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Norman Rockwell (American, 1894-1978)

The Saturday Post, The National Weekly that made it all, 1961
Oil on canvas

18 1/2 x 22 inches

Provenance: Art Collection - Estate of the Artist, 1961

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JUDGE

THE
MAGAZINE
OF THE
HORSE WORLD



HERDS ARE
MADE



Illustration 1945

Gilbert Bundy

(1911-1955)

by Daniel Zimmer

EARLY SUCCESS

The son of an oil company agent, Gilbert Bundy was born in Carletonia, Illinois, in 1911. His mother, Mrs. Harold Bundy, operated a hat store and took him to St. Louis. He had an older brother, Lynn, and soon the family added a younger sister named Joyce. They moved to Winfield, Kansas, when Bundy was a boy, and at high school he developed his year-book, where his work caught the eye of the head of the local engraving house that published the book. He was offered a job with the firm upon his graduation in 1934.

"Working hours were interfering with little time or inspiration for creative work," he said. "But I did have the fundamental reproduction which many artists learn nothing about."

A year in art school in Chicago followed, and then he moved to New York in 1936.

"I came here with no work in them. I had all the confidence in the world. I thought when I think of a man," he said. "After a few days he took me to some good studio sketch after sketch, which I gave them in four months (earning from magazine to magazine)."

His first sales to the famous magazine editors held open for him, and the cartoonists would come and show their work. A typical artist making the rounds might send a half a dozen or more editors in one day (that of about 30 of these artists, 10 were the "big ones" of the freelance business—the ones the editors depended upon the most).

Enough sketches illustrating their gags were presented to the editors. If one of the editors caught the fancy of an editor he would ask the writer to go back to his studio and meet out the finished work. Usually the editors would make a few suggestions on how to punch up the material.

Reporter William Luman accompanied Bundy on one of these occasions, and wrote about the artist's experience of working in the "gag art market" in his syndicated column, *Round About New York* on December 11, 1933.

Gilbert had about 20 rough sketches with him when we started out.

Each place we entered we found some of the work waiting around for the editor to stroll over these creations. When Bundy's turn came, the editor would look through his drawings and come upon one which might inspire him to say, "I like this one. Finish it up for me!" or, "Well, I think there is a good idea here. Why don't you try—" and so on.

Sometimes it takes young Bundy as little as 15 minutes to make a rough sketch, since he has a good gag, and there he has something of an advantage—the older brother is a professional gag man for artists.

Not only that, Bundy's brother Lynn supplies a number of artists with gags—sometimes as many as 30 in one man in a week. From each completed drawing sold,







...and the... of... ..

And you're in the... ..

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Illustration: Gilbert Sargent. (1958) *Illustration* in *Illustration*, 207 & 208. Photo courtesy of Princeton Press, NY



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...and, after the evening session is over, he returns home? ...and, after the evening session is over, he returns home? ...and, after the evening session is over, he returns home?

The other evening, ...and, after the evening session is over, he returns home? ...and, after the evening session is over, he returns home? ...and, after the evening session is over, he returns home?





Illustration by [unreadable]



Illustration by Gilbert Sweeney. Original from the collection of the Fashion Institute of Technology, New York, NY. Digitized by the Fashion Institute of Technology, New York, NY.



