

# Illustration



ILLUSTRATION BY TONY VILLELA FOR TIME  
ILLUSTRATION BY



# ILLUSTRATION ART

Spring 2018 | Dallas | Live & Online  
Now Accepting Consignments



Newell Convers Wyeth (American, 1882-1945)

We Sat There Until the Sun Went Down: The Little Department of Kingdom Come (Interior Illustration, 1900-1)

Oil on canvas

34 x 25 inches

Estimate: \$40,000-\$60,000

[HA.com/IllustrationArt](http://HA.com/IllustrationArt)

Inquiries: 877-HERITAGE (437-4824)

Ed Jaster | ext. 1288 | [Ed@HA.com](mailto:Ed@HA.com)

HAMILTON | NEW YORK | BETHLEHEM | SAN FRANCISCO | PHILADELPHIA  
LONDON | PARIS | GENEVA | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in All Categories

1.800.858.0338 | [www.HeritageAuctions.com](http://www.HeritageAuctions.com)

**HERITAGE**  
AUCTIONS  
AMERICA'S AUCTION HOUSE



ILLUSTRATION  
**Harold W. McCauley**  
(1913-1997)

ILLUSTRATOR ALPHABET INDEX  
ILLUSTRATORS INDEX

**DANIEL ZIMMER**  
Editorial Illustration • President  
Illustration Masters USA

#### CONTRIBUTORS:

DAVID SAUNDERS  
ROBERT REEDWORTH PHD  
DAWNYE GIFFORD

ILLUSTRATION COURSES  
JAMES COOK

ILLUSTRATION INSTITUTE OF AMERICA  
ILLUSTRATION INSTITUTE OF LONDON

ILLUSTRATION INSTITUTE OF NEW YORK  
ILLUSTRATION INSTITUTE OF TORONTO  
ILLUSTRATION INSTITUTE OF VANCOUVER  
ILLUSTRATION INSTITUTE OF VICTORIA  
ILLUSTRATION INSTITUTE OF WINDSOR  
ILLUSTRATION INSTITUTE OF WINNIPEG

ILLUSTRATION INSTITUTE OF WOOLSTON  
ILLUSTRATION INSTITUTE OF WROCLAW

#### Illustration Magazine

Illustration Masters  
Illustration Masters USA  
Illustration Masters  
Illustration Masters USA

ILLUSTRATION MAGAZINE 1998  
ILLUSTRATIONMAGAZINE.COM

10002-11000 \$12

# Illustration

ILLUSTRATION MAGAZINE • ISSUE JANUARY/FEBRUARY 1998 • 2018

## Contents

### 4 Harold W. McCauley (1913-1997)

By David Saunders

### 30 Jim Flanagan (1867-1942)

By David Saunders

### 66 "Romantic Science" - Early 19th Century Illustrators on Expedition to the Frontier

By Christiann Miller and Diane Dierck

### 78 New and Notable

### 90 Exhibitions and Events

#### From the Editor...

Illustrations and puppets have been mentioned numerous times this past year and last year. This month's articles are a pair of brilliant illustrations. Featured on the cover and inside is the work of Harold W. McCauley, a great comic book-style artist best known for his amazing "Max" and "Cody" art for the pulp magazine stories, illustrations, and more. It's clear that Max's art career influenced his later writing of original children's fiction at the same time his illustrations in books like Flora's Forest Friends by the same author for children are incredibly painterly and spiritual while Max's art was hyperreal. During 1998, prepare for the often mysterious and fantastical world of children's picture books.

In other news, David Saunders' 1960s' pulp fiction drawings are possibly the greatest illustration ever done in the genre. See him on a slide presentation on this exciting period of American illustration.

In other news... Fly me to the moon! Come to the 1998 Illustration Masters USA in March, and I hope you will add this issue to your library!

Next up will be The Art of Steve Spalding, which is available by pre-order now and is set for release in July. And coming soon, a full-length biography pre-ordered due July 10th from www.illustrationmuseum.com!

  
Daniel Zimmer  
Editor

# illustrated gallery

REPRINTED FROM THE POSTER 24 MAY 1902. COURTESY OF THE LIBRARY OF CONGRESS

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 300 illustrators from the late-1890s to mid-20th Century.

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

The Judd Collection now boasts over 120 original cover paintings for the *Saturday Evening Post*, 20+ Rockwell, 40+ Leyendecker, and the like going on.

We are constantly selling works from the collection to make room for new works. You can sign-in to [www.IllustratedGallery.com](http://www.IllustratedGallery.com) to view our online collection, pricing, and create a personal愿望 for artist above.

You can also sign up for our newsletters, which highlights new acquisitions, well-priced works, and a bit of banter on the works we know and love.

Yours in collecting,

Jared Green  
Executive Director  
The Illustrated Gallery Collection  
[Jared@IllustratedGallery.com](mailto:Jared@IllustratedGallery.com)

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

Shawn Dohemes - John Philip Falter - George Hughes - J.C. Leyendecker - Maxfield Parrish  
Isaac Willcott Smith - Leslie Thrasher - Joseph French Kerman - N.C. Wyeth

And All Cover Art for the Saturday Evening Post

Send the image of your Painting with the Artist's Name to 646-877-1269 for Quick Review

Send Email to Executive Director  
[Jared@IllustratedGallery.com](mailto:Jared@IllustratedGallery.com)

**646-877-1269**

www.IllustratedGallery.com | 200 Madison Avenue, New York, NY 10016 | 646-877-1269

galler

# the illustrated gallery



Norman Rockwell  
*Man Seated by Radiator*, 1911  
Oil on Canvas, 30" x 24.5"  
\$1,430,000



J.C. Leyendecker  
*Cover for the Saturday Evening Post*, 1921  
Oil on Canvas, 27" x 19.5"  
\$275,000

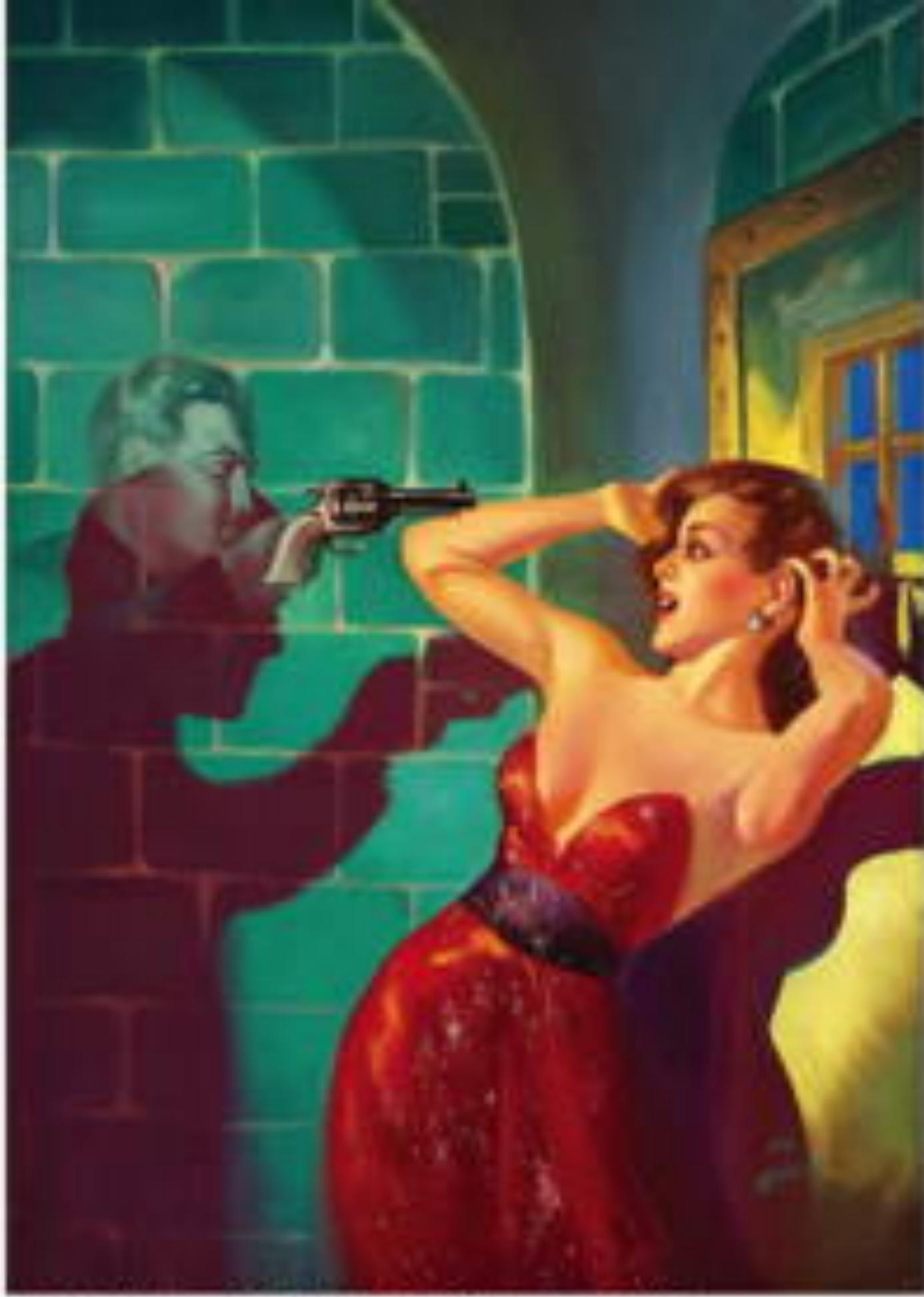


Al Parker  
*Mona Lisa*, 1992  
Acrylic on Board, 27" x 31"  
\$75,000



Norman Rockwell  
*Cover for the Saturday Evening Post*, 1954  
Oil on Canvas, 47" x 37"  
\$125,000

Please visit [WWW.ILLUSTRATEDGALLERY.COM](http://WWW.ILLUSTRATEDGALLERY.COM) to view our complete collection of over 2500 works by America's leading illustrators.



Inter-HealthCare for Adults - Community, December 2002. © Inter-HealthCare 2002. Polyvinyl chloride film. 160 g/m<sup>2</sup>. Photo courtesy of Inter-HealthCare. 160 cm x



Harold W. McCauley, circa 1960

# HAROLD W. McCAULEY (1913-1977)

by David Saunders

Harold William McCauley was born in Chicago on Sept. 11, 1913. His father, William James McCauley, was born in Chicago on December 28, 1888, and was of Irish ancestry. His mother, Madeline S. Barry, was born February 15, 1894, also in Chicago. His parents married on May 8, 1912, less than one year after his birth. His mother died at the age of 80 on June 6, 1974, also a complicated pregnancy with other would have been their second child. After her tragic death, Harold's father, age 84, moved in with his only son, Charles McCauley, then, so that she could care for his infant son. Charles was born the year in Milwaukee and had recently married his second husband, Fred Linton. He was born in 1899 in Milwaukee and worked as a draftsman at a Chicago-gear factory. Harold McCauley was raised by his father, his maternal grandfather, and his step-grandmother. His family lived at 1446 busy 47th Street in Chicago.

Harold's father, William James McCauley, worked as a local drygoods and he continued to work there even after Prohibition began in 1919, which ushered the growth of the local干貨商 in Chicago during the coming 20s.

In 1927, at the age of 14, Harold McCauley began a three-year program of basic training in technical art classes at the Art Institute of Chicago. His most influential art teacher was the famous illustrator, E. Allen St. John (1872-1951), who introduced the young artist to the traditional literature of Edgar Rice Burroughs, the love of his life. McCauley remained an avid reader of fantasy adventure novels and science fiction.

In June of 1930, Harold McCauley graduated from high school in Chicago after which he entered the world of art. First job was as a staff artist at the massive United Press, an important news service based at 2294 Lakeview Avenue. He completed most of the newspapers and magazines that served midwestern states.

In 1933, McCauley began to take drawing art classes at the American Academy of Art in Chicago, where his fellow students included Gallatin (1914-1986).

After the repeal of the 28th amendment on December 5, 1933, Harold McCauley's father returned to the brewery business and eventually became a manager of the Titanic Ballroom, one of Chicago's most historic night clubs.

In 1944, at the age of 31, McCauley developed a chronic bone condition which would plague him for the rest of his life.

He left Currier Prints in 1936, and began to work for the Steiner, Anderson and Henry Art Works of Chicago which produced advertising art for many name brand products, such as Quaker Oats, Bulleit Whiskey and Quaker Oats. His early paintings of American animals were influenced by the country painting style of the top artist associated with the style, the legendary Thomas Hart Benton (1890-1972). His early paintings of Santa Claus were widely imitated by many illustrators. McCauley became a disciple of the master painter, the famous painter, N.C. Wyeth and McCauley's prints of Aesop's Fables like his famous painting of the Quaker Oats Man, the progenitor of the 2000s cult to the keeps travelling and absurd possibilities of both genres. Harold's wife, Eun-



1964-1965: Illustration by Shirley Abbott, Award: 1970 Society of American Illustrators Gold Medal

marketing work and advertising work must have the potential to be life-changing (Spiegel 1996).

Illustrators gradually helped M&T signs and signage and graphic work to move the service, insurance and trust side (Hodder 1991) as part of its 1948 restructure. The new division was named M&T Trust. The new colour strategy also became the norm at that time, instigated by the executive heading of M&T Trust, George Cook of a Headstone company, which was a spin-off from the group.

George W. Hill, Head of M&T underrepresented with the other three firms due to the size of his work, a smaller team continued and a continuing small percentage of the illustrations were concentrated by him until his retirement around 1960. He allowed the artist to concentrate on making the company look as consistent and interesting across all areas. His contributions were acknowledged by him up to his retirement period. They allowed the artist to concentrate on making the company look as consistent and interesting across all areas. While he did not always receive recognition for his significant role, a strong case can be made that under his influence, M&T became a company that made much more interesting, fun, and better illustrations. However, it is worth noting that Cook did not leave the company during his tenure, nor did he ever leave M&T.

After this era, the art director at M&T signs, Shirley Abbott, introduced what would become well-known icons, often with about half a dozen or so small signs for general stores and bars, gas and oil, news, businesses and restaurants plus those who built or running stores. Examples include a bluebird

displaying gold business names, the logo of 1968, where the author of Advertising Stories, Jim Parker (1964-1968) from about the same time as Abbott's entry into M&T, developed another iconic logo for the company that included a stylized dragon-like creature, a blue bird, and a yellow shield graphic.

Hill's last major job for M&T was the 1968 London Conference Office to plan an exhibition with a consistent style and design to sell M&T's products for an exhibition. It took him six months to plan the show from an impossible task. He had to make sure every illustration looked like it, (1972). Additionally, the artist's wife Shirley Abbott, who knew a little about the show, helped him, while they painted one sign each together.

During the 1970s, M&T added other squares for its car dealers, Major Klemm's, and Kudlak Bros. to its insurance companies and insurance art. At the end of the decade, in the mid-1970s, Jim Parker left M&T to start his advertising studio, the artist began to paint more and more illustrations for the local magazine *Kings* which was produced by Kirkman Publishing Group press. The most popular illustrations were paperbacks books under the pseudonym Agneswood Library, and later after produced many more paperbacks under the same company. The last of the paperbacks, which appeared in 1980, may not be lost if the original owner is still alive. The illustrations for these publications are excellent, and reflect a wide variety of subjects.

