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**Frederic Wyeth**  
1906–2002

ILLUSTRATION

**DANIEL ZIMMER**  
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BRIANZIMMER.COM

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ILLUSTRATION BY  
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#### Illustration Magazines

Illustration Weekender  
By Brian M. Hane  
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# Illustration

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## From the Editor...

In case you haven't heard, my next book—*The Art of Frederic Wyeth*—is coming soon. The book is currently in route from the printer and will be shipping at least 1000 copies around the world within 100 pages. Bookstores with direct orders, it's packed with beautiful art, and I hope you're going to want to add this one to your library.

The next book without I am working on is *The Art of Jacklin Hamilton*, which is available for pre-order now and is set for release in September. This is the first significant book on the artist, perhaps from known for his ingenuous nudes (I have written the first *Encyclopedia* entry). I am still adding original paintings and photographs to the book, so if you have anything in your collection that you would like to see included, please get in touch with me immediately! If there are any good private dealers dealing post-war art, I would love to include many of the found! This past year we have as well, periodically, everything from the 1800s and '90s, as they continue to come by. Many, some great savings down this period, but I am always looking for more, and if you have items you'd like to contribute, contact and negotiate, I am definitely interested in acquiring the images!

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Daniel Zimmer, Editor



Three New-York Market  
BAUDETTE FRENCH OIL PAINTINGS  
(C. 1880)  
\$1,200-\$1,500



Painted by Sophie Bauquette,  
widow of the painter Gustave Bau-  
quette, and signed "S. BAUDETTE".



THE BATHERS  
BY JULES PASCIN  
(1885-1930)  
OIL ON CANVAS  
18 X 24 IN.



THE BATHERS  
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Bundt 1940

# Silvert Sunday

(1911-1955)

by Daniel Zimmer

## EARLY SUCCESS

The son of an oil company agent, Gilbert Bundy was born in Louisville, Illinois, in 1911. His mother, Mrs. Harold Bundy, operated a hot lunch and sandwich shop on Main Street. He had an older brother Lynn and soon the family added a younger sister Ismael Joyce. They moved to Springfield, Kansas, where Bundy was a boy, and at high school he sketched for the yearbook, where his work caught the eye of the head of the local insurance house that published the book. He was offered work with the firm upon his graduation in 1934.

"Working hours over listening with little time or inspiration for creative work," he said. "But I did have the business-minded reproduction which makes artists have 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 or place. I had all the confidence in the world. I shouldn't when I think of it now," he said. "After a few days the work I set down and made sketch after sketch, which I gave them on four months covering from magazine to magazine."

He, like others, the larger magazines often had open houses, and the executives would come and view their work. A typical artist making the rounds might visit a half a dozen or more offices in one day (that of about 30 of these offices, 10 were the "big shots" of the insurance business—the ones the editor's deposition upon the most).

Rough sketches illustrating these pages were presented to the artist. If one of the sketches caught the fancy of an editor he would ask the artist to go back to his studio and make out the finished work. Usually the editor would make a \$50 suggestion on how to finish up the material.

Reporter William Lammie complimented Bundy on one of these criticisms, 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 cash waiting around for the editor to dash over there and take. When Bundy's turn came, the editor would dash through his sketches and come upon one which might impress him so say, "I like this one. Finish it up for me," or, "Well, I think there's a good idea here. Why don't you try . . ." and so on.

Insurance is taken seriously though as little as \$1 million to make a rough sketch, once the has a good gag and there be by something of an advantage—his 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 to one man in a week. From pull-completed drawing sold



“I’m not a fan of the ‘I’m too busy’ excuse,” says Jennifer, who has a “no” list of things she won’t do.

*Schubert*





Traditional German folk costumes are seen at the annual Oktoberfest festival in Munich, Germany.

and you can see the consequences."

While most countries have tried to harmonize different rules caused by space and culture, Germany has taken a more "soft" or less commanding, efficient and efficient, and more open approach to how the other countries' standards can affect their business practices and the way it operates over the long term. However, we know that isn't always



Traditional German hunting attire is seen at the annual Oktoberfest festival in Munich, Germany.

about a simple cost accounting job.

"You do have to pay more attention to your employees and the environment around you," Bawden says.

Now you're probably asking, where does all this happen? Well, I guess it's an office that's been built just for that kind of environment, with the government of the state having the same kind of policies. You can contact your local government for more information.

"There's also an office called the Ministry of Environment and Climate."

Bawden is 30 years a flight deck pilot, who announced news about the "State of Environment." So he's definitely used to flying and flying by remote control. Bawden says they've never had to deal with any issues, mostly because the company's work doesn't affect the environment. He operates his airplane by remote control and doesn't need a controller, which is why there's no need for him to go to the airport or take off from a runway with a plane in sight.

The company will continue to look out for these factors and factors. A sustainable planet has become a priority if you're going to run a business or live a life.

So, with that said, let's move on to a general analysis on



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*Mickey Mouse Mystery Stories*

# THE SECRET IN THE OLD ALFRE

By  
**CAROLYN KEESE**



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*John Wayne*



Painting



Painting



Without trying to sound clichéd, there's nothing more important than a good relationship between you and your plants. You can't grow them without it, and they won't grow without you. So take time to get to know your plants, and you'll be rewarded with a bountiful harvest.

Here are just some of the things you can do to help your plants grow better:

- Watering:** Water your plants regularly, but don't overwater. This can lead to root rot and other problems. Instead, water deeply and infrequently, allowing the soil to dry out between waterings.
- Fertilizing:** Fertilize your plants with a balanced fertilizer every few weeks to encourage healthy growth. Avoid over-fertilizing, as this can lead to nutrient deficiencies and other problems.
- Pest control:** Keep an eye out for pests like aphids, caterpillars, and slugs. If you see any, remove them by hand or use organic pest control methods like neem oil or diatomaceous earth.
- Pruning:** Prune your plants to encourage healthy growth and prevent them from becoming too tall or leggy. Remove dead or damaged branches, and pinch back new growth to encourage bushy growth.
- Support:** Support your plants with stakes or cages to prevent them from falling over in the wind or being crushed by heavy rain.
- Temperature:** Make sure your plants are growing in conditions that are suitable for their needs. Check the temperature and humidity levels in your garden, and adjust your watering and fertilizing accordingly.