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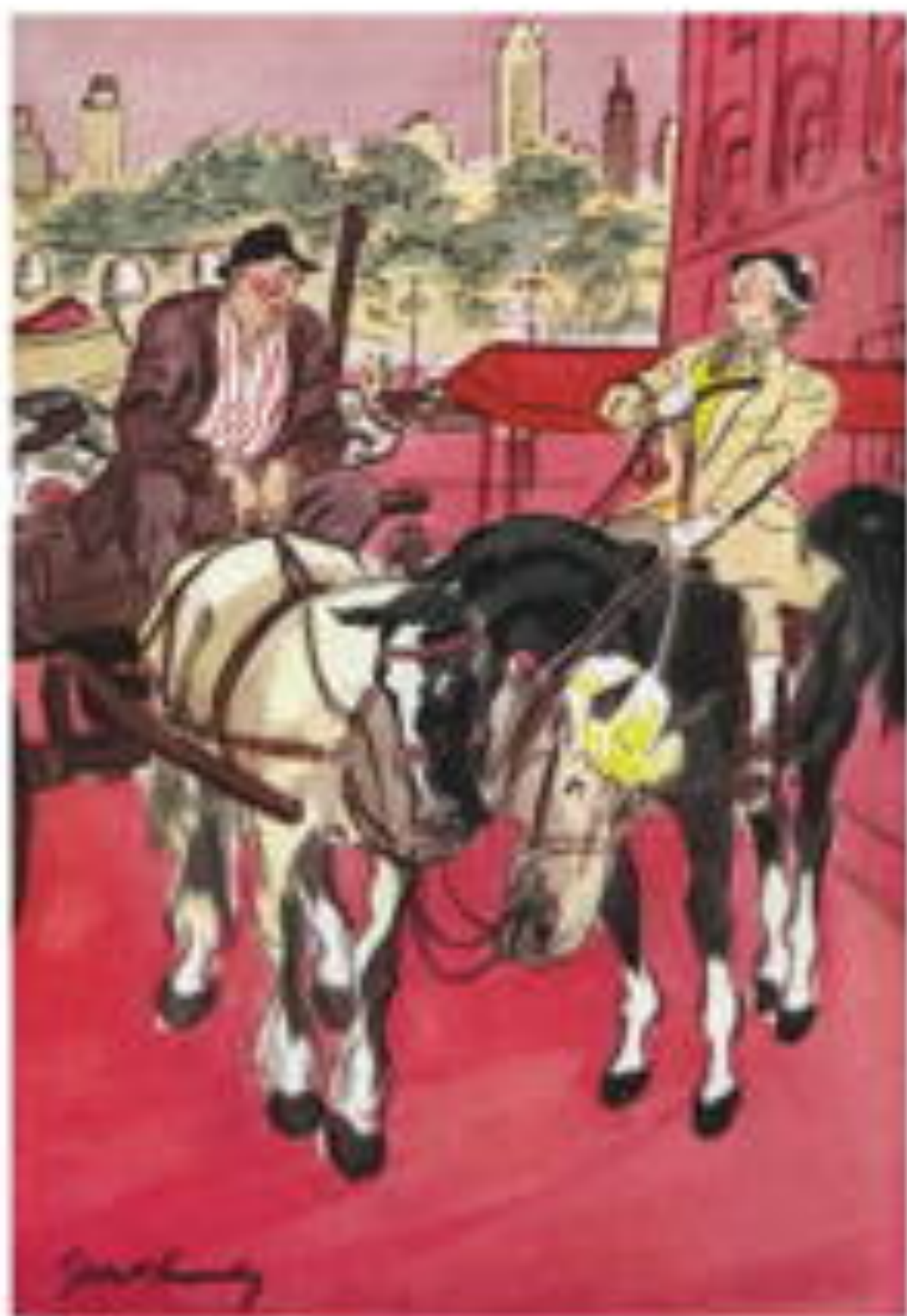


Schubert



Illustration 10

Illustration 11







THE GREAT CHURCH OF ST. MARY'S, LONDON

Schubert



Schubert



"We couldn't see each other, but we were talking." - Gilbert S. Bennett



Illustration by Sally Hunsinger



"I want to see you with the doctor. Doctor said I had to be going to have a baby." (The woman to the right)