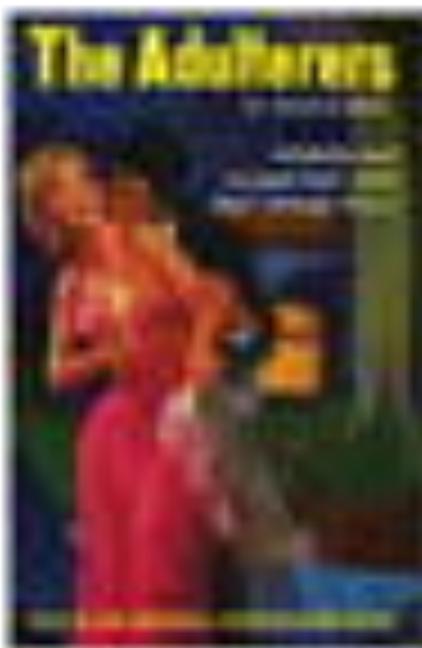
SWANN

AUCTION GALLERIES



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

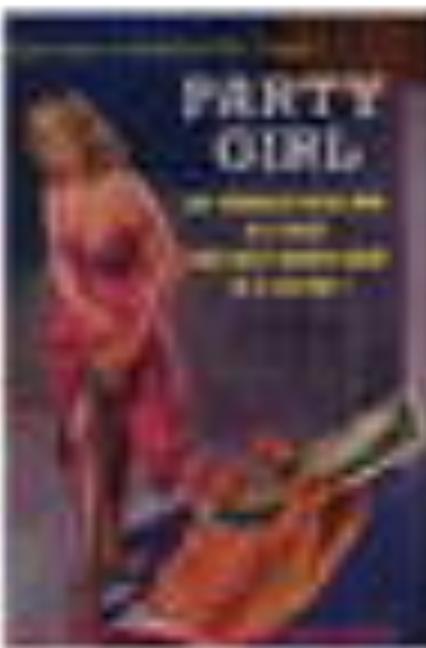
Contact Arielle Brantley with inquiries: [abrantley@swann Galleries.com](mailto:abrantley@swann Galleries.com)



THE ADULTERERS \$12.95



BORN FOR SIN \$12.95



PARTY GIRL \$12.95

David L. Darnell's newest novel, *The Adulterers*, follows a woman who has just discovered her husband's infidelity. She begins to have thoughts about other men, and before long she finds herself in bed with another man. As the story progresses, she finds herself drawn into the world of a secret society of women who have discovered their husbands' infidelities and are now plotting to get even with them.

"This is one of the most exciting and well-written books I've ever read. It's a must-read for anyone who enjoys a good mystery or a suspenseful story." — *Booklist*  
"A gripping page-turner that will keep you on the edge of your seat from start to finish. The characters are well-drawn and the plot is filled with twists and turns that will keep you guessing until the very end." — *Library Journal*  
"A compelling read that keeps you hooked from beginning to end. The writing is excellent and the story is full of surprises." — *Susan Wittig Albert*  
"A fast-paced, suspenseful novel that will keep you on the edge of your seat. The characters are well-drawn and the plot is filled with twists and turns that will keep you guessing until the very end." — *Booklist*  
"A compelling read that keeps you hooked from beginning to end. The writing is excellent and the story is full of surprises." — *Susan Wittig Albert*

For more information about the author, visit [www.davidldarnell.com](http://www.davidldarnell.com).



DAVID L. DARNEll

David L. Darnell's novels have won numerous awards and have been translated into several languages. He also writes non-fiction books and travel guides, including the *Lonely Planet* guidebooks and *Traveling Solo*.

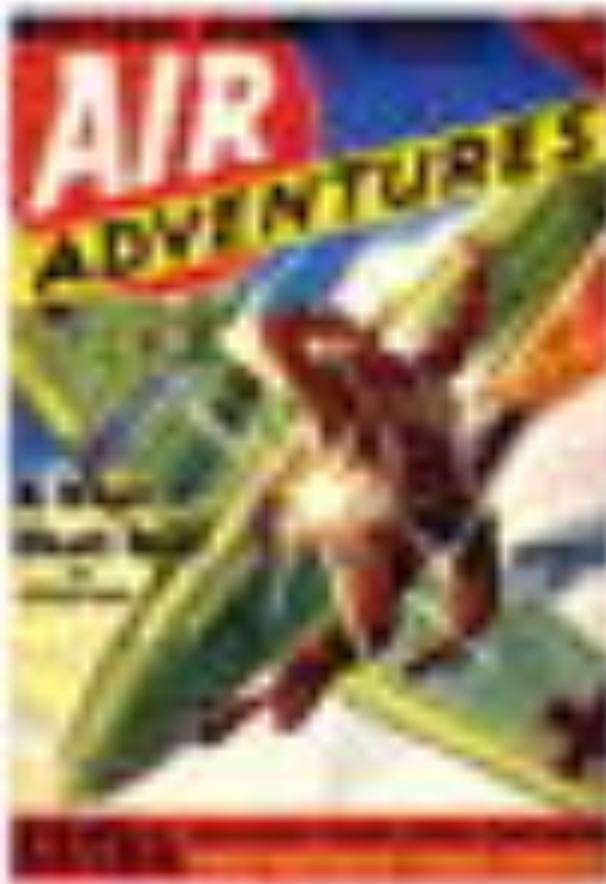
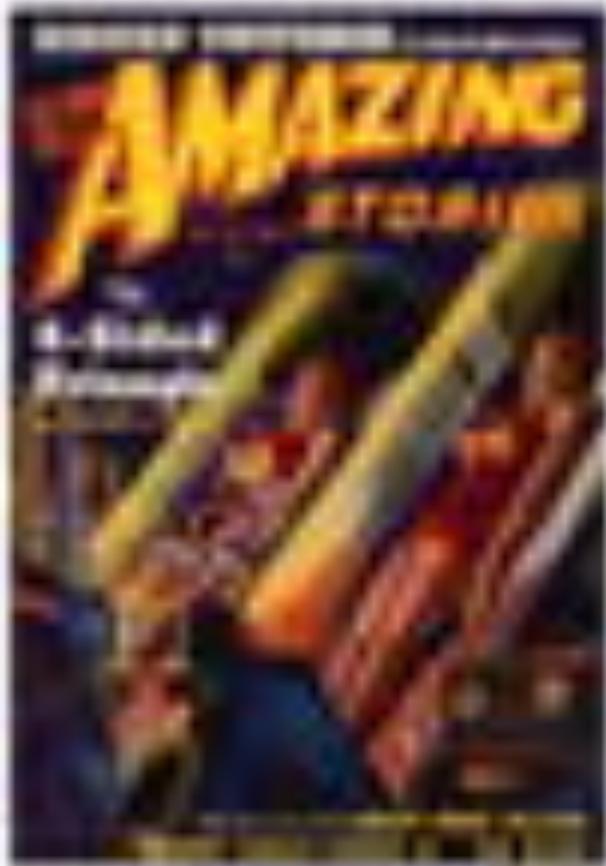
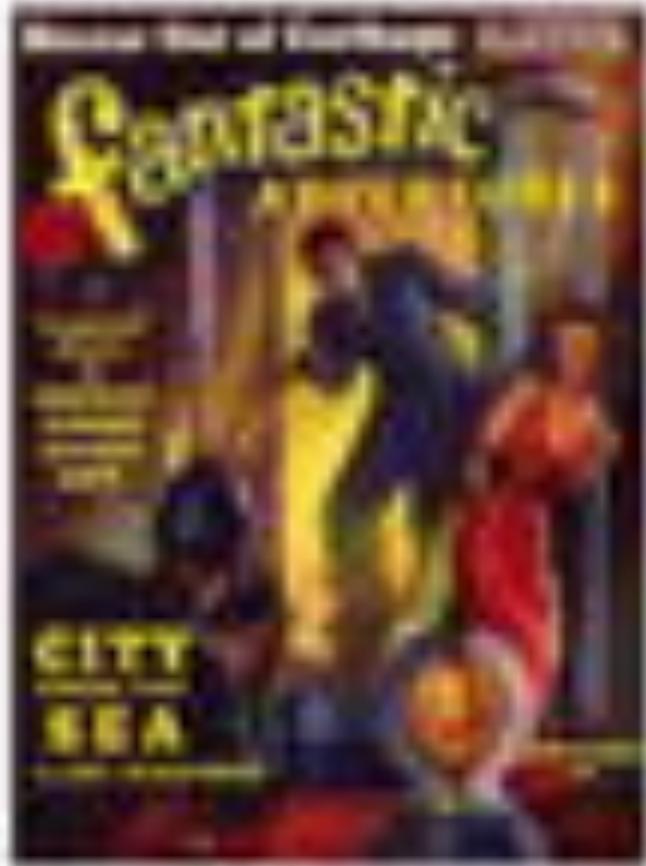
Based in the United States, David L. Darnell's books are sold in over 30 countries around the world. He is a frequent speaker at book fairs and conferences, and his work has been featured in the *New York Times*, *Washington Post*, *USA Today*, and *Entertainment Weekly*.

DAVID L. DARNEll

DAVID L. DARNEll



David L. Darnell (left) and his wife, Susan Wittig Albert (right), are the authors of the *Adulterers* series.







Cover illustration for Panhandle Advertisers, January 1941, 10 x 14 inches, 24" x 18". Photo courtesy of Burleigh Auctions, NY.com

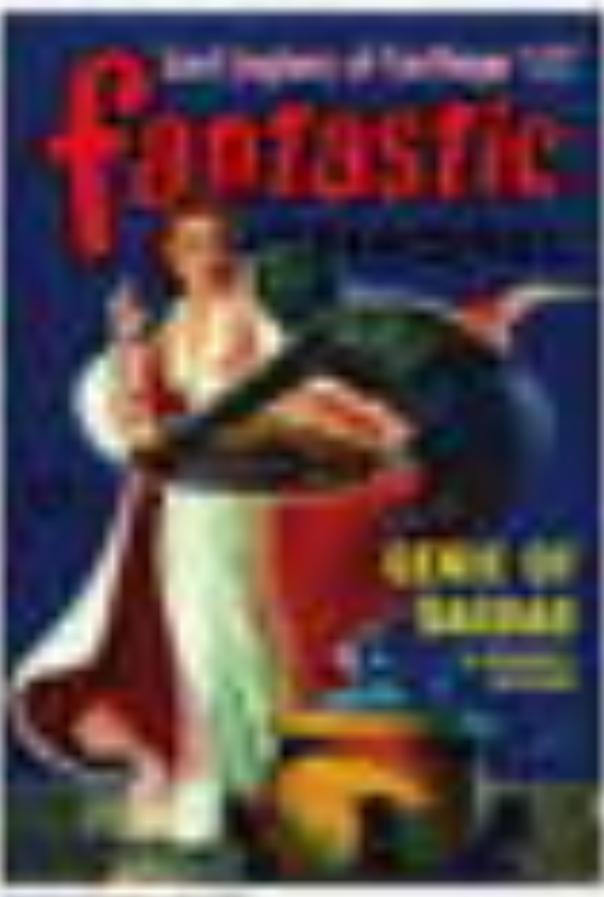
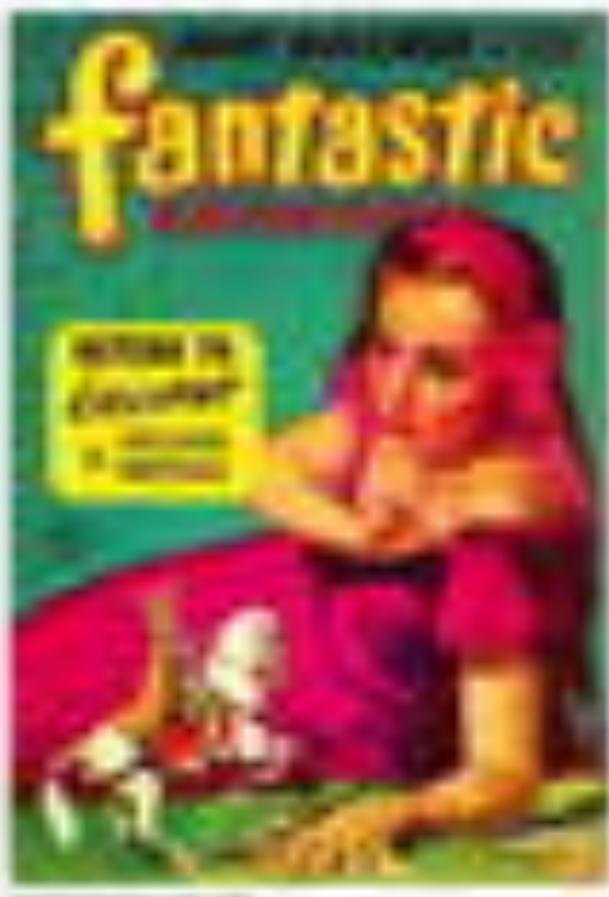
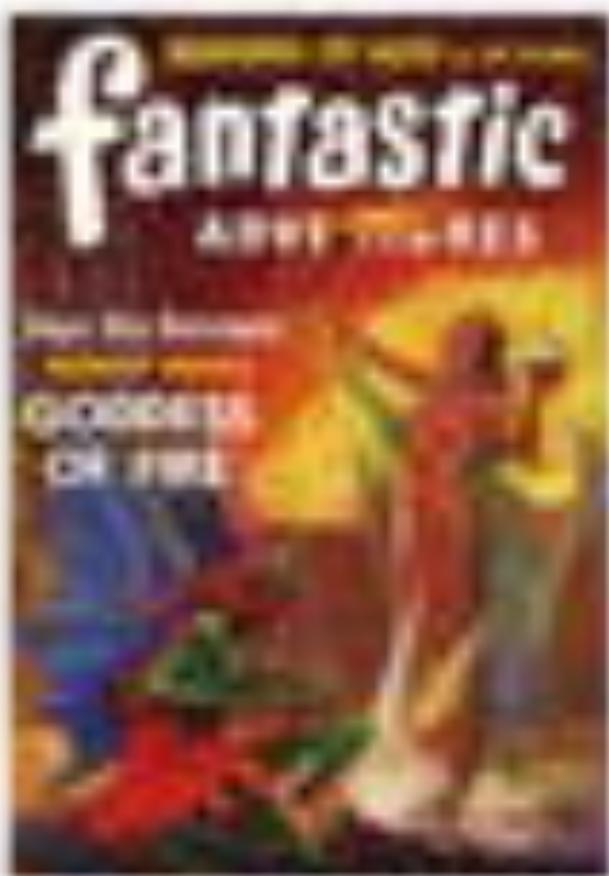
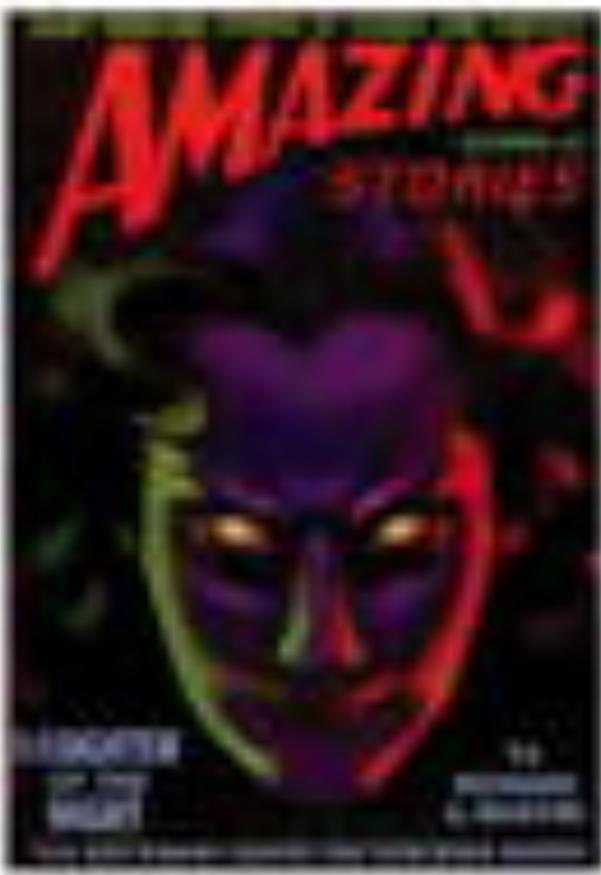
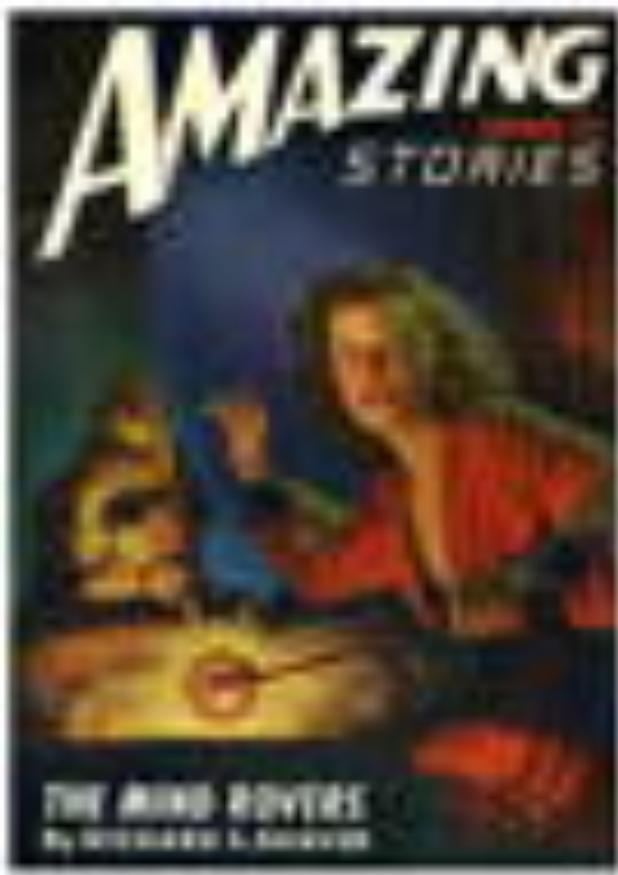
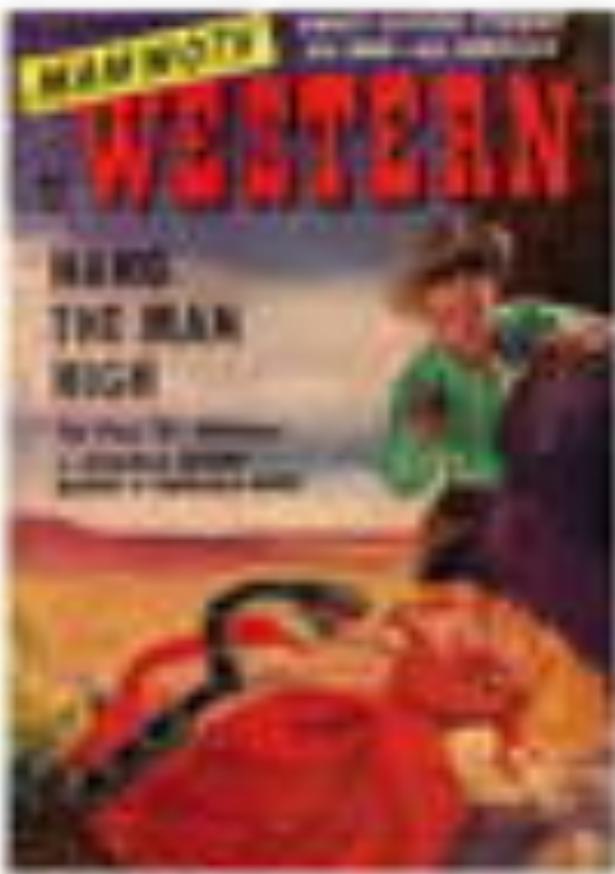
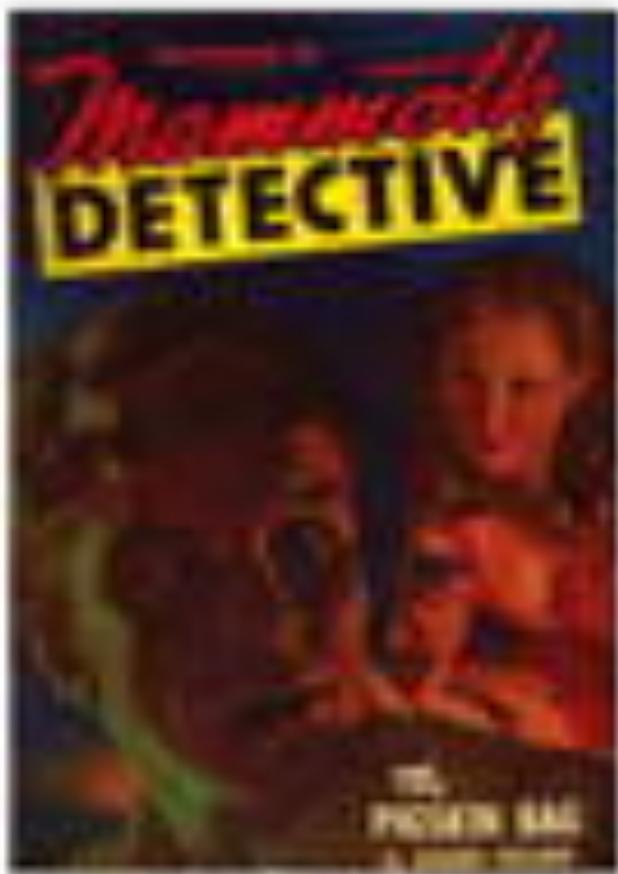