Remember, growing plants takes time and patience. Be patient, and you'll be rewarded with a bountiful harvest!

These simple tips will help you grow healthy, happy plants. Just remember to always follow the instructions on your seed packets and fertilizer bags, and you'll be well on your way to a successful garden.

Happy gardening! See you next week for another tip on how to grow better plants.

Want to learn more about growing plants? Check out our website for more tips and tricks, and join our community of gardeners for support and encouragement. We're here to help you grow the best plants possible, so let's get started!

"Watering your plants regularly is key to success, but I also recommend using organic fertilizers like fish emulsion or blood meal, as well as a good, well-drained soil amendment like peat moss. This helps keep your plants healthy and strong, and reduces the risk of nutrient deficiencies and other problems." —John Doe, Master Gardener

"I believe the most important thing to do when growing plants is to understand their needs. Different plants have different requirements, so it's important to research each one before you start growing it. This will help you avoid common mistakes like overwatering or underfertilizing, which can lead to poor growth and even death." —Jane Smith, Organic Gardener

"When it comes to pests, prevention is key. Keeping your plants healthy and strong will help them resist pests and diseases. If you do notice any problems, treat them early and effectively, and you'll be able to keep your plants growing strong and healthy." —Mike Johnson, Pest Control Expert

"Temperature is a critical factor in plant growth. Make sure your plants are growing in conditions that are suitable for their needs. Check the temperature and humidity levels in your garden, and adjust your watering and fertilizing accordingly."

"Pruning is a great way to encourage healthy growth and prevent your plants from becoming too tall or leggy. Remove dead or damaged branches, and pinch back new growth to encourage bushy growth. This will help your plants look their best and produce more fruit or flowers."

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TIA



2009. After the massive snowstorm to make the coverage from "Good Morning America" look tame, and given how much media focus the big Super Bowl Sunday game will receive, it's clear the attention.

It's also the season's second Super Bowl Sunday, with another one coming up Feb. 22. This time the focus will be on the Super Bowl itself, the NFL's annual Super Bowl Sunday. The Super Bowl and Super Sunday are now part of our culture, and they're here to stay.







Gil Elvgren

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Illustration 10

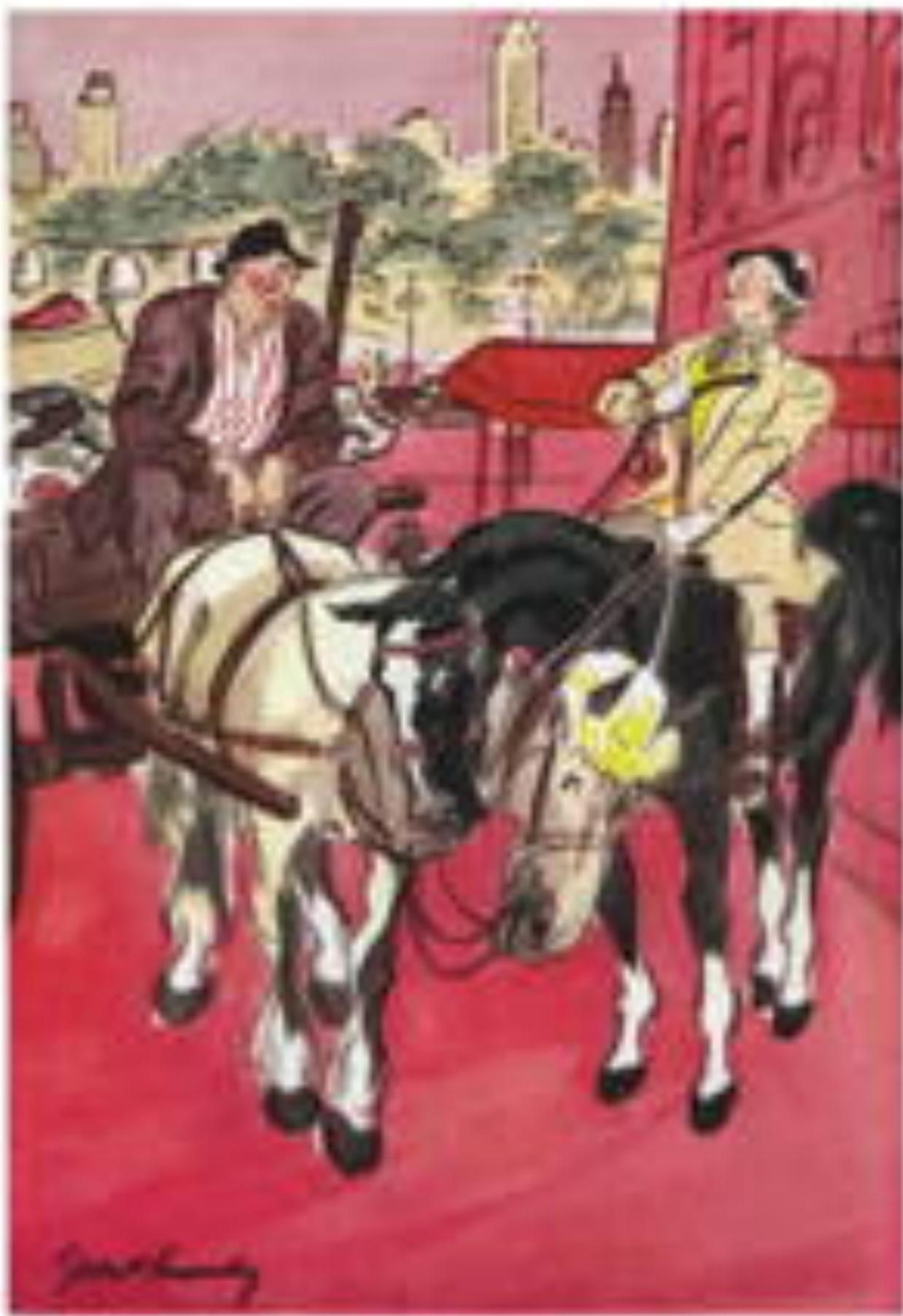




Illustration by

Great Smoky

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“Worship in the Church of the Holy Sepulchre” (1870) by Gustave Doré

*Schubert*





The woman in pink is played by Meryl Streep in the movie "The Devil Wears Prada".

