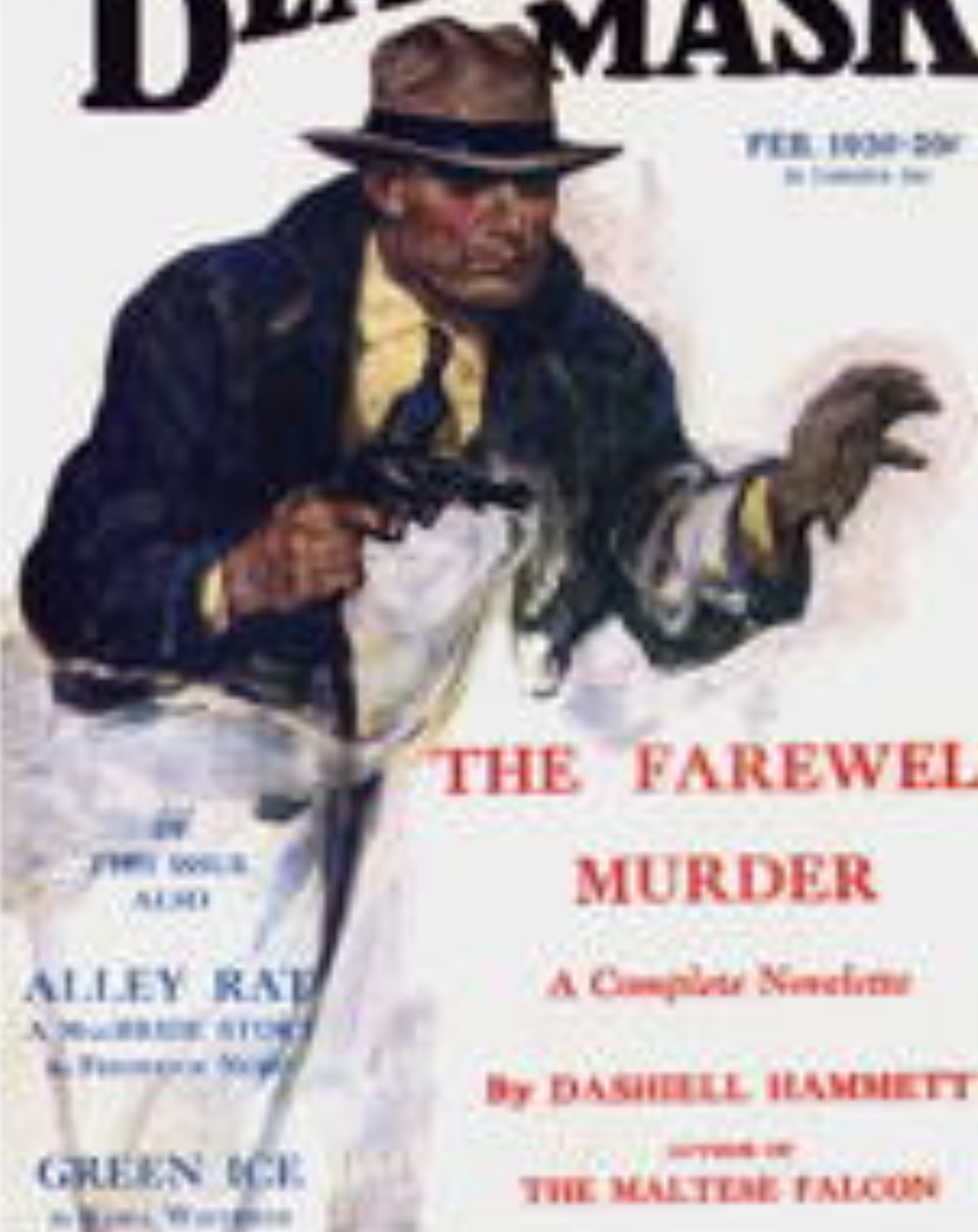
CLUES FOR THE MOUNTED

Halbert Fowler

WESTERN, **DETECTIVE** & ADVENTURE STORIES

BLACK MASK

FEB. 1934-35
48 Pages - 10c



THE FAREWELL MURDER

A Complete Novella

By **DASHELL HAMMETT**

OWNER OF
THE MALTESE FALCON

BY
FRED WALKER
ALSO

ALLEY RAY
A MURDER STORY
BY FRED WALKER

GREEN ICE
A STORY OF
THE NORTH PACIFIC

Published by **Black Mask**



THOMSON BURTTIS' latest and greatest story.