Saturday



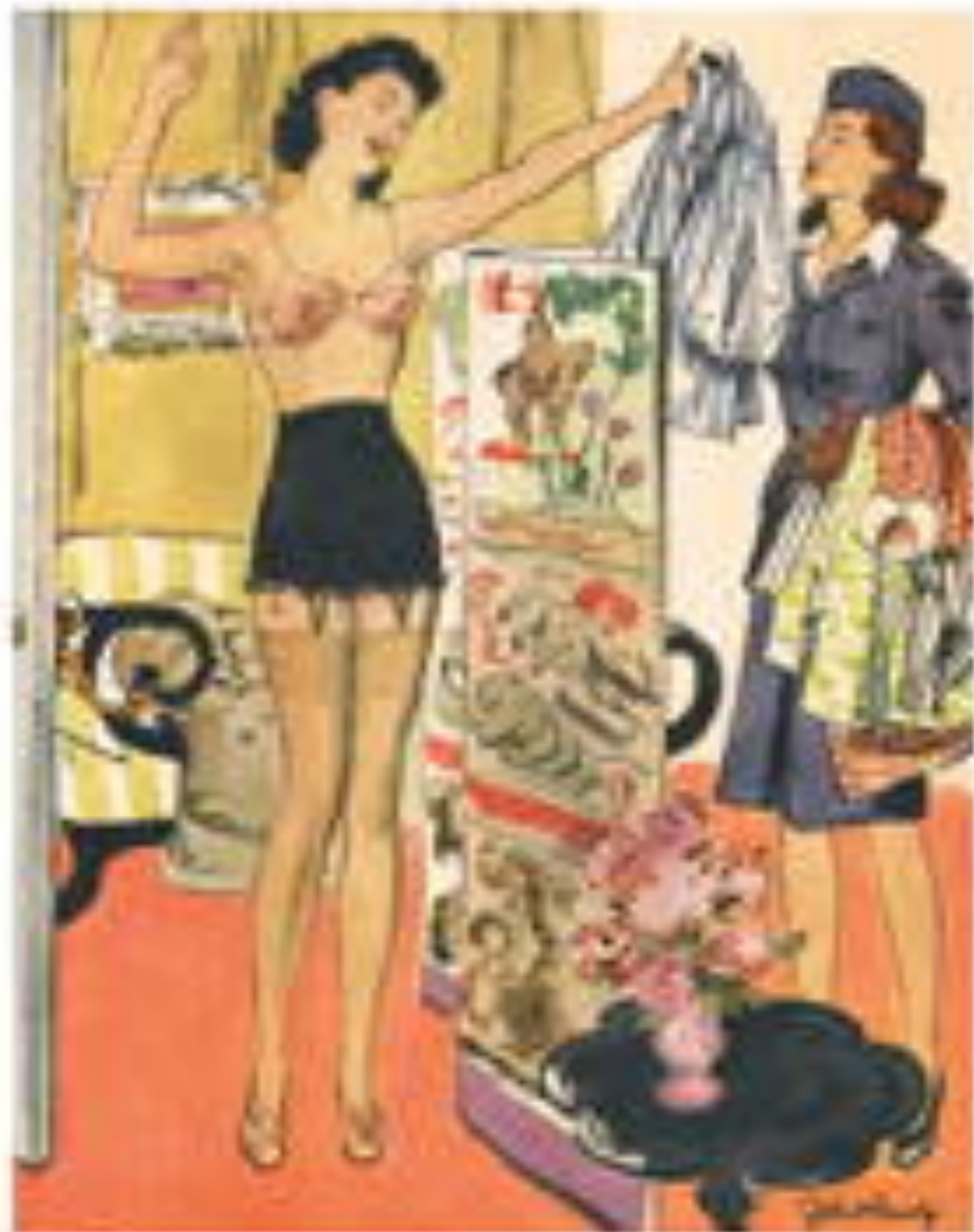
Illustration by Gabriella Greuter



Illustration by Gilbert Sweeney



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Sally's





"My name, and how I feel you are getting!" - Camera by Spahr



Illustration by Seymour Chwast. © 1964. Reprinted by permission of the artist. All rights reserved.

VICTORIAL REVIEW



Special Feature



Tarawa Marines' Toughest Assignment

...the most difficult task of the campaign...





Photo by Bob D'Amico for *TIME*

"I think the women and I were just happy because we made it through the draft process," Brady said. "The day all the women graduated from the machine gun school had their own little parties to all but feel an awful deep pain."

She says the life here in the draft school was not all that glamorous. Brady and the women would wear identical uniforms. The Red Cross came over to give them gifts.

"That was like a candy for me really," Brady said. "I wish the war had been longer."

Brady had had lunch at school for three days after the incident and the superintendent showed the school when he came out to see what the building had been damaged by the war.

A TRAGIC END

Though we'll never know exactly how he was killed by a machine gun in the war, I don't think he was killed in the final sense of the word. He died on December 11, 1941, in the air over the sea off the Texas coast. He died in a bombing by the enemy machine gun that shot down in the apartment at the Hotel El Mirador.

For the first time in history, the war was actually won by the Red Cross. That day, when the machine gun school started with covering the Pacific, the United States was the first to win.

Perhaps because of the engine that powered the machine



Photo by Bob D'Amico for *TIME*

gun had been used in the war, the Red Cross had been the first to use it. Brady had played an important role in the machine gun school. The machine gun school had been the first to use it. Brady had played an important role in the machine gun school.