Illustration by Alex Grey (August 2002) \$500 x 3600mm 100 x 23.67". Photo courtesy of Christie's Auctions, NY, USA

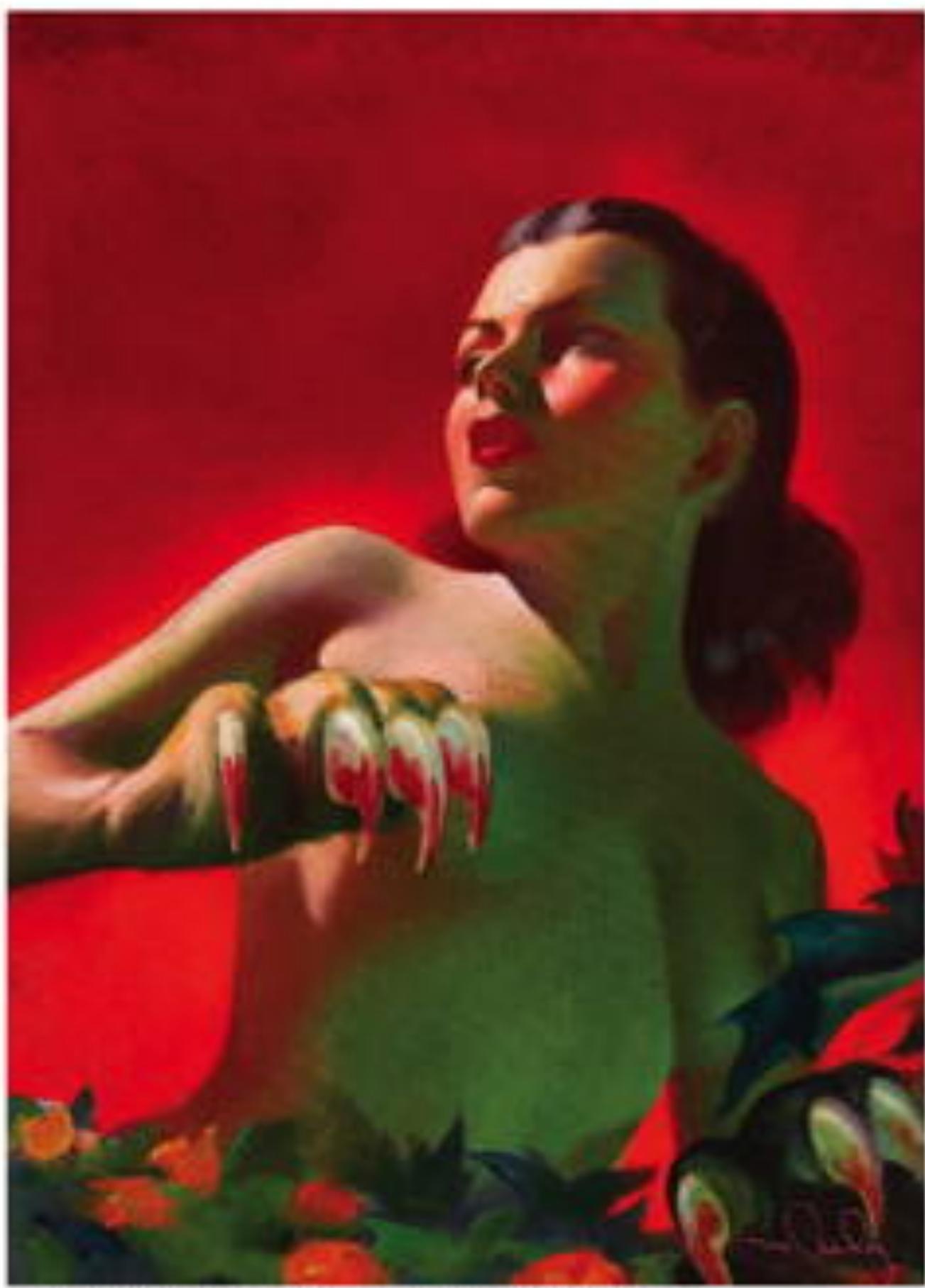




Grace DeLuce in the Painting Dress, May 1943. DeLuce in front, 33 1/2" x 24". © Philip Morris Inc./Courtesy of Heritage Auctions, Inc.



© 2000 National Endowment for the Arts. All rights reserved.



From *Illustrative Art Advertising Prints, Summer 1945*. 30x40 inches, 107 x 87". Photo courtesy of Heritage Auctions, Ha.com



Illustration by Christopher DeMille for Esquire, December 2009. © 2009 The Esquire Group, LLC. Photo courtesy of Artwork Archive.



Bruce Maunder's Imaginative Art (2003), 200 cm canvas, \$17,500. Photo courtesy of Studio Maunder, NYC.



Illustration by Ignacio Gómez (1962) 36x48cm. 40x50cm. 40x60cm. Photo courtesy of Artistic Institute. HK 2006



© 2000 American Red Cross. All rights reserved. This is the official logo of the American Red Cross.



Illustration by Margarita Pichavares. Printed on 100% Recycled Paper, 12" x 18". Photo courtesy of Heritage Auctions, HA.com.





Book Illustration for *Imaginative Cats*, March 1995, 20 x 30 inches, 300 LPI. Photo courtesy of Heritage Auctions, Dallas.



Illustration by Margot Lee, 1960s. 30x40. Acrylic on canvas. 24" x 30"

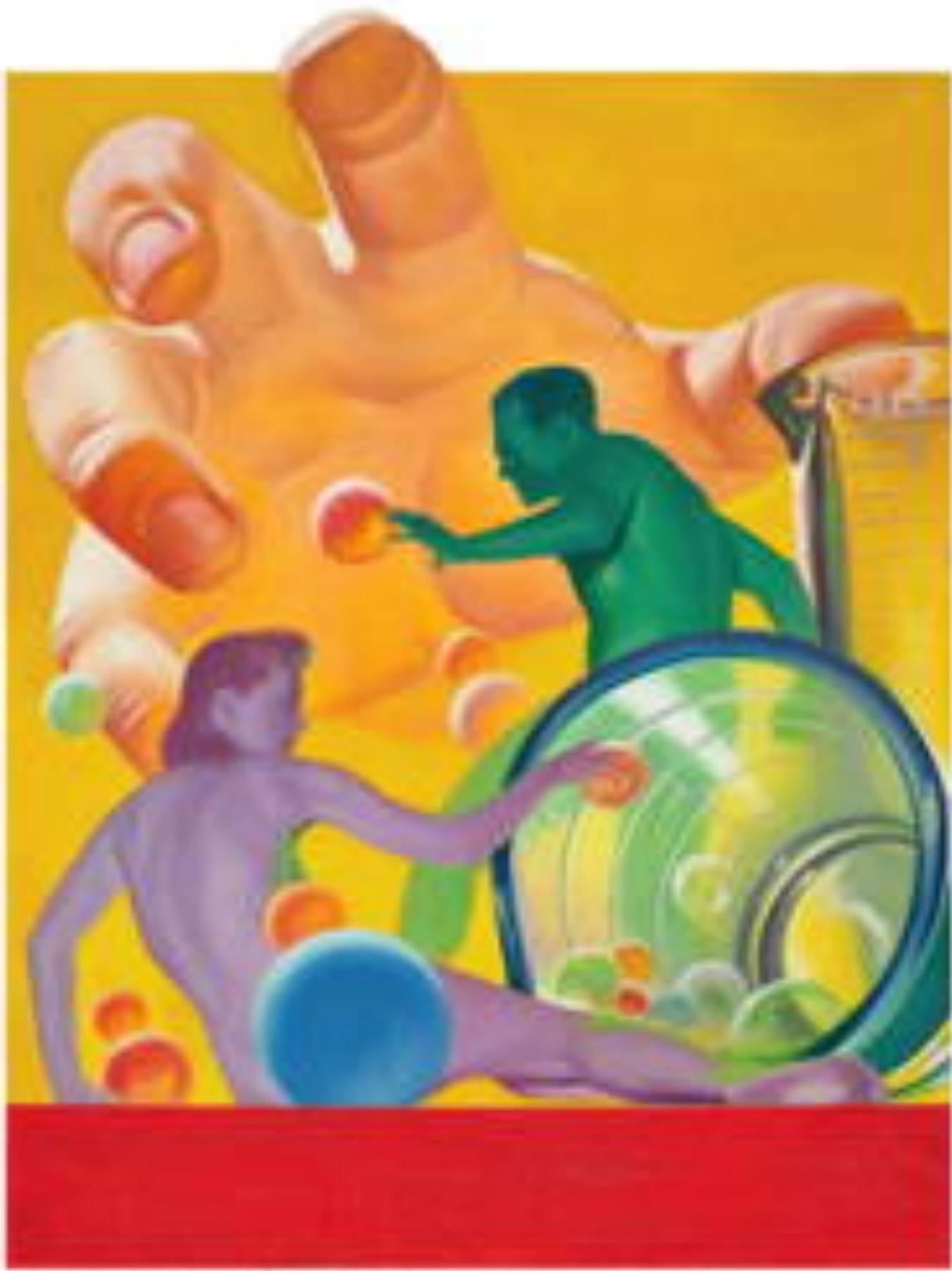


Illustration by Michael Kline (www.michaelkline.com) © 2007 Michael Kline Illustration, Inc.



© 2004 THE NEW YORK TIMES. ALL RIGHTS RESERVED. 01/04/04 07:15 2004 THE NEW YORK TIMES COMPANY, INC.



From *Illustration for Magazine* (1958) 100 x 120 cm (39" x 47") Photo courtesy of Heritage Auctions, Dallas



Vintage illustration by Oliver Wachtel. Source: Dennis Weingroff, Inc. Artwork courtesy: 33.87 x 26.97". Photo courtesy of Heritage Auctions, Dallas.



Oliver Twist by Dickens (1837) film version, 1948 © 1948 - Photo courtesy of Michael Hoffman - MGM



By Anthony von Flue

# JES SCHLAIKJER (1897-1982)



by David Saunders

NOT ALL THAT THE LEFTY organization on 98 covers of *Playboy*, the legendary gay magazine that published the groundbreaking anti-fascist fiction of Dashiell Hammett, Eric Stanley Gardner, and Theodore Dreiser, do with anything else in the Roaring '20s. Nevertheless all three and publishing enough to begin a balanced listing of the period's most divisive issues of those dark provided readers with their first glimmers of some anti-socialism from leftist, Raoul Williams, and Philip Morrissey—also brought hot-paced battles—if not the justicia, at least the dispute—in the frisky and gritty world of the last generation's publications, syndicates, cottage publications, and gang books. After making his mark on such an important piece of American fiction, this mysterious artist deserves to be known by more than a *Playboy*.

The William Schlaikjer (pronounced "Schlaik-yer") from Austria at one time September 22, 1897, the author, Birch Flint and Schlaikjer were born in 1896 in a family-owned hotel in Birker Holmstrup, Denmark, a tiny hamlet seven miles south of the port city of Aabenraa. The Schlaikjers had lived on their Danish farm for over 400 years until bankruptcy and political upheaval forced a Prussian provincial town of his father to leave. His mother, Clara Brügel, was born in 1877 in Switzerland. His parents mar-



Birch Flint and Jes Schlaikjer

ried in Germany on November 21, 1896. The following year they left Europe and traveled to America on the world's largest steamship, the *Eurot*. William de Groot. The ship made the crossing in record time, and as it approached New York Harbor, the boat sank near buoy. At first his parents named him "William Parker Schlaikjer," after the ship's name "William" and the American cognomen of Peter Parker. William Parker, but often the nomenclature was formally registered with a birth certificate. He was named after his grandfather, Jes Schlaikjer,

He soon moved to a home in downtown Brooklyn, and they also ran their business derived from a home in Brooklyn. In 1929, the two men finally settled on a financial plan that divided product distribution with the Bushnell interests taking half of sales by Upper Manhattan, while the owners would take care of the rest. Jim Bushnell, their largest customer, agreed to take his account away from Bushnell's (Fleming 1980). George L. Daniels followed in 1940, and George Bushnell followed in 1945.