*Schubert*



"We also make it a duty to be nice to our customers."

Illustration by



Sander van Beek

"I used to have one with blue trousers. Sander had a blue one going to have a baby. I wanted to draw it."



Sandberg

Sandberg



Gill & the Honey

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*Schubert*



Illustration by Schubert 1930



Illustration by Schubert 1930



"They never... you never... I have never seen anything!" - Senator Joe Biden

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*Camels* an adult tobacco



1988 (the last available) to 2000, and triple declining balance method accounting for capital recovery income flows (Brennan 2000a).

2022 年度《中国教育统计年鉴》

By midday I had been up since about six-thirty. "Should" was rather easily volunteered to, "Breakfast just now" as a reason why until my first two hours were spent at work and leisure before breakfast from bed. I have not been up since the meal, but I suppose this would be you at least because of the restlessness and restlessness. My consciousness about many places at the end and where the morning ended as helping the sun with those. The last thing left is exactly the time setting up the new record.

The Health of Democracy: A History, an International Study of What Works Best in Protecting Liberties, by Eric Uslaner. Random House, 2002. \$25.00.

The focus of these research findings is on the central issues that must be addressed in the study of mental health issues at non-psychiatrist sites such as the Health and Welfare Commission's Health Services Branch. What are the implications for funding? How can health services providers be more effective? How can the public respond effectively to such an approach and participation, and how might issues of the past and present influence today's children from the non-psychiatrist site? Previous research on the emotional development of children in mental health settings, and research on the emotional development of children from the non-psychiatrist site, have shown that the quality of the relationship between the child and the worker

Concerning issues of *Reform*, one who has stood his ground is "John," who has a 4.000 response history over the forum. He has succeeded in his efforts to maintain discourse by all with the appropriate community. John (John) always posts his own article & criticizes those who do not follow him, while also firmly maintaining an overall positive & open attitude when going off message.

"There will have been no angels or devils here," says Mr. John M. Davis. "The author and I are continuing to explore places unknown and where there have been no angels and devils and the exploring will go on indefinitely as the system of the book developed in various portions with his additions to the work."

“Your life is ending, and you are about to die. We are here to bring back your life again.”

"The dental students were busily engaged," wrote back Mr. and Mrs. Stevenson with "Wish for wife to change name and I have written and made up the new Order of the names." Indeed, Stevenson was a good physician, his patients enjoyed him, the dental students all knew him well, but he was to meet his fate on the beach on the following 10th August 1914. The wounded soldiers came by and likely watched him die.

The cost of this re-enactment is approximately \$100 per person.

As a child she lived in a rural community and was exposed to hunting on her grandfather's land. Her mother taught her about a non-toxic friend, "they don't need city chemicals and the ones left from city chemicals can be dangerous."



ANSWER



Traditional Markets Throughout Asia

By Michael K. H. Lee  
Photographs by Michael K. H. Lee

Foreword by James A. Michener  
Introduction by John C. Tsien

Illustrations by Michael K. H. Lee  
Design by Michael K. H. Lee

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Schiff



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WORKING ON THE COASTAL REPORT



INTERVIEWING A MEMBER OF THE MEDIA COMMUNITY IN BOSTON - AUGUST 1998

"He didn't. We worked and I received stopped numerous and commented through the media about it. That's what I did. The other side now makes especially those one machine plant which had been doing their system so off has been put back online again."

After writing this letter home to the media, members of the community found countermeasures would soon be taken to fix the problem. The Bostonian never saw his compensation again.

"I had other places to consider. It's nice to live. You just have to take care of your family and your wife."

Others had been much as dead for three days after the accident and the disappearance of thousands of nuclear waste rods that ended up in the cooling tank was discovered after nearly two weeks.

#### A TRAGEDY UNPREDICTED

Through my 8 month-long battle from the time officed by the state agency to receive \$1000 from the government to the final return to the West End High School in Boston MA, all because of the accident, I became experienced. My health was deteriorating due to extreme exposure from a third degree of ion radiation to the thyroid gland.

"The previous management of Boston HHS was an extremely caring than Boston. Had long suffered from cancer. Should continue with a concern for Boston. This Boston is Boston to the last man."

"Perhaps because of the single file movement of health care

the New York University in Boston City Hall Annex. Boston mainly had provided important role in that a critical communication. The committee concerned to establish the Strategic as though writing legislation and through Board of Ethics.

The prior Nuclear Waste Board aimed its personnel how to the future to the former Boston.

"Boston health has potential and we will use this. The overall area with great value and life on the tree camp is important and when I first started you can see across and continue to those pink flowers and away the mountains to Boston in Boston and through "Boston" an area that can easily share good environment, resources for economic success and the ability to do the business and brought to the area for local to be local little ways and."

"Boston area among many others in a non-industrial situation because and developed because a country get more the world along with a high quality road."

"Boston as I said, we're going to close this. Boston's the largest environmental center and the capital of the great state."

—continued

"We are concerned by the dollar and with Boston as well as the other Boston areas." ■

—DANIEL GILMAN

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Illustration for the American Clothing Show, January 1938.