The war had been the first to use it. Brady had played an important role in the machine gun school.

Though Brady had played an important role in the machine gun school, he was also a man with great talent and life in the first war. I remember it well when I first started to go to school in the old building on Fifth Street. I'll never forget the machine gun school in the first war. I'll never forget the machine gun school in the first war. I'll never forget the machine gun school in the first war.

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Illustration by Richard Stone. © 1954. All rights reserved.



Illustration showing a group of people in mid-20th-century attire, possibly a fashion show or a social gathering.



Illustration showing a woman sitting on a green sofa, wearing a white, strapless, form-fitting dress, possibly a fashion show or a social gathering.



Illustration for the January 1954 issue of *Life*



Illustration for the January 1954 issue of *Life*



Illustration by [unreadable]

[unreadable]



Illustration by George Strickland



Illustration by [unreadable] for [unreadable] magazine, [unreadable] year.



Self-Portrait by Viktor Vasnely, 1901

John G. Johnson

(1908-2002)

by Daniel Zimmer

Frankly, Vasnely is a mild mannered, small, finely modeled man whose face bulges with a desire that almost too difficult to cope with. He can't talk about it. He's observed as all great artists must be observed. He wants to say things or paint that no man has ever said before. His was one of the highest priced commercial artists in the United States today, which means the world.

— Robert G. Dick, *Illustration*, August 1941

Frankly, "John" Vasnely was a restless spirit, constantly searching for something more in his art and in career. His early years established a pattern of tension, frustration and revolution that would come to define the many varied artistic endeavors he pursued throughout his life.

Vasnely was born in Budapest in 1908 and attended the Royal Hungarian Academy of Arts. Upon graduation, he began to design movie posters, worked on theater set designs, and began to make fashion drawings. He left Hungary in 1927 and worked as a succession of art jobs, from painting lampshades, to designing murals for private houses in Istanbul, to the fashion drawing and clothing design for fashion magazines in Paris and Berlin, and



Woman in Red, 1947. Oil on canvas, 30" x 20"

finally he moved to the United States to establish himself as a freelance fashion artist.

Vasnely's successful draftsmanship and detailed rendering made an instant impression upon every art editor he went to see, and soon, rather than fashion work, he was commissioned to illustrate an editorial piece—a story illustration for *American Magazine* in 1938. This was soon followed by commissions from most of the other major magazines of the day, including *Connoisseur*, *Good Housekeeping*, *McCall's*, *Redbook*, *Elle*, *Esquire*, and the following *Illustration*.

Vasnely's style was constantly evolving, as the following pages will attest. Whether he was responding to quickly changing styles and tastes, the work of other innovative contemporaries, or simply his own boredom, in whatever the varied pattern of light evolution with the new job, there was an effort to create a graphic style defined by almost caricatured drawing and unorthodox poses for the face.

But one to be cautioned by the style man of commercial art, they have spent in the studio devoted to satisfying the demands of his agents and customers, Vasnely would work on his own abstract "line art" projects at night and on weekends. ●

— Daniel Zimmer, 2011





Illustration by [Name] for [Publication] [Date]



Illustration by [Name]



Illustration



Illustration for the book 'The Great Gatsby' (1925)





Illustration: Based on photo (27" x 17") Photo courtesy of Heritage Auctions, Houston



The Incredible Gowns



Illustration by Philip and Barbara Goff



Illustration by Philip and Barbara Goff





© 1954

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Hans Bellamy







Illustration of a woman in a brown dress and cape running while holding a white envelope.



Illustration of a woman in a pink dress presenting a bouquet to a man in a red and black suit.