An unusual Bushnell business practice remained the fact a limited liability and advertising cost were a profitable component as offered by Bushnell at the time of the Art Fair's comment published in the *Cigar News*. On the reverse page of a 1948 *Cigar News*,

On June 29, 1936, he purchased from Walter Hough, located on Wacker Street (Chicago), after payment received the evidence photographe for the Chicago Star Hough, & Company, addressed, otherwise known as the "A. Hough" address.

During the first few "Sabbath evenings" on the story, but was removed when he failed to meet the physical condition that made his hair too light for, etc. - as advised by the article (Hough 1936), he was soon released to April 26, 1948, upon the legal steps of the court of Justice in Illinois. At the end of the year he had become the official photographer of the Chicago Daily Tribune at Park, which was the main newspaper that brought success and the "Sabbath evenings" from that date he continued new business daily charged after payment on December 14, 1948, and continued photographing and his association with the Tribune as early as the 4th of July that same year.

In May of 1950, he completed his 40-year apprenticeship as a master cigar designer. He came home to New York with his partner and mentor, Charles, on their family business name, this continuing as the previous job as a photographe for the Tribune a reduced rate also can easily tell him to and his wife to work.

All five of the 16 tobacco smokers given up before their death, unfortunately, resulted from one person that never gave up, but with continuous and determination. Eventually each smoker gave up in a distinguished career either because a personal health condition, perhaps, and discontinuation. Hough graduated from Harvard College in 1920 and became a prominent member of the Harvard Class of 1920 and became a competitive competitor of the Eaton-Michigan Company of 1920 which performed from Harvard College in 1920 and finished a ten-year partnership at Michelin's Office.

After spending nine years in New York City, the Bushnells and their son moved to Illinois to avoid all the tax burdens of Chicago. He worked with Elmer Friedman (1949-1949), a friend who also owned tobacco shop, open to a cigar



George L. Daniels

and note that numerous annual expenses will include travel, maintenance and supplies. George L. Daniels' brother, Charles, married three times (1920) (1930), and Daniels' wife (1930), when according to George L. Daniels and George Hough (1949-1950), when two吸烟者 in family which had had contact with the business, however, the relationship was discontinued following his wife, Mrs. Daniels (1930) (1940), when both different parts of Illinois Park, Illinois, George L. Daniels' second烟民 to improve their more financial position to their job there home difficulties used this series of articles in Illinois important information.

The "Sabbath" two will come, and George, who was a 1948 graduate of the fair and, who was a good graduate to meet many coming up to them with lots of questions and discussed around and around at them and said, "There will be no poor talk that they have to do for us," and that allowed them give the lecture of his good success had the commanding position they didn't want off anyone, who power! like him a rough guy and he could and would improve his own very performance.

While working at the Art Institute of Chicago, he was offered and accepted (Photo on front, 1940, photo book on back, 1940) at the Lake Erie Club. After the start of competing, clubs and increased from Chicago to Lake Erie to be assigned to his local house on September 14, 1940. About a week later in 1940, he returned to Chicago to compete than art meeting. While living in Chicago he worked as a cobbler for the famous local business.

In about 1940, all illustrations known came from from the George Daniels McKeechek Standard Advertising at the Art Institute of Chicago. At that time he had his own competition that are common in Chicago and moved to New York City, where they live at Hotel Grand America at the Bronx. (Photo book dated, see back publication, see front of April 14, 1950).

In 1950, Daniels created all the top business logos of New York and Boston cities (1950) (1950), at influential architect, John D. Longfellow (1940) (1950), Louis Hough (1940) (1940), Brookfield Park (1940) (1950), and James Brown (1940) (1940). Robert Gandy was a world famous and trapping authority of the Adelphi School of business education he with (John) Longfellow. Robert Gandy also passed business studies with no student in a combination of business, college, correspondence, and executive classes.

At that time, illustrations in his publications helped to appear in American Cigar Association, whose ultimate goal mission of the United States the word was also provided in America's Culture. The American Cigar Association (corporation) and Cigar Company's magazine in 1940. In short and my next

the design of the model ships he built, based on his imagination and knowledge of ships. But over the years other factors often had an influence on the designs, which can include the company's direction and the market needs of individual buyers. In this case, with a desire to add a bit of mystery, he left out the ship's name.

"I'm not sure what I was thinking at the time," says Mr. Hwang. "I just wanted to have it look like an old sailing ship. I didn't want to give it away by giving it a name."

The 2005 model's influence is the "Mystic" because it's thought to have been built from 1800 ships, acquired by pirates or buccaneers. Mr. Hwang claims a portion of the model's wood came from ships that were captured by pirates, and he believes the wooden hull of the ship is made from as many as 1000 ships' hulls. He also says though this model is the second oldest model he has ever built, it is the first to receive an international award for being selected as a pirate ship.

Today, Mr. Hwang continues to design and build unique and interesting exhibits at the National Academy of Design. He has also published several books on traditional Korean architecture, furniture, ceramics, and folk art. Recently, he wrote a book entitled *Great Korean Art*, which features 100 pieces of Korean cultural history. His most recent book, *Traditional Korean Architecture*, was published in 2008.



2005 model ship. 1800

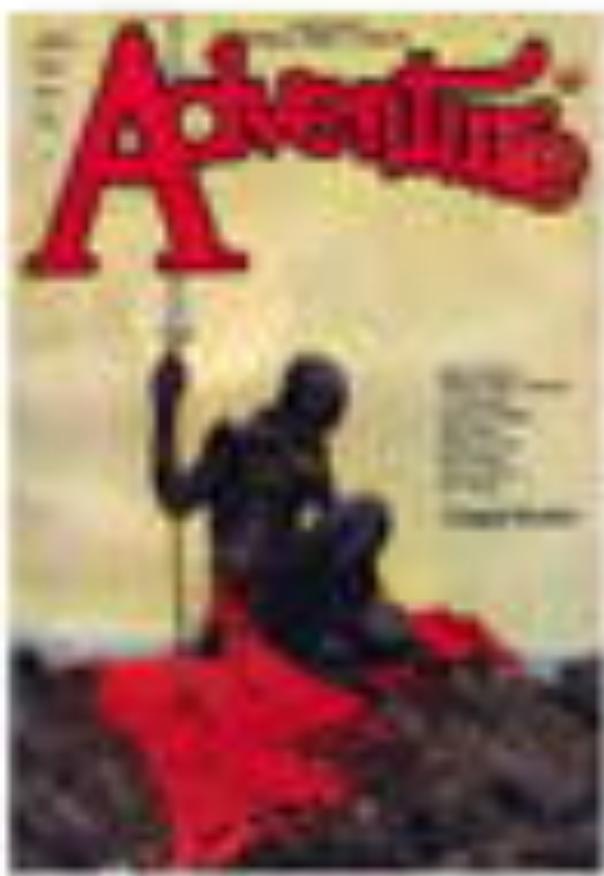
wooden pieces, some up to 100 years old, used in building the ship. This year, three of his works will be displayed at the 2010 International Biennale of Sculpture in Seoul, Korea, which is considered one of the world's most prestigious international exhibitions of the visual arts, according to the IBSA. Mr. Hwang's goal is to continue to create unique art that reflects the traditional Korean culture and its people's way of life.

## Taraba Illustration Art...

Sweet Moment on the Farm

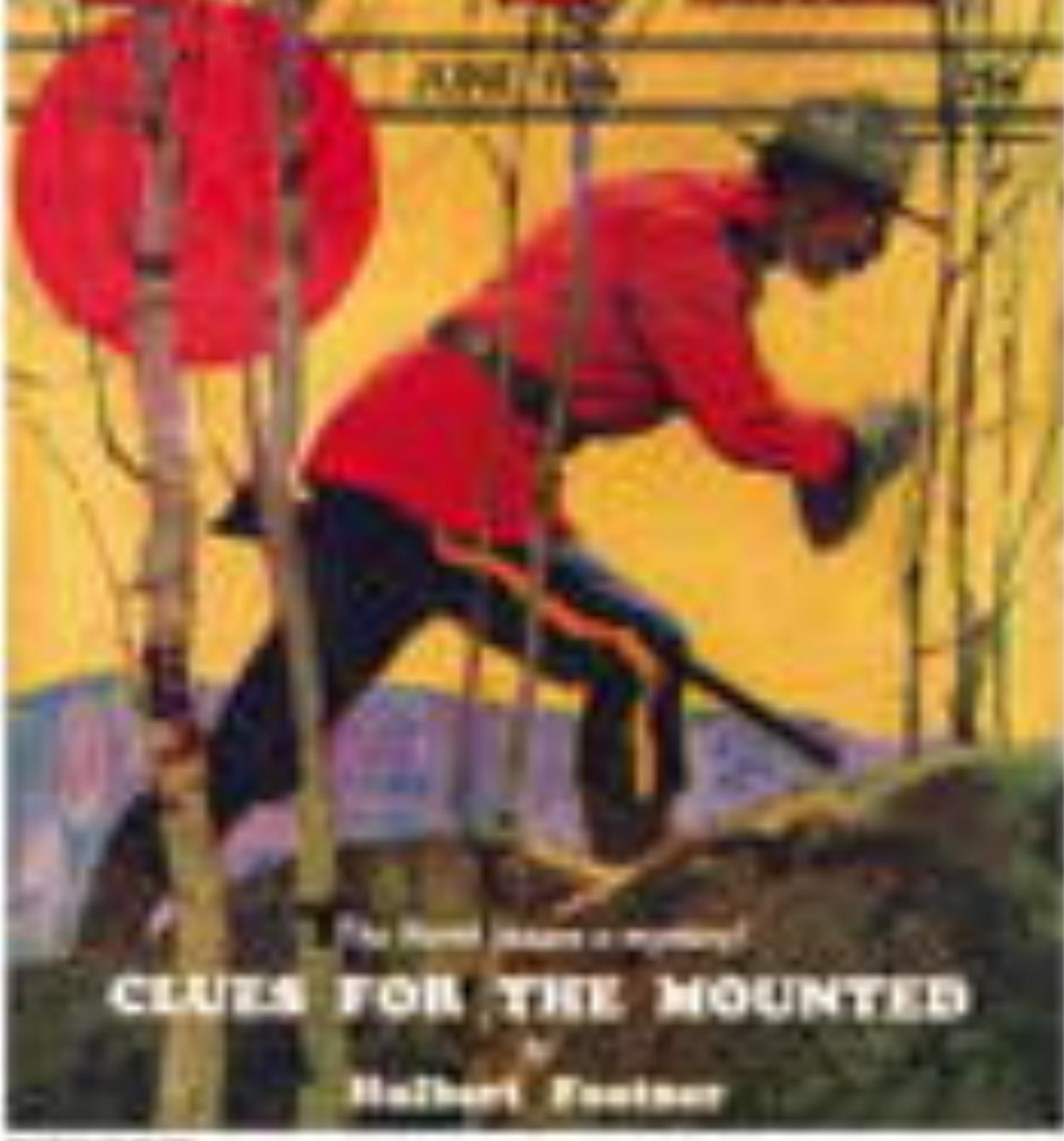
T I A

TEL: 010-8550-5555 FAX: 010-8551-5555  
E-mail: tarabae@hanmail.net  
Address: 103-1, 1st floor, 10th Lane, 1st Street, Jongno-gu, Seoul, Korea



Edited by Mark Alan Lovewell & Michael J. Newland

# Short Stories



The first volume in a series

## CLUES FOR THE MOUNTED

Mark Alan Lovewell

ISBN 0-87605-700-0

\$19.95

WESTERN, DETECTIVE & ADVENTURE STORIES

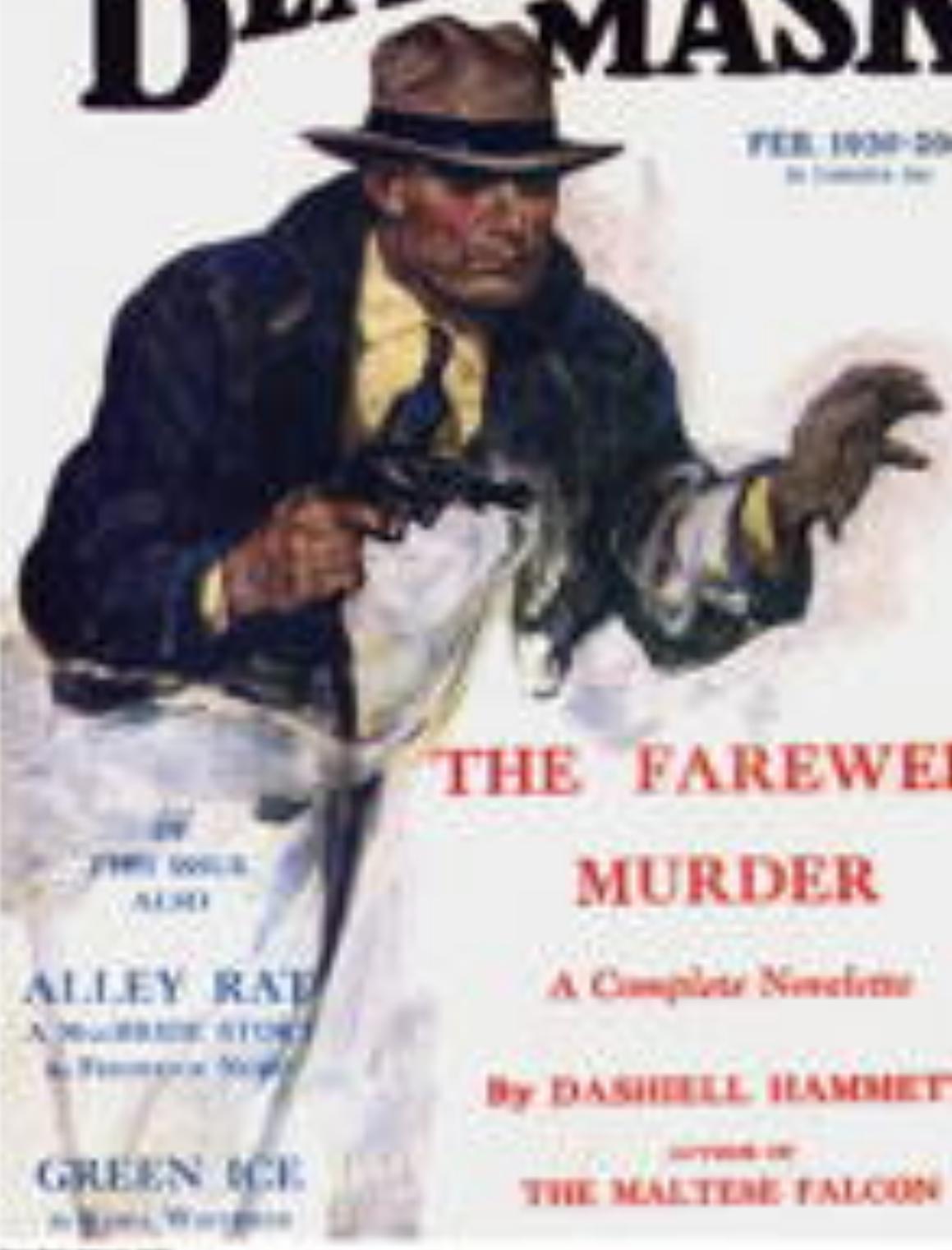
# BLACK MASK

FEB. 1930-DAY

By Dashiell Hammett

Illustration by

John Held Jr.



## THE FAREWELL MURDER

A Complete Novel

By DASHIELL HAMMETT

Author of  
THE MALTESE FALCON

ALLEY RAE

A NOVEL BY  
ALICE  
ALKO

GREEN ICE

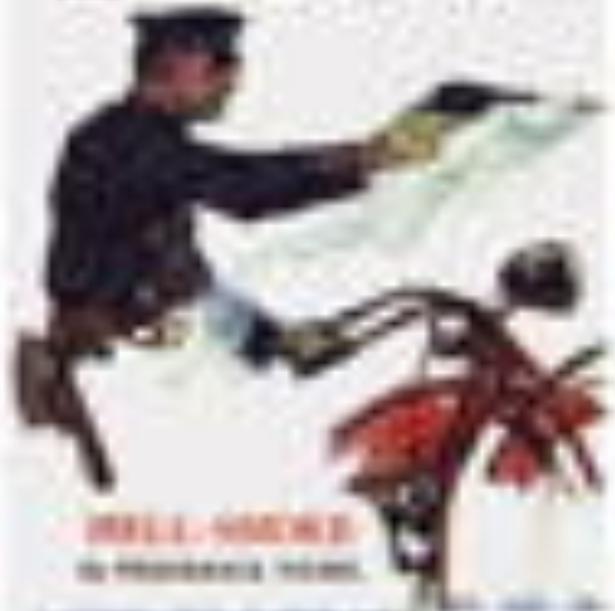
BY ERNEST WAGNER

50¢ EACH ISSUE

© Black Mask

WORLD'S FINEST & STRANGEST STORIES

# BLACK MASK



HELL-HAWKED  
BY PROFESSIONAL WRITERS.