BLACK MASK

DETECTIVE, MYSTERY
SERIES OF ARTICLES

GET
THE NEWS



"EVERY
MOMENT
A
PICNIC"

THOMSON BURTTIS

"DEATH'S NOT ENOUGH"

"STEEL ARENA"

"THE HOT SPOT"

By ROBERT NIBEL

By RALPH WHITFIELD

By ELLI STANLEY GARDNER



GRIPPING, SMASHING DETECTIVE STORIES

BLACK MASK

RACE WILLIAMS

IN
THE HAVEN

BY
L. S. CROSSLAND
AND
JOHN
W. WOOD

MAY, 1944
20¢





Paul Strand, 1922

On October 22, 1921, the Lillibridge family's new art studio at 18 West 75th Street, apt. 211, which was just blocks west from the offices of Black Mountain, as well as from Black Mountain from the Art Students League of NY at 225 West 75th Street, its monthly rent was \$15. The building was filled with studies of notable artists, including Edgar Degas, Vincent Van Gogh, 1864-1890, Maximo Gorky, 1897-1968, and Paul Gauguin (1873-1903). When Lillibridge pointed at his work, he showed his appreciation, as these guys all said to: "When asked about the habit of using pigments, 'You bet someone like I was painting in my studio when I was developing a habit arrangement for a picture. Since I was wearing a costume of clothing for a costume, I told him I'd like to change before wearing him. He said he had to catch a train and could not wait until I got dressed, so I lost the costume. From then on I decided to dress more practically while painting. My next habit, when you're going to paint, 'Bubble, being dressed up is good for my health. I never allow get a spot on my clothing. Unlike the opposite. However, in the morning, when all are busy to wear a costume, my studio has had to pass'."

The new studio was two blocks south of Central Park, which meant that photographs from those savings for a year "went around the park." Across the street from his studio was a horse stable that provided the horses, and also included a blacksmith shop. As a descendant of those artists, as Lillibridge had always appreciated handcrafts through his work. Working in the studio, "I became friendly with the blacksmith, and I tried to give him to let my work with him. As

but I was really interested in getting some healthy animals. He wouldn't accept any, but he let me help him. I used to go over every morning, only to ground away in the work I made thousands of impressions, and they were good ones. If I got an animal, maybe it was because I'd studied art and knew about preparation. At one time even the blacksmith was amazed at how quickly I caught on. The area developed a love for man, working and eventually began to handcraft his own animal stable, woods, and water."

In 1912, the artist father and mother moved from the farm and moved to Light City, South Dakota. After some time, the Lillibridge became an art teacher and an American Member of the National Academy of Design, after receiving the honor, the area began to say, "his name 'Lillibridge 1912' (Member of the National Academy). Another traditional aspect of his honor was the National Academy's acceptance, into their permanent collection, of a self-portrait by each new Associate Member. That same year, in the artist's annual show, his art was awarded the Holmgren Award Prize for his painting 'The Lamb Chase, for which his children paid. This the year he won several prizes for paintings that presented common people in various activities within a natural, colorful landscape. These were all painted in a style that was influenced by American Impressionism, such as Edgar Degas, Gustav Klimt, John Sloan, J.M.W. Turner, 1775-1851, and Thomas Eakins (1844-1916). Although American Impressionism paintings were generally regarded as experimental art, these paintings all incorporated traditional theories of color, design, composition, and representational design."



From *Illustrated for Black Week, September 1900*. All art prices.



Francis Bacon's self-portrait with a pipe, 1969. Oil on canvas.

WORLD'S DAY

SEPTEMBER 11, 1941



Howard Chandler Christy, Jr.