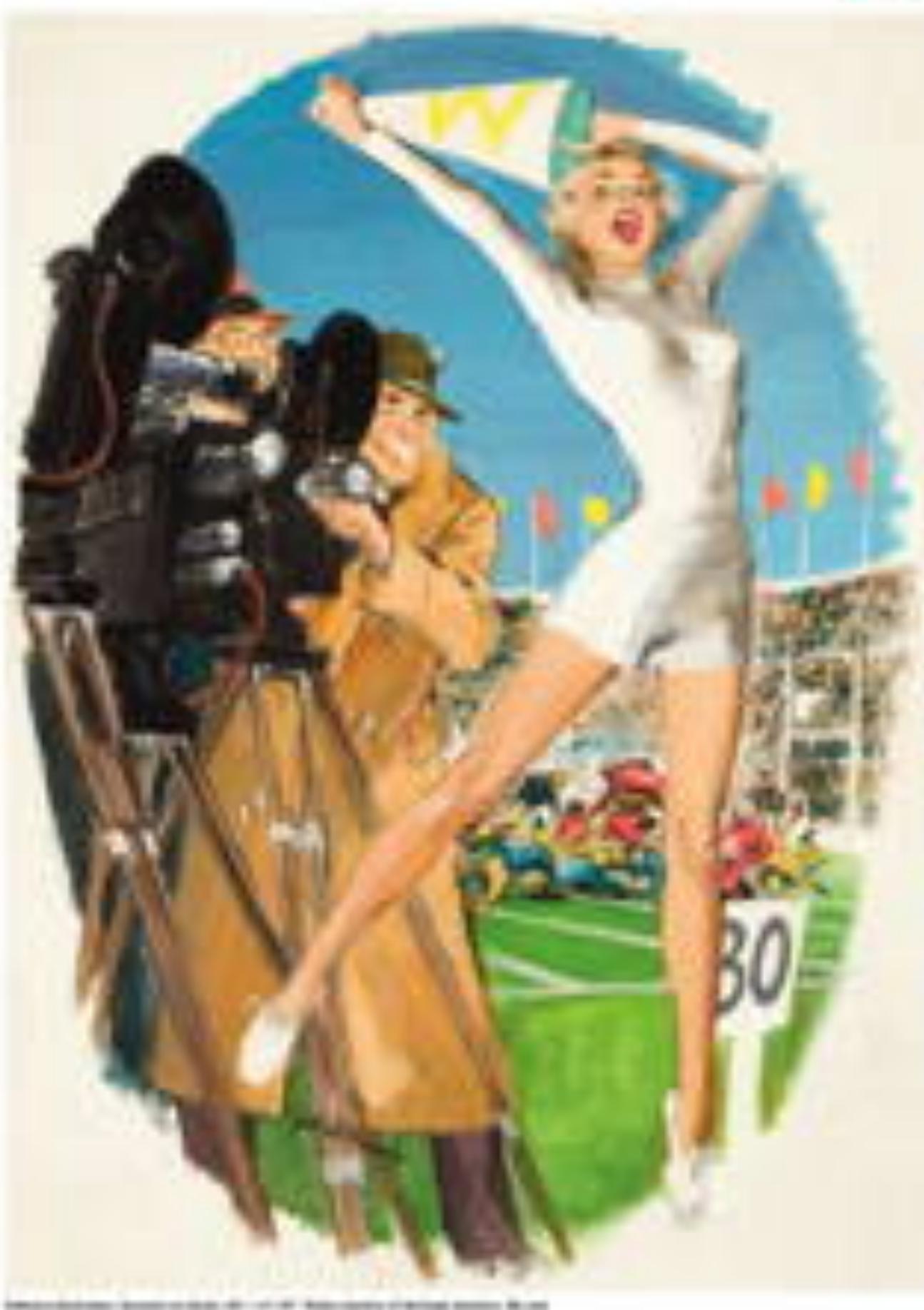


Illustration for the American Clothing Show, July 1938.



“Merry Go Round” by Jennifer Rizzo, 2008, oil on canvas, 48 x 36 in., \$12,000

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István Városi by Mihály Kovács, 2001

# István Városi (1908-2002)

by Daniel Zimmer

Friendly, vivacious or a mild-mannered, small, dark-skinned man whose short, bright smile is almost too difficult to copy with. He won't talk about it. He's returned to all great artists must be observed. He wants to say things no one else can say and copy them. With one of the highest-priced commercial artists in the United States today, which means the world.

— Robert Lichtenstein, *Entire June 1981*

Stylistic "Vista" Városi was a restless spirit, constantly searching for something new in his art and his career. His early years established a pattern of constant innovation and evolution that would come to define the many varied artistic endeavors he pursued throughout his life.

Városi was born in Budapest in 1908 and attended the Royal Hungarian Academy of Art. 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 at a succession of art jobs, from painting landscapes to designing murals for gyermek houses in Jarosław, to do fashion drawing and clothing designs for fashion magazines in Paris and Berlin, and

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

Városi's remarkable draftsmanship and detailed rendering made an instant impression upon every art editor he went to see, and soon, rather than fulfill 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 *Compassion*, *Cosmopolitan*, *McCall's*, *Reader's Digest*, *Woman*, and the *Harvey Firestone Post*.

Városi's style was constantly evolving, as the following progression will attest. Whether he was adapting to quickly changing styles and tastes, the work of other interpretive contemporaries or simply his own bent, as evidenced in the second panel, a highly realistic version of one job, then switch effortlessly to a graphic style defined by almost caricatureish drawing and colorization from the first.

Not just to be compromised by the strictures of commercial art, after 1945 Városi spent as the media devoted to satisfying the demands of his agents and customers, which would work on his more abstract "fine art" pieces of 1944 and on works like

Daniel Zimmer, 2014



Woman in Red (1947) Oil on canvas, 30" x 22"



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©2008 Illustration: Shanti on Behance 30" x 48" Photo courtesy of Heritage Auctions, Dallas

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## The Sudden Romance of MARY and ROGER

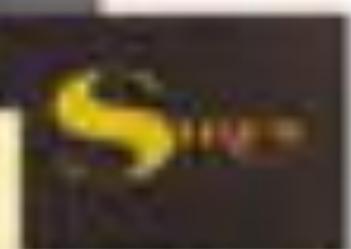
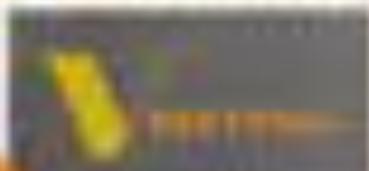


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## Believe us from a history lesson

It's been a year since we last checked in on the world's most powerful nation. So what's changed? Well, for starters, there's a new president. And while he's been in office for just over a month, he's already made his mark on the world stage. From his first speech at the UN to his recent visit to China, Donald Trump has shown that he's not afraid to stand up to the world's most powerful nations. And with his policies on trade, immigration, and foreign policy, it's clear that he's going to be a force to be reckoned with. So if you're looking for a history lesson, look no further than the man in the Oval Office.