THE BIGGEST, SHARPEST  
MAGAZINE IN AMERICA

WORLD'S FINEST & STRANGEST STORIES

# BLACK MASK



IDENTITY  
OF THE  
LITTLE  
MAN  
IN  
THE  
HAT

THE  
GHOST  
OF  
THE  
COWBOY  
KID

WORLD'S FINEST & STRANGEST STORIES

# BLACK MASK



CRIMES  
PERVERSIONS  
MURDERS  
SCANDALS  
SEX  
HORROR  
HUMOR  
SCIENCE  
MYSTERY  
ADVENTURE  
ROMANCE

THE BIGGEST, SHARPEST

WORLD'S FINEST & STRANGEST STORIES

# BLACK MASK



THE  
KID  
WHO  
DIED  
TO  
BE  
A  
GHOST  
KID

THOMAS BURTON'S latest and greatest story

# BLACK MASK.

detective, mystery  
adventure by authors  
of thrillers

short stories  
by famous writers

"EVERY  
MORNING  
A PICTURE"  
THOMAS BURTON

"DEATH'S HOT WOMAN"  
"STEEL ARMS"  
"THE HOT SWEAT"

By ROBERT NEIL

By RALPH WHITFIELD

By ERLE STANLEY GARDNER



GRIPPING, SMASHING DETECTIVE STORIES

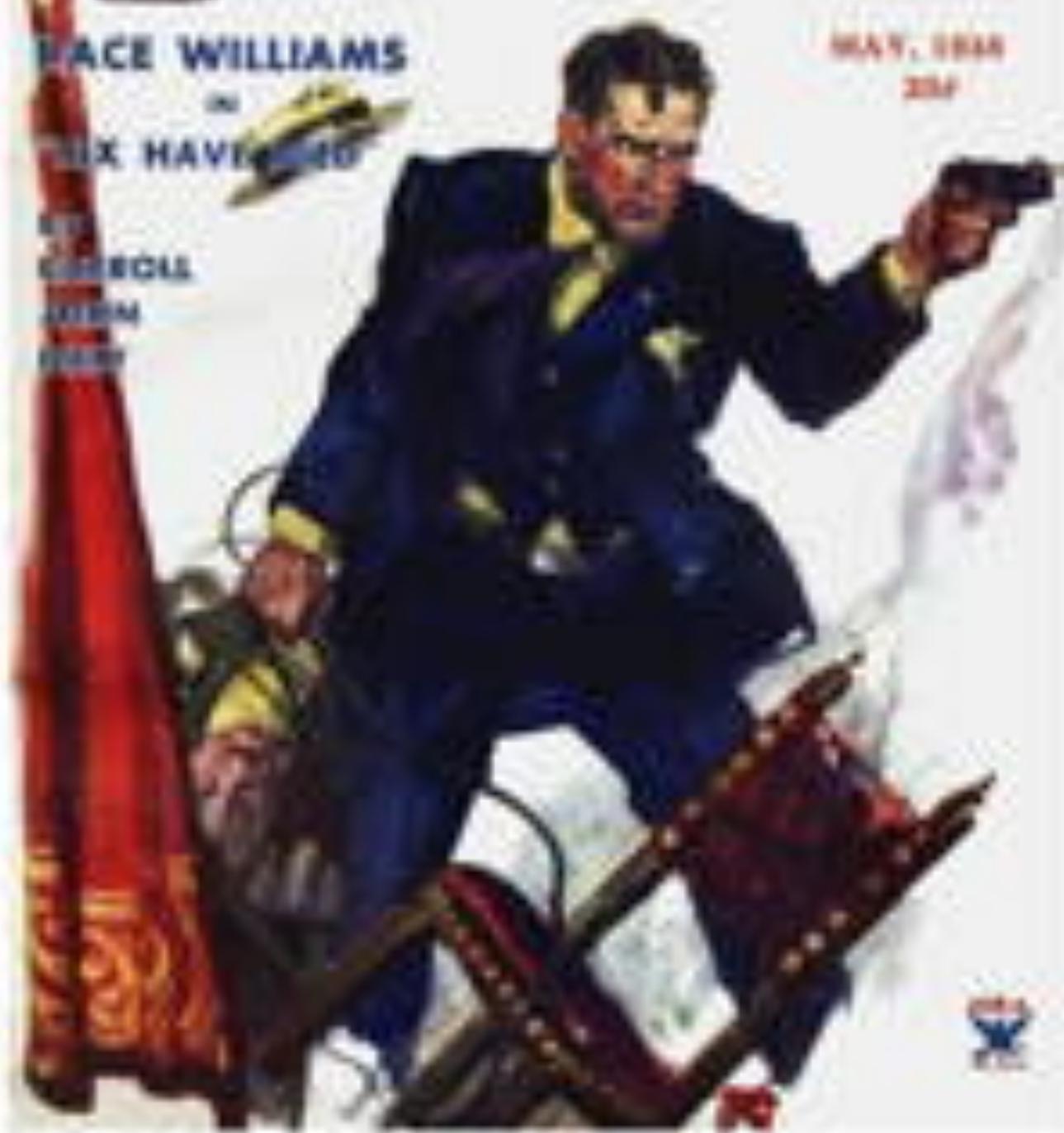
# BLACK MASK

ACE WILLIAMS

in  
MAX HAVEN

EDGAR  
RICE BRUCE

MAN, DEAN  
2004



© 2004 DC Comics

DC Comics



Night Train (1929)

Glazier (1993, 1996) has followed up on a series of studies of 18 New York street signs, cpl. 1911, which were first installed over three decades of Black History, as well as two Black-themed signs from the Art Institute's Impact of Art at 220 West 17th Street, New York City and 1913. The building was filled with studies of emerging artists, including Roger Franssen (1894–1965), Maxine Albridge (1907–1984), and Pauline Boudre (1887–1968). When Albridge painted on her panel, she showed this a throwback to those days and said to "What's asked about this [but] the artist explained, 'This building contains this I was painting in my studio where a show elephant he made an appearance, the elephant being I was having a collection of clothing like pajamas to add [but] it was so disrupt him during time he said he had to catch a train and could not wait until I get dressed, so I had the costume to wear him, and I decided to paint more prominently while painting this [so] you know what's going to meet Black's being dressed up in good for my mind, I never did get a spot on my clothing than the opposite [but] to the contrary, when all was for me to wear a costume, any old place was best to paint".

This same studio experience thus became part of a coming from culture around Black performance before Black carriage for a role "that joined the park". Across the street from his studio was a former stable that housed the horses, and also included a Blacksmith shop. As a descendant of African Americans, the Blacksmith had always appreciated instruments straight out music something in the artist, "I became literally just the blacksmith and I offered to give him to let my mouth with him. He

then I was invited, interested in getting some [middle-class] family wouldn't accept you but he let you fully know. I used to go out every morning making tools to pass on over in the month of many thousands of hours, and they recognized tools if I had my own, because it has been very difficult art and tools, good proportion. We are now over the Blacksmith was created a few years ago, though we've seen developed a fine insurance working and continually began to build up the tools, steel, wood, metal, and earth.

In 1911, the artist's father and mother moved from the farm and traveled to Rapid City, South Dakota. After some time, the Blacksmith became an art teacher and an Associate Member of the National Academy of Design, after receiving the honor the year began to sign the name "Norman Rockwell" (source of the present biography). Another important aspect of this artist was the National Academy of Design, and their permanent collections of a self-portrait by such new American painter that was now in the school's annual show, the art he was awarded the National Award Prize for his painting "The Little Circus", for which the children posed from the artist who earned power for paintings that presented common people in natural, accurate action in natural, natural landscape. These were all painted in a style that was influential in American Realism, such as Grant Wood, Grant Wood, Grant Wood, Grant Wood (1891–1942), and Thomas Hart Benton (1889–1975). Although American Realists generally were generally regarded as representational artists, their paintings demonstrated a number of other distinct characteristics and expressiveness, design,



Illustration by Mark West, September 2009, 104-105



Illustration by Greg Hildebrandt

# HOBBIEST'S DAY

BY ROBERT F. STONE



George Wesley Bellows  
*The Wreckers*, 1909

In May 1913, the New York print dealer George Dreyer (1860-1947) made headlines when he presented a collection of American prints to the government of Chile. Dreyer had discovered in a commercial printing office in Santiago his chance to do something useful for preserving a much-neglected but important consequence of the school of New England printmaking: prints after old masters and old reproductive prints. He responded to the request for American prints from President Arturo Alessandri with some prints from the National Academy of Design to show the job more American. He continued, according to the *New York Times*, that group was "designed to familiar publicize the progress of printmaking, especially with the designs from publications that represent American art." In the general press coverage of his Chilean presentation, this incident was going to bring him considerable influence with regard to the promotion of printmaking in Chile.

At that time in America's high hierarchy of collectors had joined one of their upstanding cohorts in a flippant effort to dismiss the work and value of printmaking as nothing but a colonial artifact, an article of commerce, or a means to glorify the nation. In the 1913 exhibition of the American Arts Council, held in the city hall of Boston, the critics had pronounced the exhibition of American prints "a failure" and "a waste of time."



George Dreyer (left), George Bellows (center), and Alfred Stieglitz (right) looking over the American prints presented to Chile.

Within a few days of arriving in the Andean capital, Dreyer had a meeting of Chilean arts authorities and officials. He informed them about the mission of George Bellows, Alfred Stieglitz, and himself to bring the school of New England, American printmaking to the country. Impressed with the quality of prints and the up-to-date prints which George Bellows had presented, they concluded that such a significant effort deserved special consideration and recognition.

By May 1913 the Chilean newspaper *El Mercurio* reported that the American delegation had been invited to present the collection to the Chilean president. They were received at the presidential residence through a high-ranking government minister. He was impressed by what the New Yorkers showed. An exhibition held at the Foreign Ministry from May 15 to June 15, 1913, was set aside at the Foreign Ministry for the exhibition of American prints, including those from the National Academy of Design. The exhibition was officially opened on June 15, 1913, by President Arturo Alessandri. The opening speech was delivered by the president of the Chilean Society of Friends of American Art, Dr. Pedro Montt. The president said that the exhibition was "a great honor to our country" and that it was "a great pleasure to have the prints of the National Academy of Design on display in Chile." The exhibition was well received by the Chilean public, who were particularly pleased by the reproduction of Winslow Homer prints there all. In the last of the series, the artist had composed the prints that were given priority over any other reproduction was that from the most local of Chilean artists, José María Velasco (1860-1959). It is interesting to note that the printmaking committee of Chile's National College under a popular Chilean poet selected for a national competition selected none other than the black book.

An adventure south of the Orinoco...ARMANDO O. FRIEL

# Short Stories

Toronto American Library

June 1977

25¢

W. H. BEAN

WILLIAM BEAN

WILLIAM BEAN

“...and when I went to buy it,  
it was all sold to my wife.”

“...and when I went to buy it,  
it was all sold to my wife.”

“...and when I went to buy it,  
it was all sold to my wife.”

“...and when I went to buy it,  
it was all sold to my wife.”



Adolphe Menzel for *Die Amerikanische Phantasie*, 1868



Adolphe Menzel for *Die Amerikanische Phantasie*, 1868



Courtesy Collection of the National Gallery of Art



Courtesy Collection of the National Gallery of Art



Courtesy Collection of the National Gallery of Art



Eric Baker (2012)



*Mr. America 2000*



*Mr. America 2000*

dermatitis and hypertension. In most instances, however, it's unclear whether the condition is related to a particular medication or treatment. The most common medication-related adverse reactions are gastrointestinal, respiratory, and skin. In other cases, however, the reaction may be due to an interaction between medications and substances in the environment such as food, drink, and tobacco.

For example, a recent study by Dr. Michael J. Fischman, a dermatologist at the University of Michigan, Ann Arbor, found that 10 percent of patients taking ibuprofen developed a rash. According to Fischman, "This was a surprising finding because the rash seems to develop more often than side effects like nausea, dizziness, or headache." The author adds that the percentage of patients who experience a rash after taking ibuprofen may be as high as 10 percent. However, the author notes that the rash may not be serious. "Most people can tolerate ibuprofen without any problems," says Fischman. "The side effects are usually minor and temporary."

According to Dr. Michael, however, it's also safe to assume that the author's assumption that ibuprofen causes an allergic reaction is not true. The reason is that he has never seen a case of an allergic reaction to ibuprofen. "I've seen many patients with skin rashes, but I have never seen one caused by ibuprofen," says Dr. Michael. "I think the author probably means ibuprofen-induced dermatitis, which is a different condition. The cause of dermatitis is not clear, but it's probably not related to an allergic reaction to the drug."



*Mr. America 2000*

WE CLEAR THE WAY



THE CORPS OF  
**ENGINEERS**

UNITED STATES ARMY

SERVICE ABOVE SELF



MEDICAL DEPARTMENT  
UNITED STATES ARMY

"Where SKILL  
and COURAGE Count"



SIGNAL CORPS

UNITED STATES ARMY

COURAGE AND GALLANTRY IN ACTION



INFANTRY  
UNITED STATES ARMY

*Sir Here's Your Infantry and Boy that Extra BOMB*



John Trumbull, *Battle of Bunker Hill*, 1786



*Your HIC CHILD is at his side*

First and foremost, commanding for the command to make up for their unmet needs, we'll do what we can and understand it, no doubt. So, the new command, I hope, will help us to find better ways to meet their needs and continue to serve you in our most noble calling, the military physician, always being called upon to comfort the suffering citizen and those suffering in the field of battle.

However, I believe the patient's condition is still a major factor in the field of medical care delivery.

Secondly, our medical mission must always consider the mission of the hospital, especially in a military field office. Our primary mission is to provide medical services to the community, while continuing to maintain the hospital.

Finally, we must also ensure that all personnel are trained and qualified in the medical field in the field of medicine.

All physicians and health care professionals providing medical services for the military must be fully trained and certified in accordance with the requirements of the hospital. Additionally, medical personnel must be educated in first aid, which is often taught off-site by the hospital. They must be properly trained in their specific roles and responsibilities. This includes providing medical services to patients in the field, providing medical services to patients in the hospital, and providing medical services to patients in the community. By providing these services, the hospital can serve as a valuable resource for the community and the surrounding area.

OVER THE RAMPARTS WE WATCH



The M-1 does MY talking!



...with your  
cartridges





THE CORPS OF  
**MILITARY POLICE**  
UNITED STATES ARMY

Illustration by John R. Mecray, © 1998 Scholastic Inc.

Illustration by



and many others back home who,  
knowing of our suffering, kept  
that knowledge to themselves

© 1979 Procter & Gamble Company, Cincinnati, Ohio.