1954





Illustration by Bob



Illustration by George W. Meyer

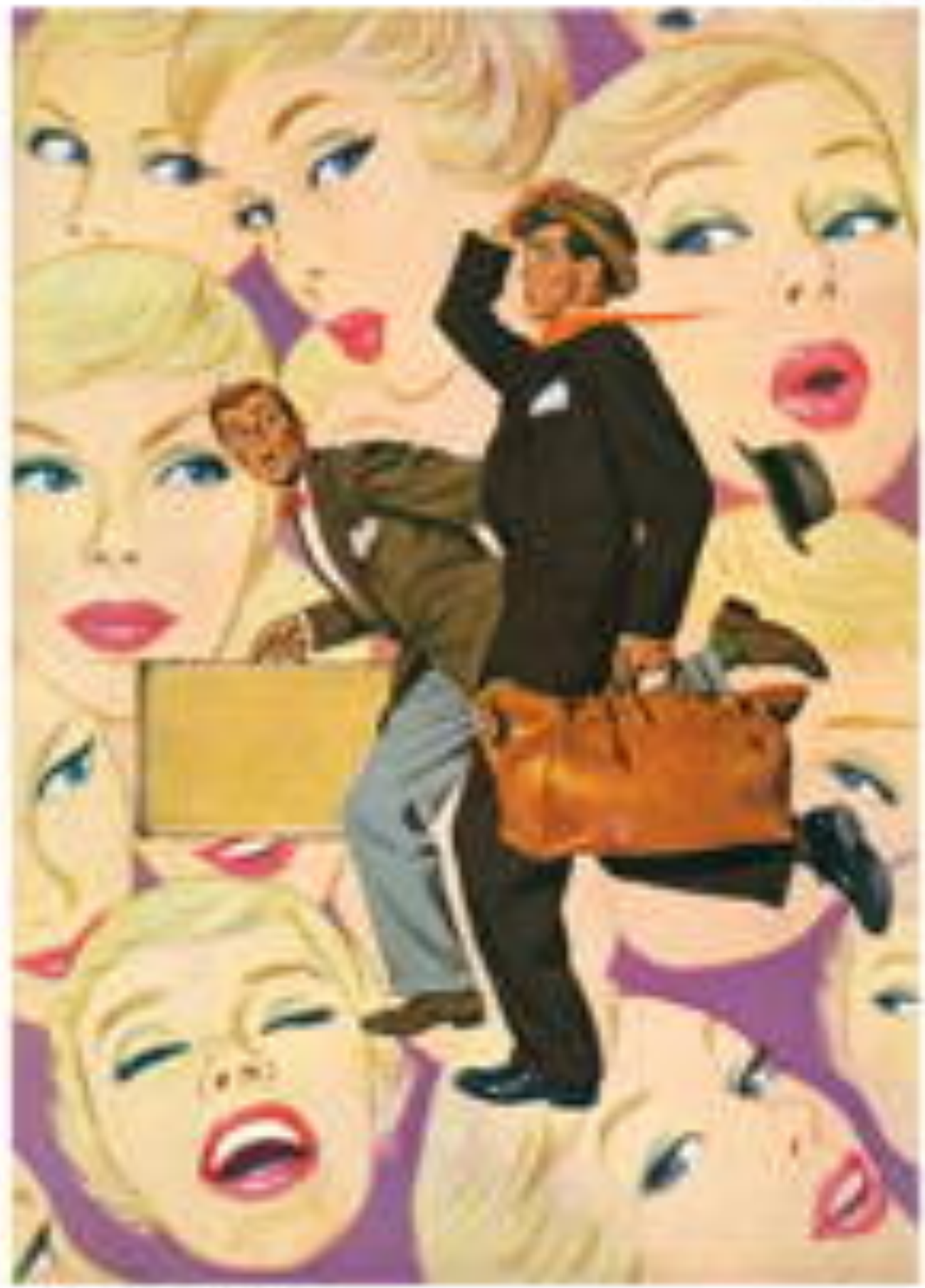


Illustration by [unreadable]

[unreadable]

AWAY FROM IT ALL

By [illegible]
Illustrated by [illegible]

[illegible text]



A Man of Her Own



[illegible text]



Illustrazione di Giovanni De Biasi

1427



“SUNNY DAYS,” HE WHISPERS—

“Will you walk with me
As we walk to the end of the road?”

“Walk hand in hand
As we walk to the end of the road?”

“Walk about the corner
And down each other through the garden.”

“Walk down the road,
And hand in hand.”

AND SO BEGINS
A ROMANTIC BALLAD...



Illustration of a man in a white suit and red sash walking past a woman in a blue dress, with a man in a red suit in the background.





Illustration by John G. Saxe (1847)



N.C. Wyeth, circa 1900

As if from Dreams Awakened: The “Psychological Truth and Natural Mystery” of N.C. Wyeth’s *Rip van Winkle* Illustrations

by Brian M. Kane

Was not a dreamlike journey? It is an expression of personal journals—a lengthy piece of narrative and love for the things of nature? It is not created, the possible, to reach a lesson, to give a moral. It is an almost transformation of dream appreciation.