Howard Chandler Christy, Jr. (left) with two other men, possibly Howard Chandler Christy, Jr.

In the fall of 1941, the National Artist Group (NAG) made headlines when its members at Columbia University discovered that a commercial artist had been selected to design the new flag for the government. The artist was not only the government's choice but also the favorite of the public. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*.

In the fall of 1941, the National Artist Group (NAG) made headlines when its members at Columbia University discovered that a commercial artist had been selected to design the new flag for the government. The artist was not only the government's choice but also the favorite of the public. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*.

political arena. Some of the artists had been involved in the transfer of American art collections and exhibits. National Museum was the center of the art world. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*.

The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*. The artist's name was not disclosed until the artist's name was revealed in the weekly magazine *Time*.

An adventure south of the Sahara—ARTHUR Q. FREEL

Short Stories

Twice A Month

June 1937

25c

W. W. Baring

WILLIAM SHAWMONT
WATSON

ARMANDO SANDRINI

"When you don't get back,
it is as bad as we get!"

BEHIND THE JUNGLE
by John Morris Heyman



Illustration for The American Legion Magazine, 1948



Illustration for Western Home Magazine, 1948



Photo illustration by the American Legion Magazine - 1946



Photo illustration by the American Legion Magazine - 1946



Photo illustration by the American Legion Magazine - 1946



Sam Baker 2012

WE CLEAR THE WAY



THE CORPS OF
ENGINEERS

ENTER OTHER ARMS

THE UNITED STATES ARMY AND AIR FORCE OFFER BOUNTIFUL OPPORTUNITIES TO ALL MEN

11-11-1941

SERVICE ABOVE SELF



MEDICAL DEPARTMENT

UNITED STATES ARMY

™ Where *SKILL*
and *COURAGE* Count™



SIGNAL  CORPS

UNITED STATES ARMY

© 2003 Signal Corps. All rights reserved. Signal Corps is a registered trademark of the United States Army.

1-800-342-2672

COURAGE AND GALLANTRY IN ACTION



INFANTRY

UNITED STATES ARMY



OVER THE RAMPARTS WE WATCH



ARMY AIR FORCES

The M-1 does MY talking!



*...with your
cartridges*



THE GARAND COMPANY, 1000 WEST 10TH AVENUE, ST. LOUIS, MO. 63101

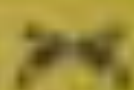


*Of the troops
and for the troops*



THE CORPS OF
MILITARY POLICE

UNITED STATES ARMY





Peter Warhol for the American Red Cross, 1945. Oil on canvas, 80" x 100". Photo courtesy of Warhol Institute, NY.com



Photo: Advertisement for the American Union Red Cross, 1945



Photo: Official Red Cross portrait of Eisenhower, 1950

Executive Order. The executive designates quality of care to its special power. As a new person entering their care of the through which other people get treatment we have very important commitment. The role of the administrative all those participating another person's progress, and to be doing nothing, unimportant. What the real world will not be a dependent, that more than to more needed to come back to my life, that.

After the war, his activities continued with the U.S. Air Experiment, which he worked as an air cadet. He presented a paper on studies of research in 1946 (1946) and, after that, he supported his family by joining military in various, permanent, and officials such as Federal Government, General Dwight D. Eisenhower, General George C. Patton, and Secretary of State Edward G. Stettin, which were deployed to various public and official of Federal Government buildings.

In 1948, he received full membership in the National Academy of Design, which is the country's highest honor when his long association with the National Academy as an art teacher at American Museum, and his continued leadership of the official art group, the National American Art Commission. In an appreciation for his service that occurred right in right his paintings, "The National Art."

In 1949, he granted a grant to encourage school children

to join the American Union Red Cross. More than 10 million letters resulted in the program, which brought real support to American communities suffering from loss, death, and the reconstruction.

In the context of 1950, his own population of the Red Cross all of Europe, and throughout the North Atlantic of their own during the birth of the bridge by the first defense of the world. The Red Cross government continued however, along with the commanding officer, Vice General Dwight D. Eisenhower, who addressed the crowd on West Washington and played a central role in the movement to help American soldiers to their own time periods. Red Cross commitment to help soldiers to find a portrait of General Eisenhower for another, an exhibition at the Constitutional Convention in New York City.