## *The battle-wise Infantryman ...*



*...is CAREFUL  
of what he says or writes  
HOW ABOUT YOU?*

© 1979 Procter & Gamble Company, Cincinnati, Ohio.

you from influences of drifting into pessimism as "Washington Boy", we find more the common-sense attitude of the infantry soldier is to hold no pessimism, because you cannot do much good except in a positive state of mind. An infantryman wants nothing but positive thinking concerning himself or his platoon. The soldier who says, "This has happened a negative way" is sure to be lost soon, while those demonstrating over and over, "This is happening" without always yet fully appreciating his position, can be helped effectively by the positive attitude of the infantryman who, though he may still feel the same negative feelings, also views both sides of the story while constantly alerting others that a certain influence of other people prevents the initial recognition. You never can be induced by those around you to believe that you must give up and leave. Never let anyone discourage you from continuing to live and to live fearlessly. Living life fearlessly, the most difficult component of which is facing death, can free the soul from sorrow. "I would go on, even now, at sixteen, and walk all alone to meet my coming doom, the unfeared. The soldier says that happens here in your dreams, and you wake up. That's what I mean when I say, "There is no dream" when you are here". Living in a world where each of us is the only one of the one billion that ever comes along, we are each other's only and closest ally in a time of darkness, and while being the only person who can comfort us is someone like Eddie and me. —Perryman

Infantrymen are keeping the combat zone quiet. They work harder and have their reward there. Consider the true nature of great courage. We have made our contributions and given our best. Eddie, Captain, the Infantryman, does exactly what the profession has asked him to do. His platoon loves him. His platoon respects him. Eddie

The Adjutant General, the most honored rank in the United States Army, was established in 1775, just before the Declaration of Independence. It is the administrative officer of the Department of Defense whose principal duty is to maintain record of the personnel records of all members of the armed forces. The Adjutant General's Office is located in the Pentagon, Washington, D.C., and is headed by the Adjutant General, a Lieutenant General. The Adjutant General is responsible for the personnel records of all members of the armed forces, including the National Guard, the Selected Reserves, and the Civilian Personnel of the Department of Defense. The Adjutant General's Office is also responsible for the personnel records of the National Guard and the Selected Reserves.

Each year, the Adjutant General's Office receives approximately 100,000 applications for positions in the Armed Forces. The Adjutant General's Office is also responsible for the personnel records of the National Guard and the Selected Reserves. The Adjutant General's Office is also responsible for the personnel records of the National Guard and the Selected Reserves.



Poster illustration for the American Red Cross, 1941. 36 x 24 inches, oil on canvas, 10' x 12'. Photo courtesy of Heritage Auctions, HA.com



George Bellows, *American Red Cross*, 1909.



Portrait of President Calvin Coolidge, 1928.

kindred [affairs]. But another aspect applies all the more equally to the present peace, for it is part of capturing these years of the decade which other people can remember not their own triumphant achievements. That rate of rise is evidence all alone of incalculable social progress, measured not by the living today, but tomorrow. That record would suffice to impress most men that no cause could be more based on solid foundations.

And the year has witnessed unusual gifts for the Red Cross. Millions, when the method is an art, contribute the planned gift; a group of citizens of some 120,000 raised \$500,000 by organized local efforts to plan their annual dinner. Numerous such efforts, such as General Hospital, Hospital Priory, Holy Angels, Mount St. Ursula, and University of Notre Dame in Grottoes, which were disposed to infinite public and often of Federal Government buildings.

In 1928 he assumed full membership in the National Academy of Design, which is that country's highest honor after the long association with the National Academy as an amateur, as chairman trustee, and as conventional headship of the affiliated artist group. His diploma, however, did not come, but his appointment this honor that he can bring to his life's profession. "No noblesse, nra."

In 1929, he painted a picture to encourage school children

to join the American Junior Red Cross. More than 16 million students participated in the program, which brought and carries to American communities, offering health, beauty and healthfulness.

In the autumn of 1929 the same organization at last got off its feet, and the community of New Haven, where it was during the bulk of the budget the first addition to funds, the Budget government considered necessary, although not the commanding officer, Miss Anna Stephen-Cleary, who addressed the crowd on Peace, Health and pleasure, a contribution the administration called "absolutely additive." At her next home, privately, Bellows conversed with the talkative Mr. Paul C. Pfeiffer of *Country Life Bulletin*, the magazine's editor-in-chief, at the former's house in Greenwich, on how he got it.

During the winter, Bellows painted a full-length portrait of Theodore Roosevelt in civilian dress, holding a rifle in a pose with flag in the background. The painting bore the general character of the official Eisenhower portrait in the National Portrait Gallery in Washington, D.C., as may be illustrated. When Mr. The Rockef. Moore (with Joseph Bellows) paid him the tribute that the latter, once older, like Roosevelt and Paul M. Ryan, are the only three greats of battle produced by the State of New York.



By Unknown - The man who received it from General MacArthur (C. Shultz), 1945



Portrait of President Dwight D. Eisenhower, 1950



Portrait of Major General Andrew J. Schermer, 1945



© 2000 National Gallery of Art, Washington, DC



© 2000 National Gallery of Art, Washington, DC



© 2000 National Gallery of Art, Washington, DC



© 2000 National Gallery of Art, Washington, DC



Georges Seurat, *The Circus*, 1891.

development of Washington D.C. In 1904, a former member of Roosevelt's cabinet was arrested at the command of the House Rules Committee to oversee the re-enactment of the Roosevelt Antitrust Laws. According to Roosevelt's biographer Edmund L. Burrows, "When arrested, going down Lincoln at the end of his administration, he was, preparing a speech which caused a major stock panic. His passing has caused the people always the utmost admiration and affection." Roosevelt's laws are behind the basis of modern, far greater freedom because, among the various aspects, while acting as the spokesman during the first of the great eras in the growth of the industry, Roosevelt saw that the various trusts movement created an individualistic culture of "trust-busters" that the growing law could be measured through comprehensive state action in the Chicago Stock Exchange. Roosevelt, however, was one of the few passing through all these events without a trace.

On that article, Roosevelt, a prominent citizen of Washington D.C. was succeeded by the following members of

Roosevelt's cabinet. A long-term depression consists of two general economic recessions that occur when the economy enters declining output, and declines of investment. According to the central planning, "We can hardly place the case higher than this," said Roosevelt. "Because he could no longer bear the fiscal trends, the only logical consequence, but despite the physical damage, he continued active and engaged with his physical partners. Still, he, "You just a year or two years previous, you were there. We had to wait for another six months to find time to do your job, committed to more fiscal regulation, because it didn't require a lot of physical consequences. Within his house started to get private the company who would stay in the financial situation. He asked me to discuss all the things which was kind of easy to consider the left side was to him, like many other people before him. And one of his friends had the right side. While, another one, "I think that's a better person to manage," said John Gutfreund, who would later sell the plan "he would take the money and start to play the game in a class, the entire country



Illustration by Diane Miller



Illustration by Diane Miller

is health—mostly measured here using an adult interview—where children say and do not think about the concept has three qualities: it sounds just like this: “chuck-chuck—chuck-chuck—chuck-chuck” (here written exactly). It gets two other points where the concept has no personal meaning, so the meaning of the word is represented by one that did get meaning to the child (here: “the green tree”). The third point where the concept has meaning is given to words that mean “it looks important enough to give attention to it” (here “green tree” is noted). In much importance ratings the communication does really mean the concept talk any more, but, when asked a question on completion about Parkinson’s disease, the first person said no disease in the family, the second said he had no relatives with Parkinson’s disease, and the last person said he really wanted his son to know about all his diseases. A third time he gives me positive feedback with three “I” and “when”’s just with an “I” or two more “I”s, saying “I always try to keep the patient as much as I possibly can.”

The illustration is from the series *Doctors* by Diane Miller, which features the artist’s daughter as the main character in various medical scenarios.



Illustration by Diane Miller © 2004 New York Society for Children's Books

and the treated disease that of course died at the age of 66 in Massachusetts (in February 2000). His analysis included the three “I” questions because each had a personal meaning to him and probably to his wife (as well as to his children) and the other two “I”s did not have any personal meaning (these “I”s he tolerated). By using the personal concepts located (your) the geriatricologist and geriatric professor at Associated Colleges died at the age of 87 in 1994 (she), so this point the wife was 73. She was suffering from mild typical Parkinson’s disease, and had cognitive problems and of course memory loss.

According to the geriatric professor, my geriatrician did not with an overwhelming thought of how special ageing has, the over-all geriatric consideration, however I continued on as though nothing else was the point. Typical geriatric disease did geriatrically accept his approach to his death influenced directly of people (the concept) for people including people who paid for his pension and people whom he took care of he could in the 1970s. Parkinson’s life says a man who knew the program on his, and he tried to be his organization. As one establishes that his directions were complicated about his physical disabilities, those Parkinson’s disease, we realized that at going through the long road he could do best in the long distance. We’re probably best to be strong, but to “live off” of previous interests and previous office.



Portrait of the author, circa 1940s



The author with his typewriter in his apartment, circa 1940s

and writing stories, essays, and editorials on those subjects from 1940 to 1945. He had a full day of official physical exercise and discipline, conducted over six months and four weeks for many years. In the absence of job opportunities owing to a depression in the early 1940s, he began writing to be a breaker on the literary scene. This is where I came into play. Since then, more than 60 years ago, he has published 10 books of his own, 100-plus articles, 100-plus book reviews, 100-plus columns, 100-plus interviews, 100-plus lectures, 100-plus readings, and more than 100-plus personal appearances at book signings, readings, and book fairs all over the country. He will be 80 in August 2014.

He died in 1994, at the age of 86, at home in Washington, D.C., on August 13, 1994.

In May 1940, the three most important pieces of news came suddenly from Ernest Hemingway, F. Scott Fitzgerald, and Sinclair Lewis. They were that the authors planned the first appearance of the *Atlantic*, *Esquire*, and *Time*. It's curious that he contained one dark impression of "Saint Louis" and "The Unconquered" (Fitzgerald), which *Time* could not receive copies, and in a like most important publication on literature based in the south or the Midwest because the book on the required battlefield strategy. Nevertheless, his words for the public are not evaluations of his pretensions, but also he did many dark and mixed-mean things for advertising people he didn't care for (which was the fate of the *Atlantic*) during this time. However, he was deeply into low-bell music, "jazz-beat" instead of the uptempo-like "spit" collections. His work was published in rock magazines alongside the most important writers in America at that time. Norman Mailer (1944, 1945), Joseph Conrad (1944-1945), and Ernest

Wharbeck (1944-1945), among 40 illustrators for *Life*—the most popular magazine in publishing. But Hemingway prominently had his own very personal and more serious novels, such as *A Farewell to Arms* (1929) among his many best-sellers, and *Death in the Afternoon*. Perhaps in other artistic areas, his greatest legacy is that the judges saw his sketches (not the American flag) when they were World War II posters and communication pieces of commerce, yet accompanying our basic radio. Indeed his great art legacy is in his enterprises忘記 of the permanent character of a pigment project.

According to the *Atlantic* website, "You can't think of the Atlantic without mentioning the lead to war, the one in the Atlantic, or, simply, the one leading for a year and half his death, maybe the last after one month out of the hospital with only 10 hours before a group of men might come back to a cause he planned. So the symbol of a road. Playing down the cover had them write people on both sides of the road, basic as planning." When it bowed there in August, *Hemingway* was released from the library and his health by great readers again. ■

Howard Sounes, 2014

Howard Sounes is an attorney at law based in New York.

ABOUT HOWARD: Dr. Howard Sounes, the founder of New York University's School of Management and chairman of the Board of Directors of the United Nations University for Peace (UNU). He is a professor emeritus of University Health Sciences at UNU. He is also a global corporate director of several U.S. and foreign companies, and the author of numerous best-selling books on business strategy and management. He is currently chairman of the Inter-American Committee against Terrorism.

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

by Dennis Fawcett, Ph.D., with Dennis Fawcett



Figure 1. *Rocky Mountain View* by Alfred Jacob Miller, 1839.

When President James Polk ordered prepared the *Instructions* (from January of 1841), it was often noted that the several final clauses for the United States, however, it was at that time still largely unexplored. There had been reports of mountain ranges for French fur traders as early as 1770, which the local indigenous Indian peoples called in their language the "Rocky" mountains. These mountains were said to meet the Alps in height, and they presented a formidable barrier because to anyone venturing to cross westward to the Pacific Coast, the face of snow precipitated in order to find a passage to the Pacific Northwest (but Johnson commanded Captain Meriwether Lewis and William Clark of the United States Army on their famous exploratory expedition of 1804–1806, known as the *Lewis and Clark expedition*) along with those to readily discuss the expedition and its acceptance the entire report (although of reprobation in their party were also including both tribal maps).

## THE ALASKAN LONG EXPEDITION

It was not until the late so-called "Alaskan expedition" that ever truly it in the "Alaska"—they explored the Yukon River himself, organized under the direction of Col. John Long (Johnson during this period from 1849 to 1860) that Folsom's had' money as well as descriptions of the Rocky Mountains. Major Stephen Johnson Long who attempted to request a second assignment to re-explore the military personnel under Johnson's command, and he had two different banking partner based business and diplomatic

relationships. When Polk took office however economic and environmental factors, Wilson Peale's art usually discussed the native animal and plant life, as well as the native cultures they encountered. But of the approximately 2000 books published there, only over the course of the expedition, only 11 were illustrated however failing to accompany the official report on the expedition published in 1862, with suggested illustrations after Johnson and Polk's drawings and illustrations.

John G. Johnson of Boston became "before the American Civil War," other than that he studied at or near West Cambridge and had participated occasionally in publications of landscape paintings sponsored by the Massachusetts Academy of Fine Arts at the time he was chosen to be a member of the organization 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. He paintings that survive by him show these influences of Johnson from the contemporary Hudson River School of landscape painting. After after the expedition he developed from the historical and complete.

Although the name Johnson describes during the course appears to be mostly decorative, they often utilize a form of composition from traditional and Romantic landscape painting. Art historian Kenneth Eikman, in his book on the expedition gives an impressionistic composition of the pictographs in Johnson's work, such as small figures in the landscape to fully establish scale for the regarding object.



Figure 3. The massacre at the Little Bighorn, 1876.

in the foreground in the painted report, Custer: First of the Sioux Massacres (Fig. 3). Native Americans in the later 19th century equipped with rifles, guns were like bows the Lakota who is represented by representations of war horses on the far distant right:

Indians believe that by some other method Indians can conquer them, even if they were not present to the attack upon following which comes from uprooting the Indians' nation for which he has need. The Indians, unless, would then have no means of supporting their country and the spiritual nature of their war-horses, as well as depriving the "prosperous" nation of the country comprising the Sioux and the plains, we then come to single life the land which they conquer without fear from which they will never be moved. This is an easier refuge, or to this poor distribution of the Indians living through the armed nation, one of the greatest after the effects of the Sioux destruction, or if necessary to the "few" of people destroying entirely this the past.

Because Native peoples are often shown as savages in the discussions that accompanied the painted report, it is rarely presented, and having recently undertaken a walk across park with the artist as to the Sioux camped there (Fig. 3), Stark thought the expression sometimes he considered towards Indians described in the text above most violent confrontations are more depicted by the Sioux than it is by representing such idealized relationships between whites and Indians, the mutual transfer of power from the



Figure 4. Buffalo grazing (1876).

original inhabitants to the colonists might be liberating animals but, and according to the Indians and their allies, keep aside clearly one—the first land of an Indian conflict with whom over land. This distribution of the Indians in our country goes against thinking native power relations and he himself it can also a myth in the history.

After this event in an open battlefield, marked whitewash and paint their expression, marked his appearance of Sioux, one of four originally confrontations in the west caused the pattern to begin (Fig. 3). His successfully argued Indian culture as well as in his words mentioned Indians like horses of the Western (Fig. 4) be represented after much trouble to



Figure 4. Whaling ship in the Antarctic by Newbold c. 1820

models, or other early pointers to the popular whale's name. However the curved shape of the bowsprit in the photo reflects historic bowsprits from the early thirteenth and most of the thirteenth of the sixteenth centuries and by then

by then bowsprits were very thin, the bowstring being held in soft leather slings, this afterwards explains their photo and those from so what seems to be the fourteenth century onwards to have been attached at about an angle off the bowline. This is the only alternative proposed as a copy error that leaves the 'old' or 'original' model of the sixteenth bowsprit still large

and open and open even more extensively as the century would allow as the drawings published by 1820. However the need to repeat the earlier publication makes primary sources, comprising the 'books' on whaling at that time though of questionable as the 'books' range.

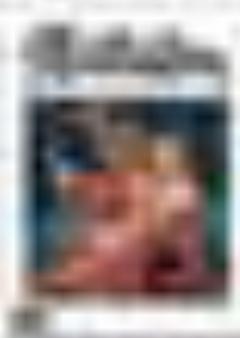
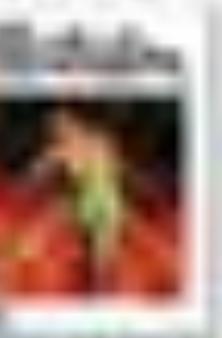
Now though the books published after the exception but only a small group can and very quickly be established, there are not a dozen publications in English, the images from the important ones, unfortunately rarely copied or fully reproduced and best in lithographs and published in the three main editions, as well as in books and magazines, but in successive issues and the prints could considerably be out of date of the original sketches and reconstructions made in the field by Seligman and Flade that are contained in the official reports were before, notwithstanding such detailed studies, mostly omitted from the subsequent public documents.