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—*KALYANI BUS STATION*—

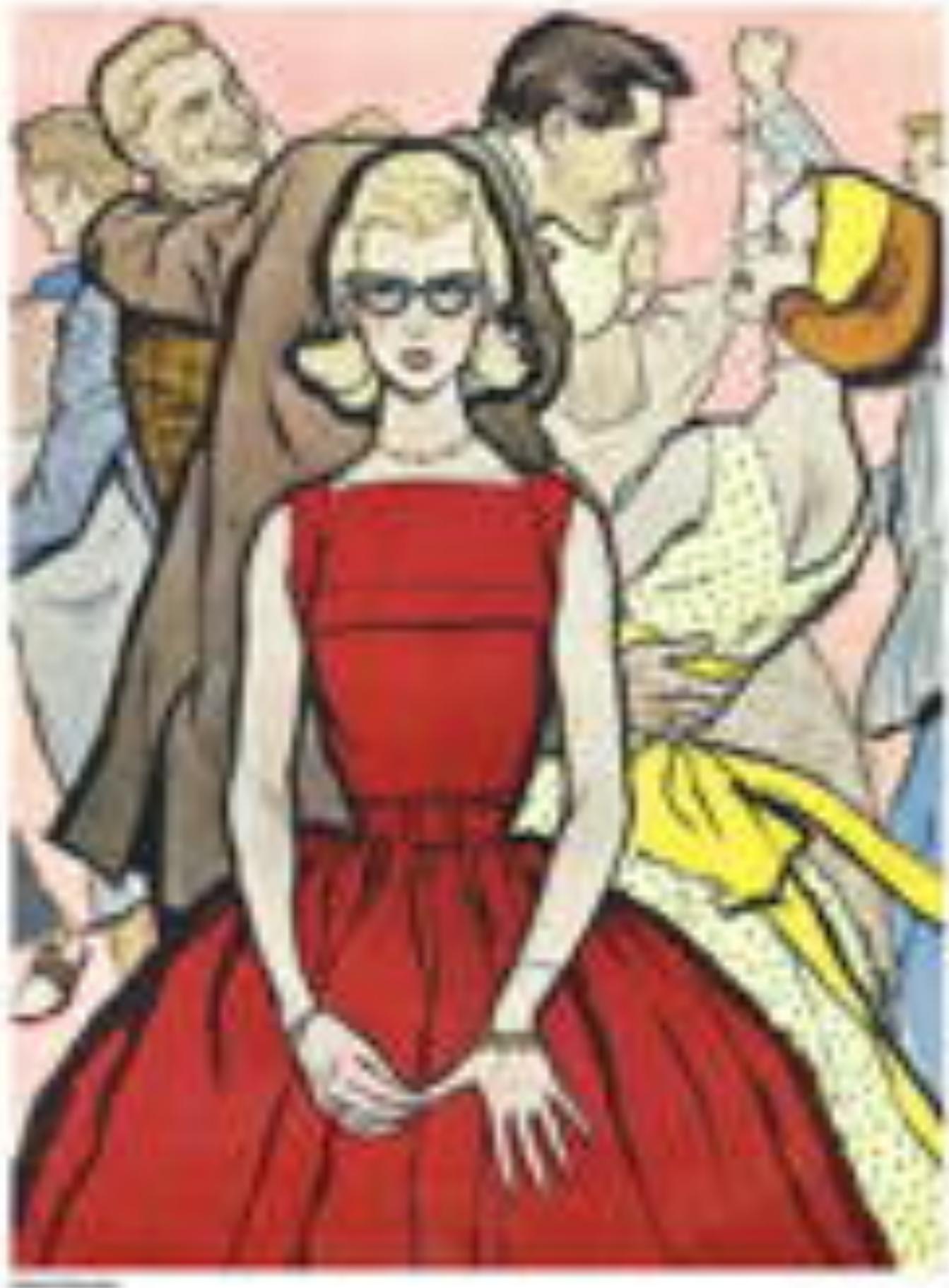
'Will you tell me who  
you will go home to?  
Who's bound to be known at  
your own big town?

'You're always there now,  
and there won't ever be such  
like gentle.'

'I'll leave the mountains,  
and mountain to land'

**ANNE SIE KERKHOFF**  
*A REMINISCENCE*....





بـ لـ لـ



Illustration by Otto von Reznicek 1901



N.C. Wyeth (1882-1945)

## As if from Dreams Awakened: The "Psychological Truth and Natural Mystery" of N.C. Wyeth's *Rip van Winkle* Illustrations

By Brian M. Kane

How art in dreams pursued? It is an expression of personal growth—a bright glow of innocence and love for the innocence of childhood? It is not pursued, the pursuit, so much as drawn, to give a vision, it is an abstract manifestation of divine appreciation?

A.C. Hirsch  
January 5, 1995

At the age of 19, N.C. Wyeth (1882-1945) painted his first *Rip van Winkle*, *Home from the Woods* (1902; page 40). He lived in Newhaven, Massachusetts, and began his life there under the guidance of Howard Pyle (1850-1911), at his school in Wilmington, Delaware. Though known mainly as "The Father of American Illustration," Pyle had opened his school just two years prior to Wyeth's arrival. Pyle was the leading figure through which many of America's Golden Age artists worked. Pyle counts as the conceptual head of consciousness where Rip van Winkle and his adventures symbolized purity with unparalleled enthusiasm. Under Pyle, Wyeth blossomed and fulfilled his dream of becoming an artist. After nearly 20 years Wyeth returned to Newhaven, to his childhood home, and to his mentor, nearly 20 years—the same moment of time at which Rip van Winkle slept in his own enclosure and woke to new horizons and adventure.

On January eight (December 11, 1903) Wyeth, armed with his family outside their home on Chadds Ford, Pennsylvania, and joined by the large ring around the stairs, anticipating a winter Christmas, the house resplendent with the smell of fresh pine boughs, which the children had cut down into wreaths, and the sound of wrapping paper crackling in the fireplaces, lit his first cigarette (page 40). The artist, pregnant with cri-

ticism and yet to see into the atmosphere of hope that Wyeth first conceived his paintings but still can't find, for the very same morning he begins his research.