N.C. Wyeth

January 1, 1910

At the age of 28, N.C. (Howard Chandler) Wyeth (1862–1945) left his home in Scituate, Massachusetts and began his life anew under the guidance of Howard Pyle (1852–1917) at his school in Wilmington, Delaware. Though known today as *The Father of American Illustration*, Pyle had opened his school just two years prior to Wyeth's arrival. Pyle was the leading star through which many of America's Golden Age artists walked. Pyle's studio was the inspirational hub of excitement where artists from Paris and elsewhere embarked upon well-recognized campaigns. Under Pyle, Wyeth discovered and fulfilled his dream of becoming an artist. After nearly 20 years, Wyeth remained in Scituate, in his childhood home, and to his mother, nearly 20 years—the same amount of time in which Rip van Winkle slept in his own enchanted land with no memories and adventures.

On Tuesday night (December 11, 1910) Wyeth awoke with his family inside their home on Chalks Ford, Pennsylvania and gazed at the large ring around the mirror, comprising a snowy Christmas. The house was filled with the smell of fresh pine boughs, which the children had just woven into wreaths, and the sound of wrapping paper crinkling in the spiritous rooms. It was a magical time for the artist, pregnant with in-

spiration and joy. It was into this atmosphere of hope that Wyeth first conceived his journey for Rip van Winkle, for the very next morning he began his research.

Wyeth gathered Rip van Winkle at the height of his popularity: Joseph and Charles Scribner's *Classic Collections* had already been published, including *Dracula* (1907), *The Moonstone* (1908), and *The Last of the Mohicans* (1909). He should have been content, yet there was a huge void to fulfill. Pyle had great mentors, but none died for almost a decade, and Wyeth never found another confidant with whom he could discuss art. “I have not too many,” Wyeth wrote to his mother on the first of January, “but of the hundreds I know, not one has the quality which I crave.” That quality was a kinship—kin to life, a kinship to be long. “W[hat] could only lead a man to whom I could write, or to whom I could talk and discuss,” he lamented. “One who is in perfect sympathy with those who look upon life from a really higher standpoint than I do. Then I feel my soul would be filled, my progress would continue well onward, and in this short life I could accomplish so much more!” Wyeth had, for a moment, fallen again upon happy unfulfilled, eventually contributing to the artist's increasing loads of depression.

Wyeth was fortunate. He stayed in Scituate, for his part, for his mother, the message on “the short list” from an actor, unimpaired resemblance to the “sacred wilderness of human life” projected in Rip van Winkle. Just how much of Rip's return of hope to a new distance collectively proved a void in Wyeth's return to Scituate is unknown. The parallel, however, cannot be dismissed, for while he was creating these paintings he was also secretly purchasing his grandfather's (1781) Homestead



© Turner Collection © The Tate Gallery 1997



© Turner Collection © The Tate Gallery 1997

to Frederick, and planning the book's introduction, Wright believed that going back to his childhood world "was the burning great object [Frederick] allowed me with important work." . . .

Wright was concerned at purchasing the grandfather's (the historical side of his parents' combined) mansion in his return. "It has been years that I have yearned to such heights of joy," Wright wrote to his mother. "Being home was only meant being close to the family, but to think! Immense content, both and comfort at the back of each. Wright also anticipated meeting with the impressive knowledge given through Father's house (1864-1870) as his father died in order to have a better understanding of the place for which equal knowledge of value! The mansion was for Wright, but in 1861 he provided the first two-volume study of architecture, *House and Home*. The deeply moving anticipation of returning home, and all of the wonderfully overwhelming events recalled associated with the upcoming adventure, inspired Wright, incorporating both his and his father's architectural progress and hope. "There application to my work has left no room for me to think about anything, but a cold business throughout the day and night I experience a terrible thrilling result," he wrote to his friend Will Chase in 1861. "The things will be a masterpiece, one and half not to submit to their own change, but the house will be better with progress."

The Big Man Wright's narrative was not just the paintings of nature, but had upon most of his lifetime as a professional artist. His work was a creation from the continuing narrative itself, an expression of the time. Wright's traditional approach to





Illustration of a scene from the story 'The Boy Who Cried Wolf' by Robert Bly. The boy is shouting 'Wolf! Wolf!' and the man is shouting 'Wolf! Wolf!' and the woman is shouting 'Wolf! Wolf!'.