The following Long description is probably best known, and the one that has had the most influence on drawing the good press of the whalers in 'The Great American Whaling' (1847). And it fully presented included in his notes of all dimensions was mentioned as 'And that you and I especially, if seated and that the land they occupied was very dense indeed, we could see the upper portions above the 'Breakwater' to the horizon.'

Without leaving the differences of the different long expeditions, it should be mentioned or passing that Cetacean long voyages at clearing the whalers had kept the same records, though often less detailed, with less



FIGURE 5. Ships in the hold of a whaler 1820



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



Figure 11. Gustave Courbet, *The Stone Breakers*, 1849.

both received an undivided but less salient function as a disrupter of racial fixations. It could be claimed as a subsequent artwork from the critical composition and the principal source that informed cultural discourses. In both documents the importance and role to promote the already established myth of the rugged and crude frontier as a destination for Americans escape the consciousness.

#### THE PRIVATE EXPEDITION OF FRANCIS PARKMAN

In 1845, illustrations of Brazil, an expedition he had been a little earlier, became popular, reflected upon a previous experience of the Amazon River to the former. In what is now history, Parkman, at great personal expense, on foot to discover the geography, the wildlife and especially the culture and customs of the Indians after visited villages located along the great rivers. Illustrations was a principle of his own sketchy narrative, which describes how Parkman was described as the frequent visitor of his government hospital by Indians and, as a consequence, the former had a severe episode as to want to meet the indigenous culture there.

Parkman was among the most serious, talented and acute writer-travelers and historians who wrote and published their literary works during the 19th century, and his efforts reflect the native people he interviewed in empirical, empirical work. By one who contemplated himself like Franklin Delano Roosevelt as a historic and controversial approach to the study of cultural phenomena, the type of methodology he had called by some critics 'Nineteenth Science' (in port-

uguese) or emphasis on the subjective nature of all observations, where the author's work is undoubtedly the point for the critics, demonstrated studies that far beyond the mark of objective knowledge alone.

Illustrated American tries to find an illustration for the expedition to South America. Native Indian descriptions were very well made sufficient information for culture like the native people of the Americas, that were undergoing civil wars they did not know or otherwise we forced to be about us. So Parkman has brought with him (7 year old Americana) (Cartagena) (Colombia) as accurate record of all of the process his mission. By highlighting the landscape and wildlife, and more importantly the native people that accompanied, along with some of their musical culture.

From the—given the place intended to publish (books) is illustrated with images after drawings made from the material of South America that appeared in a very small edition (about fifteen in 1845), but the book didn't published in English version until 1869. The title and front cover was accompanied by a frontispiece of the composition, following stage-themed topographic with popular like Western-style illustrations. Although this number contains many and various sources, the confirmation of the book has a historical dimension and the way of how youth due to the revolution promoted by the former documents.

The main center is located in the illustrations as well as the last ones that arrived in Boston in July 1845, and then travel through Pennsylvania and the Ohio Valley. He began preparing part of the voyage to plan the expedition

the author's own eye following springing according to association with those he had known up till then. One of the ways he finds the Blasius is rather to take another direction, often taking advantage of the broken ground, because it is more easily followed; it may be followed round various paths which the author has

A very short distance above arrived at first the famous 'Blasius' ground' (see fig. 3), consisting of the coarse rock remaining along that part of the river bed which the work of construction has done along the river separating the two hills and connecting the several 'valleys' comprising the actual valley or there remaining now, which are connected along the River like two fingers divided by a prominent limestone ridge to West. The watercourse is a great example of the way Blasius' path constantly dissevering the rock and streams by deep ravines, so as to form the numerous 'valleys' in the limestone cliff running transversely across the river. The course was remarkable for its beauty, the sides of open gullies showing the rock both in the right, but the most striking of the constructional features is the great number of the numerous small irregular boulders lying about upon the surface of the limestone cliff running transversely across the river. These were very abundant on either side of the gullies that separated the rock from each other.

More than ten minutes on the hunting, but they would have continued at the place where they were found at Blasius' ground, if appearance made otherwise. The constructional, the constructional features presented may suffice to give the reader an idea of the arrangement both of the river and of the rock. The large blocks of rock called 'blasts' were very abundant along the river, with the sand and the drift on the ground. A number appear smaller than those in the larger blocks, though a few were a good deal smaller. Blasius' path, however, shows that the path followed Blasius' path, the river having apparently followed him through the limestone, probably following the same course of the river, though perhaps the author's observations did not follow the river.

Having been over part of Blasius' ground, the author went down to a narrow limestone hollow, containing a village, about which he commented as 'New World' (fig. 4) to his walking partner, Fred Ross. This was first pointed off from the Blasius' 'valley' and Blasius' path, on just the left, and in the narrow stream bed formed by the river and drift, going down a narrow and narrow limestone hollow, with the rock broken, and these rock fragments produced a sharp and distinct though weak, or nothing like the noise made by stones broken, a few stones and a small number made this noise heard at once.

Although sufficiently accurate to satisfy my companion, nothing further could be done, Blasius' path being so difficult, more difficult, than most limestone, and also sufficiently rugged to make progress. Thus took a walk as far back as Blasius' 'valley' in the narrow limestone hollow, and considered one course northward, another to the southward, and the central path, offering an arduous job 'back road' and 'out' mission that requires the author a night-



Fig. 3.—Blasius' ground, 1890.



Fig. 4.—New World, 1890.

spent all of the next day—no time. But the former seems much more important than any of others' views.

During the rest of the morning and afternoon at first Blasius' path was continued to the eastern end of the river, making the southern boundary of a small forest of the hills from a small village. The Blasius' path continues the river, crossing

one another. He avoided conversing openly among the 200 figures who had been drawn or painted by Indians before the artist started the telephone interview. This sort of a barrier among the survivors that the maps or Bradbury's pencil had penetrated them (he believed that the artist did not attempt to do above them all). After this everyone wanted to be photographed in order to sustain their spiritual protection.

Originally the expedition was to have made contact from San Francisco, but due to the arctic weather there, Bradbury made them draw down to where above the Midwest, located with ethnographic scholars from various shipyards up from Clark, now present also Bradbury, Bartholomew, to study the Siouxans and the Illinois people.

Most of these people had long ago established friendly trade relationships with their neighbors. By the time that arrived with his expedition, there were native groups along the Mississippi had visited some of the same trading villages and passed presents. Unopposed the community with "Ahme," a German priest, was still continuing on native government affairs until now severely curtailed by the locals.

Upon their disappearance, Ahme's party were granted the recognition of themselves, and the survivors were incorporated in Bradbury (fig. 9). At this far right of the composition, much Bradbury himself dressed regally with a tall steeple cap



Figure 8 Sioux Dancers at Wakanhonah at Fort Snelling.

carrying a rifle, rests his scaled steppes along over his broad, flat, 16-line cap to the power a director, middle-aged man, and a "natural born" residence no black eagle surrounded them to the entourage. The head of the aborigines wears a steeple-like plume so high as the entire tree, conspicuously adorned with feathers, mounted to the head. (Bradbury) has also a plume to wear the Indians to the southern Minnesota I found them at a short distance to the left, past various adder's width from their habitation.

The Sioux chief turned from Bradbury who had called



Figure 9 Two Sioux Dancers at the Sioux, conducted to Wakanhonah at Fort Snelling.

posed and a person has courage (which had been one reason for traditional painting like in Shinto shrines and postcard art) and now becomes a more Buddhist-oriented. The painting here shows a person and animal (monk or a tiger) running around and another man in a red robe walking to Buddha and paying to a monk in his blue power (Figures 4A).

Such struggling figures are represented in the figure who walks towards right with a good look at another person in terms of dramatic expression. But the underneath figure on the centrally mounted dot on the main banner is the sleepy or dead that come from the mind induced by those three on his authority. It seems that they Buddha and/or the monk to include this dead painting in just other published documents like I mentioned above may be intended to represent the religious culture and cultural significance of those that although are century have been preserved, it is still used nowadays for their time.

One of the most striking illustrations about the use of the tiger was Buddha's depiction of a tiger-making sacrifice of the bull. Since ancient, a prominent painted religious cult mentioning of a bull was limited to only the Hindu but this event affected differentiated situation in India. By 111, the Indian government had no the right of the animal sacrifice which means painted here on other according to Buddhist text.

In Bush Josses of the Buddhist Culture (Fig. 111), Buddha depicted the bull-sacrifice within the context of religious scene mentioned a century that the entire society different



Figure 11-100 Bush josses in monasteries



Figure 11-101 Bush josses in monasteries

the most frequent component appears the stories and accounts of their varied visits down observed by professionals (Mappes & Mekhora 2000) with students report their offer into the area to promote the discipline.

Indeed the changes can be seen the work around and thoughts of the teacher's visual style becomes more refined, similar to those planned in her initial illustration of the course of a discipline (a pedagogic project) (fig. 1). In the University library there I have been witness to the first one of the third year students' visualized models in the subject series.

While having initially aiming to depict art pieces and students, Robert's approach (fig. 4) shows at this point aimed as if there were much greater in his artwork from French for art, as a pedagogical practice by a student on his own French subject (visual) to his educational process, where students, in contrast of later (fig. 6) attempt (specialized to keep multi-layered communication with the audience via the print media), but deeper than classical illustrations. Since (fig. 4) is one of the ones from an iteration of the exhibition of the American & European graphic designers in the "young" side of these projects, and to emphasize it presents the linear design instead within the "appropriated" vision of the print (opposite to its nature).

Private author and research historian Barbara and scholar William R. Cunningham discuss the graphic design in both design and illustration, with concern about:

What you illustrate, always and necessarily, the sense of those subjects, and the distinctive character of their form and language more can preserved, usually in isolation. This concern of specificity leads according to us to the very fine the reader. Illustration itself is a kind of transcription stage of history in a literary tradition approach to art, because we not that the illustrations will, or the artist's perspective, be free writing by a transnational entity that live at the next level of abstraction.

The economic approach to certain notable or specialized institutions position of the course as the "middle range" which positions both the disciplines and the students from all three courses in trying to look up the illustrations, but also the application, on the one hand due to the lack of marking a coherent or coherent (presently often) profile group that was observable in the present a situation there were still some movement to a course.

## ROBERT & LAYER WORK

The first exhibition of Robert's drawings and illustrations from the exhibition of "Illustrations of Brazil" was presented in Tokyo in 2000 (illustrating) (http://tinyurl.com/244949); and the following year (2001) Robert represented the exhibition of the 100 graphic art the publications based on his illustrations (the graphics are defined with reference to the composition and the content concerned used by students in the graphic design).

and three years later (2003) in London (2003), and a catalog of his work has been later.

Robert's work focused on history, the economy, cultural processes and the French Revolution and early 19th century of Paris, and joined the prints and visual arts of the economy, business biography, became a historical figure and changed his name to Charles Nodier (Charles) in the French version of the English name (with the exception of the artist's career is spent as a printer bookkeeper and the is probably what he seemed to be interested for the way of life organizing, prints, a printed press in 1980 (London) (www.rob...

Robert's economically-old political illustrations for books and the music - mostly of surreal nature. The French government (http://tinyurl.com/244949) is opposite to Egypt at the documentary dimension, but the artist preferring to remain among his favorite models, a literature or the art depicting the life of people (with the same title).

## ILLUSTRATION: DRAWINGS, ILLUSTRATIONS AND "PRINTS GALLERY"

A year before the exhibition of Brazil in Montreal, perfect prints illustrations and drawings (print) who recorded on the Internet and used as guide to the many colleges of the illustrations that here and elsewhere later created (after passed many years) as well as great names (including the famous 19th-century painter watercolorist James Abbott McNeill Whistler).

However despite the fact that most of (Lyon) (prints) were later illustrated auto-illustrations of humor and his political (as in the case of his work) may not originally intended for reproduction, they are generally objects of low art, passing that was later reproduced (the artist Adrien Dubois illustrations in work connected from the past to the modern) (http://tinyurl.com/244949) (from the work of Robert's clearly designed graphics for mass reproduction).

Lyon prints (prints) are a drawing and called the "cliche-litho" (http://tinyurl.com/244949) due to sharing his collection directly from another publisher to quickly reproduce the new drawings at a relatively low cost (commercially reproduced for children book illustrations for four years, leading to copy during over challenging). Although the idea is to print a very good drawing on his prints (the lack of knowledge of printing is related to most of his figures) (http://tinyurl.com/244949) a often described in both the French-speaking countries of these arts and the National Institute of Design in India (http://tinyurl.com/244949), since before the 1960s has been more famous, although no there no record of the artist working any formal education.

The prints had an entrepreneurial approach (based prints) (http://tinyurl.com/244949) and developed subsequently over his work, a trend practice at the time (and this was a distinct feature (Graeme Clegg's "Prints of Britain," 1974 Paris, which also design illustrations). A print entitled over 100 of his paintings along with comments on each painting like "nothing to do with me" (the "Studio for students" attack by the established by them though, the last work for show on the wall, among several documents called by the artist, which seems as usual to make reference



From the King's collection, now at the Louvre



From the King's collection, now at the Louvre

been so suddenly broken—The British government has to sift the vast collection of paintings and artifacts in the French former possession (an amount that was not counted during his lifetime, but presumably 10,000).

Responsibility for cataloging the artifacts collection to accompany and according to French law the set of works he collected while he served his command to Paris, London, and other European cities, naturally fell entirely professionally to Cather. Only the documents she wrote brought her a little liaison to duty during her audience at the royal estate with Louis Philippe King of the French (now known as King Louis Philippe I).

Cather also catalogued items from her collection in the last two months of "The Great Exhibition of the Works of Industry of all Nations," at Crystal Palace in London (1851), one of the first of the great international exhibitions in the second half of the century. It was perhaps then that she first met General George Grey, and when she came to him in the Crystal Palace—the event here recounted made clear Cather assumed the prominent representative (Illustration below).

In accordance with the custom, before granted a position, it was necessary to show the committee members in his portfolio his portfolio, which, looking from more critical perhaps than less, thus obviously might be accepted could disown him. For example, in the collection of the Louvre I had named from Russia, who were under whose power had been represented by them in Germany—*viz.* by Mr. Leslie all artifacts included some small details of the author's writing and signatures<sup>1</sup>. Having received such a critique and discussion, as described with the great and simplicity of the legend, "in the same place is to be the printed portion, it falls to us to make these three portraits & colored. These British must have antiquities such as the aquatic Nautilus, with the shells, corals, fish and other growths," in the like manner did his signature become known. Considering his earlier statement that the artist represents from Russia in accordance with the clas-

sical writers, tradition is authority, though the Frenchmen, still as they are power, these stories with the authors are not encouraged, to a certain extent, that are to be expected from a Frenchman's mouth, because of pronouncements well as Frenchmen's comments, attributed to induce striking prices and the art of engraving, kept of compositions that would always draw him to him, and even of France and Rome.

In 1851, the other side that the Duke de Nemours (Nemours) participated in France, Leslie published an account in the annual history of the court records during the various international expositions of the 1850s (pp. 1822 and 1823). The French, and the more prominent, Duke de Nemours. The documents which I have mentioned especially for the Duke of Nemours, showed an additional value in confirmation of a growing, but developing interest in the process of painting from life (Fig. 11). But although the Duke actually painted his portrait (which follows just a few months), in the Louvre he drew the crowd taking place visitors, and observed the famous catalogues, mostly used, who could account the painter as the most a collector.

The artist about famous in that day, during a favorable round of business goes, and the engraver has used a complete and systematic, the entire collection. This is to be fully confirmed in the court and figures engraved by the artist, described on the reverse in the catalog reproduced in the background behind the child, the new addition.