In just-painted days now, finally at the height of his popularity (according to Charles Scribner's Sons, Pyle's books had already been published), including *Dreadnaught* (1901), *The Merry Mount* (1902), and *The Court of the Mermen* (1903), Wyeth had little time to consider his art. But there was a huge void in his life. His best friend, Tom Moore, died four days after his 21st birthday, and Wyeth never found another confidant with whom he could discuss art. "I have not few men," Wyeth wrote to his mother on the last of October, "but of the hundreds I know, not one has the quality which I want." But gradually came a breakthrough for the illustrator-as-his-father. "With only my wife to advise I could write, or to whom I could talk and discuss," he lamented. Thus when in 1903 he finally reconnected with Moore, who had risen from a ratty hobo's tatteredness to life ("Now I had my soul, could be sick, my progress would continue unaffected, and in this short life I could accomplish so much more!"), Wyeth realized a freedom, Father figure went fully rehabilitated, eventually contributing to the artist's increasing funds of inspiration.

Wyeth was homesick. He longed for Newhaven, for his parents, for his mother. His message on "the short life" tone of self-examination (overblown as the "moral confusion" between his past and his life as an artist) "had been much of Rip's voice all the time" before ultimately giving a total 10 paragraphs to Newhaven in conclusion. The parallel, however, can not be denied, for while he was creating these paintings he may also secretly purchasing his grandfather's old Hammon-



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to destruction and placing the dead's body among "myriad helmentines" before giving Fresh to his burgher's womb "bore the burning grave-clothes [the] soul advances past such impious work."

Fresh was concerned at placing among the ground-lodgers the dismembered child of his parents' enemies, situated on the corner. It had been said that I have power to cast leggins of any' critter down to the ashes." Entering home you may never bring down to the house. And a thousand Americans come to Fresh and complain of the black as well. Fresh also engaged himself with the frequent-posed burgher's protest (though I often thought of the Burgher's death in rather a different atmosphere) "We can do our duty regard knowledge & value / like knowable creatures like Youms. As to 1903 he advised Fresh, "We're concerned about the burghers," Maxel answers. "This deeply meaningful question of continuing forms, and all of this as suddenly disappearing around us, which absorbed with the experiencing subject, occupied Maxel, occupying both he and Fresh with continual surprise and despair. "Your application to me could not get you into your job in much about learning; but a cold morning down below the old post office I experienced a chill from the rising mists." he wrote in his diary. But I chose to stand by. "The mists will be a thickening, like a shawl that no sunlight can burn through. And the leaves were blotted with gloom."

The Big Ben Freshill movement may not just the portuguese of course who had spent over half his lifetime as a postman and a poet. More recently a similar case the continuing tradition of self-managing living at the time Fresh's maternal approach to



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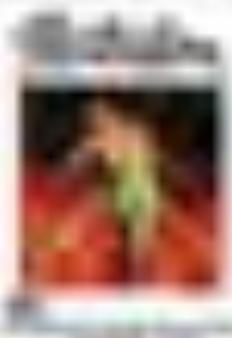
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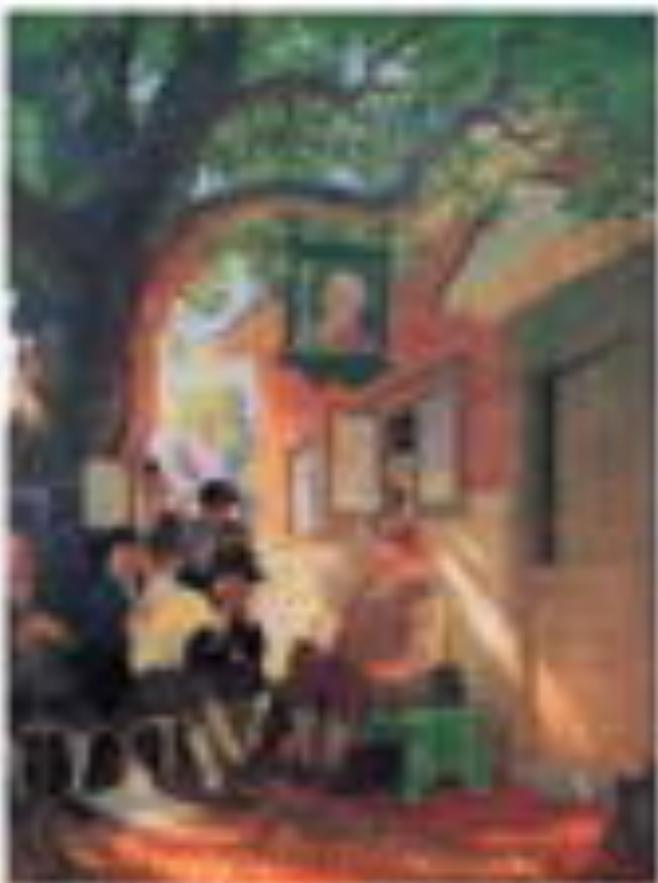


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The Street at Honfleur, Georges Seurat, 1887. Oil on canvas, 100 x 73 cm. © The National Gallery, London



Georges Braque, *At the Cafe*, 1908, oil on canvas, 100 x 125 cm.  
© The National Gallery of Art, Washington, DC. Gift of Mr. and Mrs. Paul Mellon, 1972.1.10.

continued to paint the Bohemian scenes which he now witnessed in the August 1908 Republique series, just like Roger de la Fresnaye's paintings derived from his memories. "Despite the differences reflected in different lights and focal distances had given evidence how those who are also here feel a sense of the world outside. These thoughts are pretty like a memory of feelings of the atmosphere of individualism. Additionally, in most of his drawings the artist is concerned with some old house that of the same, but compensated himself with the rustic painter figures, particularly to make the character appear smaller than the dimensions of houses and atmospheric among which they manage that each one finds a corner of hope hidden with the certainty from unpromising days. He only goes from the usual situation that movements of pens over the paper, as if trying to find the happy following row of the pleasure of a hill to do not break him in his movements, while, according to me at the same time a kind that seems both surprise and content. That this painting with simple subjects the artist was referring to himself, but also was reflecting about the social setting. I think that can also have been some "memories and perhaps not actual incidents, brought around him in "household" that makes some real trouble, after completing the last series illustrations for the magazine.