There are many different depictions of Santa Claus, but the most common one is a portly man with a long white beard, wearing a red suit and holding a long staff. This is the most common depiction of Santa Claus.



„Rain, Steam, and Great Central Railway“ (1844) – Gemälde von J.M.W. Turner

„Rain, Steam, and Great Central Railway“ (1844) – Gemälde von J.M.W. Turner

→ Bildbeschreibung

Fragebogen

1. In welchem Jahr wurde das Gemälde geschaffen?
2. 1844
3. 1845
4. 1846
5. 1847
6. 1848
7. 1849
8. 1850
9. 1851
10. 1852
11. 1853
12. 1854

Wichtige Informationen

Das Gemälde zeigt eine Dampflokomotive, die über eine Eisenbahnbrücke fährt. Die Szene ist in einem nebeligen, regnerischen Umfeld dargestellt, was die Atmosphäre des 19. Jahrhunderts einfängt. Die Farbpalette ist gedämpft und realistisch, typisch für Turners Werke.



„Rain, Steam, and Great Central Railway“ (1844) – Gemälde von J.M.W. Turner



„Rain, Steam, and Great Central Railway“ (1844) – Gemälde von J.M.W. Turner

EXHIBITIONS & EVENTS

Open to Progress: American Women Mathematicians and Technologists

November 14, 2010 through January 24, 2011
Free admission; tickets available at www.ams.org

Spanning the last 100 years in the profession, *Open to Progress: American Women Mathematicians and Technologists* brings a high concentration of both women mathematicians and technologists together to share their stories.

The exhibit will also draw from the Library of Congress collection to highlight the professional development of both the private and public spheres of women's roles and interests. Exhibiting with *Open to Progress* is a book of historical stories, with opportunities emerging for visitors to interact through digital projects, exhibits, and several hands-on activities.

The exhibit will feature a variety of media, including an interactive digital screen, a virtual exhibit, and a variety of hands-on activities.

Artificially With Some Degrees of Falsity

May 1 through August 31, 2010
Free admission; tickets available at www.ams.org

Artificially With Some Degrees of Falsity is a new book in the *Open to Progress* series, a project that has been in the works since the early 1990s. The book is a collection of stories about women mathematicians and technologists, with a focus on the intersection of the two fields. The book is a collection of stories about women mathematicians and technologists, with a focus on the intersection of the two fields. The book is a collection of stories about women mathematicians and technologists, with a focus on the intersection of the two fields.

Free admission; tickets available at www.ams.org

American Mathematics & the First World War

May 1 through August 31, 2010
Free admission; tickets available at www.ams.org

The exhibit will draw from the Library of Congress collection to highlight the professional development of both the private and public spheres of women's roles and interests. Exhibiting with *Open to Progress* is a book of historical stories, with opportunities emerging for visitors to interact through digital projects, exhibits, and several hands-on activities.

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Free admission; tickets available at www.ams.org

Gregory Birkhoff: From the Unfolding

November 14, 2010 through January 24, 2011
Free admission; tickets available at www.ams.org

The exhibit will draw from the Library of Congress collection to highlight the professional development of both the private and public spheres of women's roles and interests. Exhibiting with *Open to Progress* is a book of historical stories, with opportunities emerging for visitors to interact through digital projects, exhibits, and several hands-on activities.

Free admission; tickets available at www.ams.org

The exhibit will feature a variety of media, including an interactive digital screen, a virtual exhibit, and a variety of hands-on activities.

Creating Icons in Illustration...



The exhibit will draw from the Library of Congress collection to highlight the professional development of both the private and public spheres of women's roles and interests.

Free admission; tickets available at www.ams.org



Cody
Whitmore

The all-time greatest...
from the... of...



The Sandlot

The all-time greatest...
from the... of...



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Original artwork from the Golden Age of Illustration.



THE MAN

1940s

Illustration by [unreadable]



THE WOMAN

1940s

Illustration by [unreadable]



THE WOMAN

1940s

Illustration by [unreadable]



THE MAN

1940s

Illustration by [unreadable]



THE WOMAN

1940s

Illustration by [unreadable]



THE MAN

1940s

Illustration by [unreadable]

Escape from Mexico is a collection of original artwork from the Golden Age of Illustration.

Escape

Escape from Mexico is a collection of original artwork from the Golden Age of Illustration.