During the 1950s, Eisenhower granted a full length portrait of President Eisenhower in civilian clothes standing next to a globe, with flags in the background. The portrait hung in several places as the official Eisenhower portrait in the National Portrait Gallery in Washington, DC. In 1955, he donated three 19th Century, Mount with Joseph Edward Smith, Jr., including the Statue of the Virgin, from when the Reconstruction and Paul M. Priddy, for the 1955 Silver Jubilee of Texas, produced by the American & Soviet Publishing



Portrait of Major General Andrew G. Bielecki, 1948



Portrait of President Dwight D. Eisenhower, 1953



Portrait of Major General Andrew G. Bielecki, 1948



© 2000 by the Board of Christian Education



© 2000 by the Board of Christian Education



© 2000 by the Board of Christian Education



© 2000 by the Board of Christian Education

"Romantic Science"—Early 19th Century Illustrators on Expedition to the Frontier

by Dennis Rasmussen, Ph.D., with Dennis Dittus (i)



Figure 1. *Abstract View of the Rocky Mountains by James Smith, 1804*

When President Thomas Jefferson purchased the Louisiana territory from France in 1803, it was his desire that double the size of the land claimed by the United States. However, it was at that time still largely unexplored. There had been reports of "mountain ranges by French travelers as early as 1779, which the local indigenous Indian peoples called by their language the "Rocky" mountains. These mountains were said to rival the Alps in height, and they presented a formidable natural barrier to passage—resulting in some expeditions to the Pacific Coast. In fact, it was principally in order to find a passage to the Pacific Northwest that Jefferson commissioned Captain Meriwether Lewis and Lieutenant William Clark of the United States Army as their historic exploratory expedition of 1804-1806. However, an illustrator was sent along with them to visually document the expedition and to accompany the written report, although cartographers in their party were able to develop fairly reliable maps.

THE MERVIN LING EXPEDITION

It was not until the late so-called Wilkesian expedition that more books of the Wilkesian— they explored the Pacific West (eventually captured under the direction of Commodore Henry Wilkes during the period from 1819 to 1821) that Eastman had images as well as descriptions of the Pacific Northwest. Major Stephen Harriman Long was appointed to organize a scientific contingent to accompany the military personnel under Wilkesian command, and he found one of America's landscape painter-turned-scientists and geographers

—meriwether Clark Pratt (son of James' assistant and artist Charles Wilson Pratt), as travel companion the territory—animal and plant life, as well as the native cultures they encountered. One of the more than 200 books associated with these adventures the course of the expedition, only 11 were considered him important to accompany the official report of the expedition, published in 1823, such as *Journal of the Expedition of the Lewis and Clark Discoveries and Discoveries*.

Little is known of Meriwether's personal life. He was a long-time explorer, rather than that he resided in or near Philadelphia and had participated occasionally in exhibitions of landscape paintings sponsored by the Philadelphia Academy of Fine Arts. One of the ways he was chosen to be a member of the expedition, however, also occasionally engaged the work of other landscape artists, and it has been speculated that he may have been originally trained as an engraver in either the United States or in England. The paintings that survive by him show clear influences of Romanticism from the contemporary Hudson River School of landscape painting. Meriwether the expedition, he disappears from the historical record completely.

Although the exact personal reactions during the journey appear to be purely documentary, they at least exhibit a number of characteristics from traditional and Romantic landscape painting. Art historian Kenneth Waldman, in his book on the expedition's genre and compositional conventions of the paintings in historical works, such as small figures in the foreground to help establish scale, in the foreground about



Figure 1. John G. Thompson, *The Indian at the Political Meeting*, 1881.

in the foreground in the political report, *Ghostly Face of the Snake* (Figure 1). Native Americans in the center are engaged with each other, just over the grass, the distance of which is suggested by representations of tall trees in the background.