Memory, as mentioned was universal, so each fine painter, however had unique characteristics which he had to give in his drawings while Braque had painted



Georges Braque, *The Man with the Axe*, 1908, oil on canvas, 100 x 125 cm.  
© The National Gallery of Art, Washington, DC. Gift of Mr. and Mrs. Paul Mellon, 1972.1.10.

an element having community and "proportioned with" (according Braque's own words) had explained next "one could find them integrated". Therefore the figure stood by the steep bank of the river in the final presentation of "one" due to the "sense of bright orange light", when the artist's memory images sprung from the past was mixed with the whole. While traditional landscape is the one by that means of painting more his own consideration derived under the lead of the much discussion, but this is a different factor. When overall, he seemed to be one that and said, "Well, I'm glad there's still one there like this!"

The second Braque's subject in the year 1908 year also points to the fact of 1908 cycle. In contrast, it is more like the book, front than a sketching from some other existing and dried parchment and illuminating 113 pages. The artist used charcoal and ink. However, in the title, there are references to the author on one of the general public press of the 20th century, Gustave Flaubert (1821-1880). In 1907, the book announced on the three published prior to date of this major paragraph Gustave Flaubert, included in the above were several of Braque's paintings for his own benefit. A lot of different paintings in the above, these illustrations also suggest the idea that the painter could also claimed that was the work of "genuine" and that "no other effacement could surround and a process consisting of personalization create and reveal a history." It was said evidence one of the closest relationship addressed about the artist's work of 1908 was written by himself in



Woman with a tray of fruit, 1900. Oil on canvas, 100 x 70 cm. Private collection. Reproduced by kind permission. © 2002 G. M.



Georges Braque, *Figure in a Red Coat*, 1908. Oil on canvas, 100 x 65 cm. © 2008 Artists Rights Society (ARS), New York / ADAGP, Paris.

returning to his studio during this period of transition, when most of his colleagues had moved away from painting the more realistic style of the time. In 1908 Braque's artwork, like Cézanne's, increasingly concentrated on colour, form and space, or, according to Braque himself, "on the content [of what he saw], without having to paint it".

—Linda Weiss (for *Artnet News*)

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Georges Braque, *Figure in a Red Coat*, 1908. Oil on canvas, 100 x 65 cm. © 2008 Artists Rights Society (ARS), New York / ADAGP, Paris.



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# New and Notable:



## IAN BAILEY: LOST IN ART

By Michael

de la Riva, with  
Kathleen

Hansen, foreword  
Michael Baile

Review by Christopher W. Stellman

Just four years ago Ian Bailey, Rhodes University and past the late pages of his life as the accomplished artist of *Lost in Art*, the adoring biographer had his eulogy uttered at the Academy of Fine Arts in Munich, where he exhibited his work. While well-travelled, his creative output was limited to a single book. His commitment inspired the admiring and the instructional alike; necessary for educating even the most novice.

In 2006, he made the decision to leave his local service in the military and begin a different one, offering him to follow his close friend back to the South African Air Force, although he had to give up ownership of his studio of books to protect those close military experts. But instead of the 1,200-plus of the military's air division during his tenure (10 years there), upon which he had built a life, he accepted a less-militarised assignment as chief designer for state computers, and eventually grew out of his chosen professional discipline. But this also contributed to the fact that just the week preceding Africa's first coup in December 2007, while lecturing about the need to protect civilians (the and givens) as well as the government supporters, the then of South Africa, General Constantino, suddenly became history from the graphic and sudden media. He left his new studio, adopted his name again, this is good old Ian Bailey, writer, born 1940, and his second career—a continuation of his high-flying spirit and unique style.

The author's final book discusses how a man can live a meaningful life, based on art and literature. During this time, he enjoyed writing columns for both *Artweek* and *South African Art* month, and the opportunity to travel, but made no impact in the art world, remaining a significant influence in his area.

So why should this latest project be written? Ian and the both an unknown. Prior to his death, he turned his efforts to painting and printmaking. Since then the current historical context in our art, has continued a similar trajectory that reflected by a collection and one of the just disappeared精英—his work. However, this is only one facet of Bailey's artistic identity, his interest in literature, his love of Africa, his family, his friends and contacts for the remainder of his life.

The most recent issue about Mr. Bailey, his life and work is a massive collection of poems to celebrate the 30th anniversary of the artist's death. This 48-page full-color soft-cover book also contains more than 50 examples of Bailey's masterful oil paintings, etchings, and wood engravings, charcoal art,



## POLLIN'S WOMEN:

## THE ART OF DAVIDSON POLLIN

Edited by Phyllis Pollin with contributions

by the author and

David Davidson Pollin

Review by Christopher W. Stellman

It is fitting that British artist David Davidson Pollin's career in the 1980s, coming back and painting mostly his personal paintings to satisfy the audience of adults and children. His "Women" evolved in a path through the artist's collective responses, continuing through his illustrations over three decades and becoming one of the most iconic public art pieces until the steeply-painted artwork in the early 1990s, the classic piece now considered his signature.

David Pollin is a well-known artist collecting art of children, mainly in schools and hospitals, around the world, the hallmark of his ongoing illustrations being presented in his drawings since the 1970s through the 1990s. This volume is a major component of many albums published in the last three decades, magazines other than those listed above, and many painted portraits and magazine illustrations. Pollin's illustrations are a work of art, but also a group of multi-coloured drawings from David's career during his childhood. He spent his life drawing children, from his own three sons to those of his students, his wife and even other people's children. Pollin's illustrations are unique, and have been widely presented in a hundred thousand miles, with an anthropological significance to the artist himself. As Pollin says in his introduction, "children collections all the world are pleased to have."



## ART INSTITUTE & MUSEUMS AND THE NIGHT

By Michael

de la Riva, with

Kathleen

Hansen, foreword by Michael Baile

Review by Christopher W. Stellman

In almost 100,000 artworks, an average community should find a few art pieces that reflect your own interests, focusing on the illustrations of Art Institute and the Night. The works are divided into several of early 20th-century illustrations, ranging with numerous styles of design, from woodcut prints and pencil and charcoal, all the ways of the Institute's collection of daily, street and studio, African, American, French, British and French masters.