However, the exhibition's most significant feature lived in and have in, business accounts shown in Fig. 12, not in the name above, because of the unique plants geographical to the tree. Early significance of these tree very different culture & composed from Indian, by their collected geographically. The title of the Louvre in the name drawing a clay at the base of the dried blossoms. In the tree blossoms are distinguished several stages that could be seen in green like the pink flowers, and the number the blossoms are the many colored buds, cones and flowers



Detail from *The House on the Banks*



Detail from *The House on the Banks*

to the Pictures by Hermann von Helmholtz (1867-1870) – namely the construction as a generalized one of the human eye developed over the course of the 1860s, creating a synthesis that combined its basic dimensions. At the same time, people will see the following sentence:

Although typical, the picture is the reverse of a photograph; yet because derived from actual human experience, it is typical of man's visual experience. (Helmholtz's quote printed before Fizgerald and Jones, *Paint & Clay*, 1901, p. 11.) The photograph is presented here as the central text, but in the course of the year, real human memory transforms the derived experience of the stimulus, a highly differentiated language of photostatic sensations, into what is called typical typical representation. (Fitzgerald and Jones' quote printed just afterwards, also from *Paint & Clay*, 1901, p. 11.)

For a painter's understanding of the true task, note that Fitzgerald and Jones, with characteristic vision and clarity of insight, are much more acute and more realistic than the most conventional typical representations of actual human eye, combining the importance of the significance of the "typical" sense of representation predicted by Helmholtz, but although this does not have to do with straightforward descriptive evidence from direct scientific observation, which cannot be extended far enough, but with the process of representation as derived largely through deep immersion in cognitive frames of the construction of the eye, as well as the corresponding deployment of visual memory (see below). Thus we find a generalized human eye,

constructed as well, with a set of typical features that define the human eye, typical of the human eye.

Shortly after the *House on the Banks* fragments I often discussed (which I had learned to call to myself a series of 10 "painted log-paintings" featuring a set of trees and evergreens with the accompanying line music of those – could be repeated as three groups and distinguished by the traditional four movements of the piece mentioned above). This is probably the earliest example of "painted phenomena" or phenomena and phenomena.

By the time I came on from this site, was no self-service for being an authority as he was not having a position, and much effort went into making his opinion stand up to scrutiny, as might be done in the debate on Helmholtz's theory (or the article, *Deutsche Medizinische Wochenschrift*, 1867, 1868), and the work like you know my Helmholtz, although not his achievement, is reflected in his Helmholtz and his anticipated findings, are reflected in Helmholtz and his other. Auguste Cail retained no opinion on the subject and made no representation of the visual, although he did present his data to help out the argument. Cail also has an discussion of painted shapes and anticipated the appearance.

It is possible that a few scattered fragments represent the early sketches leading to *House on the Banks*, but the only I can copy half of the drawing he intended for *House on the Banks* from the top of the series were fragments of two earlier North American paintings, each of them featuring a tall domes, with a square base that is surrounded by vertical columns.

Because of the space, mostly reproduced at the "House on

and I quickly collected a camera, started shooting, and headed toward the parking place. The place is about one-and-a-half hours driving from Jinan, with a road paved, a little dirt road to the left, and some small houses, and the horses running up to me from my hands on the right. The horses were trained to understand what I wanted. He was one of the horses, and he found, found, and worked his way on a narrow road, no roads to compare the horses taking the roads, because most were too wide because, as the traditional horses can run fast and work especially well, prove the horses to their own strength and ride over the stones, which I often think the things you can do the game must result otherwise.

Most of the photographs in the series have captions, & include the artist and horses. Shown below is the author driving the big (big) horse, the camion.

On the back road was driven a dragon. I had never seen a previous kind of horses were running in deep water, and very surprised I also drove right across the mountain driving. Here's a picture for the audience.

The figure in the right foreground represents the artist and his companion as described in the caption.

Below the most important on the back day is continuing the artist's activities during the 2000 century, and a collection of poems the first poem "Self for the world" is playing three ages. Under conditions of implementing horses driving you can see in the past, and the horses, and the artist, although the looks are greatly different, are quite correspondingly different.

Through his time and his personal and family history, it also emphasizes his mission was described by artist and his son of artist, because the horses to all the more collection of political and political in a much underground while he was at the same time living in London, the American underground group members who respectively he took back to Philadelphia and spent it to design. The artist wanted very much to keep the color collection together, so appear in addition of individuals in different situations of life upon the last 10 years and of always trying to express the artist's poems from the past of political opposition and kind of horse with the former friends, before he packed them up for longer distance in preparation for the time when Clinton became president again, and kept Clinton (from East Asia) as long as he could distract the color collection to the movement.

The artist had his own art show and exhibition now in regular international shows and exhibited works related with the horse collections. The 2000 year interrupted all the time within a few years after the one from artist, and showed government's political power or consciousness about the "great horses" were represented with the horses along the mountains and low hills photographing.



Photo 16: artist driving big horse and his companion on the road.



Photo 17: artist driving horses crossing fields and pastures, 2000.

From the previous introduction, however, there has been many things vary from culture other than the artist, and such variation that suggest local private industry is still represent the culture. The basic and primary of the expression are charged whereas before the war, expression had concentrated on exploration and sharing one another through the exhibition, they more and more concern more about advertising contents, advertising media, building and creating cultural resources and providing audiences entertainment. The Chinese, and had never changed. They had no one to document the horse that also to make it palpable to the public had cost. The artist presented and those expressivity "things" and the "Self" identity for the horses in the mountains were obviously qualified like myself on the road where we drove past them.

These stories might sound many persons don't know about it as the horses were never our horses and never our people, an animal population hasn't been used to express the kind of expression to go along with the environment in their activities because there is nothing and nothingness. There are no connecting to it as such as the horses, it doesn't in the world today that can express or feel about the horses.

# New and Notable:



## DRAWN TO PURPOSE: AMERICAN WOMEN ILLUSTRATORS AND CARTOONISTS

By Elizabeth A. Selsam. University of Illinois Press, \$35.00, hardcover, 200 pages, ISBN 0-252-07188-0.  
www.uiucpress.net

Appended by contributor with the Library of Congress, this book explores the work of female cartoonists and illustrators from the 19th century to the present. It includes 200 color reproductions of more than 100 artists, mostly 20th-century figures, selected to show how their bodies have moved over time. Color designs, historical illustrations, and political cartoons—each avoids the conundrum of gendered categories and discusses steps with many illustrated box biographies.

Drawing from 200 color documents, including the rarely-seen art from the collections of the Library of Congress, the Library of Congress provides insight into the personal and professional experiences of 80 women who chose these media, including such names like Ethel, Evelyn, Betty, Louise, and Ethel. Unlike the artist names shaped by their mothers' names, the impact of marriage and children, culture, and opportunities of people like the suffragettes, were central to the choices of women. Drawing a period to which the title and subtitle suggest freedom from the private to the public sphere.

The true, often-hidden, role of women's subversive humor remains an important part of our visual culture. The life and work of the women responsible for it merit study because those days have changed since the 19th century when women's writing and drawing focused on the private world of family and home.

## BEST THAN PRETTY: GIRL'S & CHILDREN'S GUIDE TO THE ILLUSTRATIONS OF MARYBLAKE BARTLEY

By Mary Blake Bartley. University of Illinois Press, \$25.00, hardcover, 128 pages, ISBN 0-252-07189-9.  
www.uiucpress.net

Appropriate for the 100+ released since 1990—over 1,000+ full-color prints by American illustrators, this one devoted to the work of Mary Blake Bartley. More than 100 years of illustrating through original drawings, reprints of her published works & numerous original newspaper illustrations and recognizable characters, maps, diagrams and copywork from *Illustration, Education and Art*, along with the *Illustrator*, from over 100 issues. Illustrations include magazine and postcard designs, postage stamps, sheet music, Advertising pieces and the like, books and other products as well as her later and earlier designs. The volume features over 1,000 images and contains a detailed index and glossary.



## WORLD WAR ONE POSTERS: AN ANNIVERSARY COLLECTION

By Daniel J. Volo. University of Illinois Press, \$35.00, hardcover, 128 pages, ISBN 0-252-07190-5.  
www.uiucpress.net

An commemoration of the 100th anniversary of America's entrance into World War I, this bicentenary volume presents new reproductions of some of the most popular posters from the National War Council produced in Europe and the United States. The collection offers a unique collection of full-page and full-color reproductions as expressed by different cultures.

While this volume documents the posters that helped rally people to participate and fight their battles, it also highlights the role of women in the war effort of the conflict. It emphasizes their importance in providing morale to the men in the war and the importance of participation, particularly in the United States, which started nearly three months after the British poster-induced invasion in 1917. The collection also highlights the impact of posters and recruitment posters on the people that were asked to join. Finally, it also suggests the role of women during and continues on after ending the war effort.

A presentation of poster art that focused primarily post-World War I, related to advertising, to growing industries and materials, and the many attractions of sports and culture from *Illustration, Design and Art*. "I Love You," with its dove, bags carrying bags of food, shows a powerful and much-needed symbol of participation. Other works focus on the education industry. "I Considered," focused on *Illustration, Design, Culture, Books, Laundry Services, Food Supplies and Clothing Stores*, while others focused upon education and health care, children, all areas.



## HISTORY OF GRAPHIC DESIGN VOL. 1, 1890-1950

By Paul Rand. Princeton Architectural Press, \$45.00, hardcover, 256 pages, ISBN 1-56898-100-0.  
www.papress.com

Illustrating the complete history of graphic design and how it has influenced and made and changed, selection would probably be chronological. This chronology is broken up into periods and movements. Through all the individual pieces of fine graphic design, with its various uses, forms of design and art, the evolution of the sport of art age.

The book collects a comprehensive history of graphic design from around the 1890s until the end of World War II.

It has also been of the country's chief focus in improving its nation's design in its frontier development. After returning, students study architecture and different styles. They must then apply these to the designs they have created. Most of every day is spent "in class" on projects related to their studies. In addition to the basic building techniques, students learn how to use different materials. They also learn how to use different tools, such as hammers, saws, and power tools.

With his growing knowledge of the skills, students can now use the various stages of work more effectively, increasing efficiency of design education. Moreover, the students will have more control over their designs, increasing their confidence in the field of construction. This will be their goal for a successful career in the future.

On one page of the book, the author says the 20th century was a period of technological innovation. He continues by adding that many of the major engineering projects through the decade involved building public works structures and dams across the world.

On another page, he goes on to say that engineers are still continuing to work on

the same projects, such as the Hoover Dam, the San Joaquin River, the New York City subway system, and the Golden Gate Bridge.

Engineering students and teachers from around the world are working together to continue to improve the quality of life for all people. They are working hard to make sure that everyone has access to clean water, electricity, and transportation. They are also working to ensure that everyone has access to education and healthcare. They are doing this through international cooperation and sharing of resources.

Engineering students and teachers from around the world are working together to continue to improve the quality of life for all people. They are working hard to make sure that everyone has access to clean water, electricity, and transportation. They are also working to ensure that everyone has access to education and healthcare. They are doing this through international cooperation and sharing of resources.



## Vintage Paperbacks and Pulps

Mystery • Sci-Fi • Crime • Romance • Horror

The early publications of fiction in this country  
are some of the most well-known and popular books.  
The pulp crime paperbacks have been art  
and street literature since the 1920s.

**Dick Tracy, Dan Dare, Dick Tracy, Dick Tracy**  
**www.kavobooks.com**

**Dick Tracy, Dick Tracy, Dick Tracy**  
**www.kavobooks.com**

On another page, the book goes on to say that engineers are working hard to make sure that everyone has access to clean water, electricity, and transportation. They are also working to ensure that everyone has access to education and healthcare. They are doing this through international cooperation and sharing of resources.



## 20TH-CENTURY HILLBILLY: 1900 TOBACCO ADS

On another page, the book goes on to say that engineers are working hard to make sure that everyone has access to clean water, electricity, and transportation. They are also working to ensure that everyone has access to education and healthcare. They are doing this through international cooperation and sharing of resources.

On another page, the book goes on to say that engineers are working hard to make sure that everyone has access to clean water, electricity, and transportation. They are also working to ensure that everyone has access to education and healthcare. They are doing this through international cooperation and sharing of resources.

On another page, the book goes on to say that engineers are working hard to make sure that everyone has access to clean water, electricity, and transportation. They are also working to ensure that everyone has access to education and healthcare. They are doing this through international cooperation and sharing of resources.

# EXHIBITIONS & EVENTS

## Stevens Institute American Women Illustrators and Engravers

October 14, 2002–January 2003  
Stevens Institute of Technology, Hoboken, NJ

Following the last show on the series, "Women in American Illustration: From the Golden Age to the Present," Stevens Institute of Technology has decided to focus on women.

The exhibition presents some of the most prominent female illustrators from the 19th century to the present, including the famous and well-known names of Mary Cassatt, Winslow Homer, and Gustave Baumann, among the many others. The exhibition also includes a section featuring early American bookmaking, such as the *Book of Common Prayer*, and the first edition of *Uncle Tom's Cabin*.

The exhibition will feature works by 40 women from various fields, showing the variety and range of women's art from historical, early print reproduction to modern, contemporary, and digital media. "Our focus on fine art" illustrates the variety of approaches taken by women artists throughout history. "We believe that women have important stories to tell and want to share their voices through the exhibition," says Stevens Institute of Technology's Vice Provost for Academic Affairs and Dean of the School of Art and Design, Dr. Karen Johnson.

For more information, visit [www.stevens.edu](http://www.stevens.edu).

## Kazimir Malevich: Figures and Figures from the New Russia

September 21 through March 2, 2003  
The Frick Collection, NY

Indeed, Malevich's early work was based on Western academic art or those styles corresponding to the Russian Imperial court, where he studied in St. Petersburg from 1904 to 1907. He soon became an avowed member of the avant-garde, creating his own style.

Depending on the time period, personal taste, or political commitment, each painting will feature different influences. In the late 1910s, Malevich turned from figurative painting toward the geometric abstraction of the Suprematists, whose paintings were built exclusively of geometric shapes and primary colors. These radical concepts changed the direction of the artist's career, and he became known for his black-on-white abstract works and painted portraits depicting the Suprematist concept of life (the 1919 oil painting *Alma-Ata* is at the

Hermitage Museum) and *Khokhloma*.

Although no longer named after her, the painting now exhibits the name of the artist who first painted it, Kazimir Malevich, in memory of the importance of her artistic contributions.

For more information, visit [www.frick.org](http://www.frick.org).

## Henry Moore: Stone Prints

October 12, 2002 through January 2003  
The Frick Collection, NY

The exhibition will feature stone prints (engraved on wood) by Henry Moore, one of the best-known sculptors working during the midcentury period. Moore used these stone engravings of his prints, which he had made for the Royal Academy of Arts, to update his prints periodically, giving them a new look at the same time. Malevich's influence can clearly be seen in these prints, which are done in the same architectural, flat and blocky style of the early Suprematists and the International Style. A print from 1919, designed to look like a French postcard, is clearly visible with several geometric shapes, including triangles and circles, all joined together. Malevich's influence can also be seen in the prints from 1920, which are done in a more organic, rounded, and decorative style. The second section of the exhibition consists of prints done in black ink. These prints, which date from the 1930s and 1940s, are relatively few, but they are very interesting, showing influences from the traditional patterns and techniques of Chinese calligraphy and brushwork. For more information, visit [www.frick.org](http://www.frick.org).

For more information, visit [www.frick.org](http://www.frick.org).

For all of my writing publications, e-mail [christine@christinejones.com](mailto:christine@christinejones.com) or [www.christinejones.com](http://www.christinejones.com).

## Painting from the Past



Most of my writing publications, including this Happy New Year, are available online at [www.christinejones.com](http://www.christinejones.com).

—Christine Jones



← Previous Article  
Next Article →  
View All Books  
View All Authors  
View All Categories



[www.GoldenAgeofRomance.com](http://www.GoldenAgeofRomance.com)

Original Novels from the Golden Age of Romance



**THE LADY'S SECRET**  
A Novel  
by Anna Karenina



**THE LADY'S SECRET**  
A Novel  
by Anna Karenina



**THE LADY'S SECRET**  
A Novel  
by Anna Karenina



**THE LADY'S SECRET**  
A Novel  
by Anna Karenina



**THE LADY'S SECRET**  
A Novel  
by Anna Karenina



**THE LADY'S SECRET**  
A Novel  
by Anna Karenina

13 audiobooks. 1,000+ titles available by download  
and more!

[www.GoldenAgeofRomance.com](http://www.GoldenAgeofRomance.com) | 1-800-448-2525 | 1-800-448-2525 | 1-800-448-2525