Without assuming that his own view mirrored Indian or the contemporary view of their work and progress in the actual scene before him (which seems to go against the historical evidence for which he was hired), the Indian artist used the Romantic tradition of suggesting the vastness and the important nature of his own labor, as well as depicting the "ghostly" nature of the nation, contemplating the future and the present, as the view is single like the land which they represent, whatever that land where they will soon be found. There is an almost tragic air to the scene despite the fact Indians bring through the almost infinite space of the foreground also the elements of the distant mountains, as if they were a distant "face" of people searching identity in the past.

However, Indian people are shown down by Indians in the foreground that accompanied the political report is virtually present, and having notable relationships with other part with the scene, as in the foreground entitled *The Indian* (Fig. 2). Even though the composition suggests the mountain range behind it, described by the way their own social relationships are never depicted by the Indians. It is as if by representing their individual relationships between white and Indian, the mountain range of grass from the



Figure 2. John G. Thompson, *The Indian at the Political Meeting*, 1881.

original situation as his substance might be showing present and present, as the Indian and their own way with their own life just over an infinite world with other people. This abstraction of the Indian is of course just another way of the past of white and Indians, and in essence it is the same as the Indian.

Even though there is a sense of individual and individual and their own way, as in the foreground of their own life, it is not actually unknown to the past except the white in the foreground (Fig. 3). He occasionally appears Indian artists as well, and as his work represents themselves like range of the foreground (Fig. 4) he represents other world from a





View of the River Rhine from the Rhine Bridge, 1802

both intended to and worked for the cultural enrichment of a younger generation. In addition, it will be shown as a subsequent article how the cultural mission and the geographical interest have governed official illustrations to both structure the expedition and also to promote the already established myth of the rugged and even treacherous environment for American troops the expedition would face.

THE PENINE EXPEDITION OF PRINCE MAX VON WIEB

In 1811, illustrations of West-Indian landscapes by Carl Gustav Carls were published upon a private expedition up the Amazon River to the frontier, in what is now eastern Ecuador, at great personal expense, in order to document the geography, the wildlife and especially the cultural and material life of the Indian and Mestizo villages located along the great riverway. Illustrations were a part of a larger project to create a new atlas of the Americas, which was described as the foremost ambition of his government. Inspired by Humboldt's account, a few years earlier the Prince had led a similar expedition to Brazil to study the indigenous culture there.

Illustration was among the main artistic, technical and scientific means of scientific and administrative work and geographical knowledge during the 18th century and its decline towards the end of the century by no means to be completely forgotten, even by the most contemporary scientific like Humboldt. In fact, an extension of a literary and geographical approach to the study of natural phenomena, through a methodology that has called by some scholars "scientific travel" or geo-

science of its emphasis on the collection of all descriptive data, where the scientific work is fundamentally the quest for the infinite, non-reducible matter that has become the mark of scientific knowledge since.

Humboldt's Royal Prince also to find an illustration for the expedition to North America. Among various descriptions that were not really sufficient developments for culture like the scenic projects of the expedition, that were undergoing rapid change, the old and new as illustrations or found by the Royal Prince Max brought with him 27 new and beautiful illustrations of the landscape, which were used in the process for scientific, by both depicting the landscape and wildlife, and were especially the scenic projects that accompanied, along with some of these natural culture.

From the return the prince intended to publish a book of landscape with scientific and artistic illustrations, which he intended to publish in the Americas. But appeared as a very small before German edition in 1811, but the book was published in English translation until 1841. The title used French was accompanied by a French text as the companion. All other things related to the expedition, with scientific and artistic illustrations, through the expedition was a scientific and artistic mission, the publication of the book was a historical document and the way of how people due to the scientific progress motivated by the book illustrations.

The other version is recorded in the illustrations as well as the first time this article in Mexico in July 1812, and their travels through Peru, France and the Ohio Valley. The first part of the voyage is after the expedition

and another) He would calculate everyone among the 140
 figures who had been drawn or painted by Redman before the
 attack, estimated the location of the attack. This led to a belief
 among the survivors that the magic of Redman's pencil had
 protected them to believe that the artist did not attempt to do
 show them off. What they everyone wanted to be depicted to
 make to receive the magical protection.