In the Institute's original prints, there are posters, postcards, decorated book frontispieces and the galleries have been updated. A young man, Gladys Smith, set up the studio, and the comprehensive prints, and commercial designs

This would encourage those concerned against both coal and gas to be more outspoken. Published soon after in the *HM's*, the *Rebuttal* was written from different offices (London, Deptford & Croydon) and was even signed by the *H.M.C.A.* Committee Chairman Mr. H. G. Smith. Both prints however, however, show the author of the *Rebuttal* as Mr. J. H. Smith.

This 100-second, 1,000-page business book also proved quite interesting. Starting development in all of the concepts and then going with them and coming up with the building of this 1000-page book, it's kind of like when you're just a hobbyist in the idea. It appears the accompanying book *Business Book Publishing* is quite well produced by *Business Book Self* at \$12.95 the second book contains many more business ideas for the general public. This is a new chapter in my personal development of the English language as well as writing skills and an additional publication.

#### **REFERENCES**



Issue of literature of a new scientific complex shape, strong and pure before their spread the world, coming from the source to the shadow. Millions of color images were shot from the ground and the air, optical, infrared and ultraviolet bands, which they will add to those they gave in the process. Science project plan to make images like those obtained by cameras, about satellites and space researches. We believe this contribution in the development of science has added to the scientific and social life of Bulgaria.



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During William Johnson's research interests from the 1960s reflected by his doctoral dissertation and papers written between 1960 and May 26, 1968. His interests, which included 200 books by George Washington, were well beyond the bounds of French history. Both the author and the editor would like to thank Dr. Johnson.



Vietnam Environment and Policy

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the people should be fitted with vintage tools.

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"I grew up to realize the voluntary structures inherent within peasant life," says a member of the *Brasil*, a collective that has been active in Pernambuco since 1985. "We made our first contacts with poor families who were more and more suffering under the military regime and they were little by little abandoning the city. We were simple, we had no money, so we had to live off what we could grow ourselves." Working hard over a half century of collecting from a diverse group of local people, the members of *Brasil* have organized a network of cooperatives, associations, and other groups, mostly agricultural, throughout the state. A fifth of the

A manager's job is to do the right things right. This book helps managers do that by giving them the skills they need to manage their teams effectively.

struck back from the coast, the additional insulation provided by dense vegetation flattened the ground. In 1992, Jameson's 100-year-old, weathered house and barns collapsed under the weight of the debris. A month and a half later, he was still surveying the damage when a second storm, known as "Lorraine," struck, appearing to completely wash away the 100-foot-wide concrete foundation. Finally, after 10 days of salvaging debris, Jameson was able to get his house back up and running again.

# EXHIBITIONS & EVENTS

## Shows to Ponder: American Women Illustrators and Enthusiasts

March 14-July 12, 2003, Boston Public Library, 4th Floor, 200 Berkeley Street, Boston, MA 02116.

Following the last issue's fine pieces, "Women in American Illustration," here's another look at female talent in the field. This exhibition features work by female illustrators from around the country.

The exhibit includes work from established illustrators alongside the talents of emerging artists and even students. Among them are pieces featuring girls from the making of *Barbie*, women's health consciousness, including the history of birth control, women's political activism, and breast cancer awareness.

For information and admission details, visit [www.bpl.org](http://www.bpl.org) or call 617-535-2438.

## An Anthology 1900-2000: Stories of Boston

May 1-June 28, 2003, Boston Public Library

200 Berkeley Street, Boston, MA 02116.

Boston's literary tradition must be taken in a more broad and inclusive context than a simple list of its most famous authors and literary groups. In this century, that interpretation continues with diverse regional voices and perspectives all at the top: novelist, historian, poet, essayist, folklorist, and memoirist. Authors like Edith Wharton, Edna St. Vincent Millay, Anne Sexton, and Louise Erdrich have won the Nobel Prize in Literature, and others like Dorothy Parker, Eudora Welty, Harper Lee, and Fannie Flagg have won Pulitzer Prizes. Still others, such as the founders of college radio stations and former radio hosts like the aforementioned May 4, 1930, broadcast, should be honored.

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

## American Illustration & the First World War

May 1-June 15, 2003, Boston Public Library

200 Berkeley Street, Boston, MA 02116.

When Americans went into World War I, they did so with the public's support, as the First World War was seen as a just cause against Germany's aggression. Yet, their initial enthusiasm soon turned to despair, as they learned why President Wilson favored the参战的。Public opinion split the country in half, with the public being split between the two sides.

Illustrations from the era reflect a range of opinions, with some supporting the war and others opposing it. Some

were in favor of war, others of peace, and still others had mixed feelings about the conflict.

Curating this exhibition were library staff members and conservator Barbara Johnson, and the show reflects the historical documents and illustrations that were instrumental in creating new laws and helping soldiers support for the war effort. It also includes rare newspaper clippings from

## Gregory Manchess: Across the Universe

May 1-June 28, 2003, Boston Public Library

200 Berkeley Street, Boston, MA 02116.

The award-winning artist Gregory Manchess has earned a reputation for many of his well-known illustrations, including his book cover designs for the likes of *Star Wars* and *Star Trek*. As a painter, Manchess has created works painted over almost 100 years of a varied palette, including the baroque, the surreal, and a bit of the surreal under the name of an anonymous artist. His first book, *Across the Universe*, is a collection of about forty years' worth of his visual art, and the author of this book, Michael Kupperman, has also spent 10 years in writing and illustrating the book. Despite the name, the book is not a collection of art, but a collection of art that is connected to science and to science fiction in some other, far-off world. The book begins with the author's introduction, followed by a few very good, very appropriate, yet not always often seen, images. After that, there are sections on art, science, technology, culture, the environment, science fiction, and more. The book ends with a final page, which might surprise those who think nothing can ever change.

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

For all my writing, visit [www.johnnydavidson.com](http://www.johnnydavidson.com) or email me at [johnnydavidson@comcast.net](mailto:johnnydavidson@comcast.net).

## Coming Home to Boston



Carrie Fisher



Grace Kelly



Goldie Hawn

More information about these stars can be found by going to [www.bostonpubliclibrary.org](http://www.bostonpubliclibrary.org).

—JOHNNY DAVIDSON



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Based on original, hand-painted artwork by Leslie Faulkner.  
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