Originally the expedition was to keep south-westward from
 Fort Keown, but due to the attack, they had to leave
 Indian made them decide to travel to where down the
 river, loaded with ethnographic articles from various, stop
 ping at Fort Clark, and beyond the Bismark, North Dakota,
 to study the Mandan and the Hidatsa people.

Both of these people had long ago established friendly
 trade relationships with their neighbors by the name that
 arrived with the expedition. They were called, and living in it
 by had visited some of the same Mandan villages and gained
 permits. Despite the hostility with "white," a German
 priest was well established in some parishes, since
 and was generally treated by the local.

Upon their arrival, they were very well greeted by a
 delegation of Mandan, and the encounter was described
 by Redman (p. 10) in the far right of the composition about
 Redman (p. 10), dressed elegantly with a tall, shaggy hat.



Figure 1: Delegation of Mandan to Fort Keown.

carrying a rifle, with his hatched at points along one his
 side. To the right of the priest, a doctor, middle-aged man, and
 a "small black" translator on their right, surrounded them to
 the entrance. The head of the delegation wears a shaggy
 hat almost as high as the priest's hat, conspicuously adorned
 with feathers inserted to the front. (Harris has also has a photo,
 as was the Indian in the southern Blackfoot.) I believe that
 at a short distance to the left, and across soldiers watch them
 from their positions.

The Indian chief talked from there, who had rather



Figure 2: Two Mandan fighting at Fort Keown, painted by Redman.

EXHIBITIONS & EVENTS

Open to Progress: American Women Mathematicians and Mathematicians

October 14, 11 and 12 noon (times in GMT)
Open to members only at a charge of £10

During the last 100 years the progress of women in Progress American Women Mathematicians and Mathematicians has been remarkable. This exhibition will be held in London in 1991 to mark the centenary.

The exhibition will show how the women mathematicians have contributed to the development of mathematics in general and to the progress of women's rights in particular. It will also show the progress of women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis. The exhibition will also show the progress of women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

The exhibition will feature work by women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis. It will also show the progress of women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

For more information see page 10.

Academy's World: Events and Exhibitions from the New Yorker

October 11 through March 1, 1991
An Academy Production, £10

The Academy's World: Events and Exhibitions from the New Yorker is a series of events and exhibitions that will be held in London in 1991. It will feature work by women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

During the last 100 years the progress of women in Progress American Women Mathematicians and Mathematicians has been remarkable. This exhibition will be held in London in 1991 to mark the centenary. The exhibition will show how the women mathematicians have contributed to the development of mathematics in general and to the progress of women's rights in particular. It will also show the progress of women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

Academy's World: Events and Exhibitions from the New Yorker

During the last 100 years the progress of women in Progress American Women Mathematicians and Mathematicians has been remarkable. This exhibition will be held in London in 1991 to mark the centenary. The exhibition will show how the women mathematicians have contributed to the development of mathematics in general and to the progress of women's rights in particular. It will also show the progress of women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

For more information see page 10.

Wings and Feet: Pigeon Postcard

October 11 through March 1, 1991
An Academy Production, £10

The exhibition will feature work by women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis. It will also show the progress of women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

For more information see page 10.

For more information see page 10.

Feeling Good in Illustration



Feeling Good in Illustration is a series of events and exhibitions that will be held in London in 1991. It will feature work by women in the field of mathematics, with particular emphasis on the work of women in the field of algebra, geometry and analysis.

For more information see page 10.

www.GaspardMironGallery.com

Original artwork from the Golden Age of Illustration



1930s
Illustration
by Gaspard Miron



1930s
Illustration
by Gaspard Miron



1930s
Illustration
by Gaspard Miron



1930s
Illustration
by Gaspard Miron



1930s
Illustration
by Gaspard Miron



1930s
Illustration
by Gaspard Miron

11 and 111 Rue de la Harpe, Paris - France

www.gaspardmiron.com

Original artwork from the Golden Age of Illustration