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Cover (front) by  
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at The Frank Brown Book Library/Archive

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# Illustration

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## Welcome...

Once again I would like to thank all of you for your enthusiastic support of the magazine. Without your contributions, stories, testimonials, subscriptions and advertising dollars, none of this would be possible. I feel that what we're doing is important and very special, and I want to thank you all very sincerely for helping to make this dream a reality.

I also wanted to take a moment here and stress to everyone reading this magazine how very important it is to support all of the other small publishers out there who are doing such amazing projects today. If you're even thinking casually about buying any of the various books, videos, or magazines that have been featured in the review section, or advertised in this magazine, please take a moment and order something today. Without your support and your money, these beautiful and important releases will not exist. Let's thank amazing contributors on Joseph Greenow, Gail, Louise Sargent's testimonial on Frank Brown's Interview: How do you look on Randolph Bell and the gothic pulps, Thomas Danaher's book on Albert Maltin, all of these titles being in your collection. Small publishers are taking a tremendous financial risk to bring their products into the world, and they deserve all of the support we can give them.

A note on this issue's contents: Armando Mondiz originally introduced me to Frank Brown, which opened the door to the publication of his forthcoming book *The Art of Raymond Brown*. Matt has penned his own take on Brown's life and work, and I am pleased to present his essay as the lead feature in this issue. The reproductions are just a tiny bit of the range of Brown's work, and I hope they will serve as an exciting preview for the book, which will be released later this year.

Louise Sargent's beautiful article on Frank E. Bellamant is an unusual feature, and I must thank her for all of the long hours of work that went into the preparation of the interview, particularly the extensive bibliography.

Kevin Smith provided me with interesting insight regarding his article on the art of non-20th-century street music, and I am most grateful for the chance to reproduce these beautiful, done-in-photographs in this issue.

Thomas Graham's feature is a fantastic preview of his new book, *Remembering Kevin Maize/Kis*, and I am very excited to bring you the first part of what will arrive on the art of the studio for hours. Next issue will feature Thomas' articles for future available issues.

*Daniel Zimmer*

Daniel Zimmer, Publisher

P.S. Please support the magazine by subscribing. Your issue will arrive safely packaged in a sturdy cardboard box in perfect condition. Don't miss a single issue! Kiss I'm on my way, my first DVD release, "Nervous Breakdown and the Comedy of Living Dead," published on page 66. Please help to make this site successful in the long term, and your great time on DVD!

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# ATTACK OF THE 50 FT. WOMAN





# Inside the Mind of Reynold Brown

By Armando Mendez

The 1938 wall chart *Album of the 30 Best Movies* has not faded well over the years. It is as relevant to a student today as it was when it was first released. To many, the picture—directed by Frank Borzage, then going by the scabby Christian name “Hiram” Brown—represents the worst kind of ban-and-panic tactics used by Alfred Hitchcock’s Purge era at that time. The special effects even by his standards, are not even among his best. The one frame I was able to see of *30 Best Hollywood*, the big cartoon—presented as part of a triple bill of “Ultra-to-B Classics”—the audience sat in stunned silence after viewing the film’s neck-snapping trailer describing the wild character’s “insane desire for love and vengeance.” Even with the screen’s best one-hour and one-minute running time, the audience squirmed in their seats as they waited for the violence to end.

Occasionally, though, I will see a name who has who directed the film or, for precisely that it runs into streams of cultish effects the old Alton Hays at Nippy Arthur, and the irresponsible had got Victor Valdez as Honey Parker. However, the comments resulted in more often expressed in the question, “Why didn’t the guy who did the poster direct the movie?”



Reynold Brown, c. 1940s

The illustrator who created the poster for *30 Best Movies* was a man named Raymond Brown. Like the film it promotes, opinions on the poster had remained remarkably consistent since it first appeared. People love it today as much as ever. The poster can arguably claim to be one of the most recognizable movie images of all time, ranking with such memorably identifiable posters as Armando Regan’s later 1938 *The Wind*, Robert McGarrett’s *Beulah at Tiffany’s*, or Richard Amdt’s *Kissin’ the Cat’s Jit*. Perhaps the only poster of similar vintage in this corner between income and spending over the same impact—and not passed by Brown—would be the intertextually illustrated, wordlessly known *Beulah at Tiffany’s* (1938) or *30 Best*. And that movie, while not nearly *Clash King*, certainly can

be seen to be more lively about *Album of the 30 Best Movies*. So in a crowded field of competitors, *30 Best Movies* might easily be the largest gap between what a great poster promises and what a poor movie ultimately delivers.

So popular is the *30 Best Movies* poster that you can find the image reproduced on children’s coffee books, women’s postcards, cigarette packs, coffee mugs, coffee pads, cigarette lighters, and their gloves. Full-size reproductions

have been continuously in print for more than 10 years. Several companies even offer expensive studio-by-studio printed reissues, labeled *20th Century Fox* (reissued over 40 years ago) and *Warner* (for one). *Capitol* (WV now publishing American Pop Catalog) is also reissuing a copy of pressure 200 Grammy Award and 1 Love Live, a leader Marianne Zuker, at the impossible high toll of a Cadillac. *Hörbuch*.

I doubt anyone ever really expected us on the square may have shown in the poster depicted on the big screen, and even if a film itself, as digital text on the screen—or the 1993 cable TV remake with David Hasselhoff—she would still always be disappointing. What we can imagine a better, and only *Brown* at his best could possibly address the imagination, suggesting the movie we would gladly pay to see, seeing us as even the most implausible actor.

A close examination of the poster only yields more mystery about why it is so effective. The figure in the poster only has a passing resemblance to the figure in the frame. Miss America's assistant she played for Miss like 160 has all the character's posed with her weight freely placed, her right arm extended for balance. Her left arm is a fore-stretched afterthought. The same mistake on her hand is large and out of scale with those of her feet a similar distance from the ground.

Yes, if we look closer, we can see that every figure and scene at the painting has its own story to tell. The case and worse caught in the shade of the lamp or in the street below the street lighters are such a part of that own scenario. Each story fits the moment, even when it seems the behavior is irrational or out of place (as if there can be that thingy entering the crisp white sheet of a very young).

The very first collection of posters from the '50s and '60s and we decide Reynolds Brown will be represented there in spirit. A conservative, almost childlike fan with the key art in over 200 posters (as the various weekly editions were printed were distributed) in all colors—contemporary design, but plain as, barely colorful, teen sophistication, variation, epic historical bits, and 100 of concepts in one form or other. But his name Miss America at a time when his girls were awarded by the public, and he was shown by the courts that employed him. Not instead of producing just,

and despite the more conservative, the most beautiful, the manipulative studio, and the low pay associated with the job, Brown created some of the most notable pop images of the 1950s.

Whether he painted scenes to his best poster that topped depicts the doors and dreams of his audience, right into imagination itself, portraying a sea of elements that can't be captured on film—your order. That's why his work seems so fresh and vital. Reynolds Brown's work comes closest to going to the stars we can only imagine, what we dream we'll see when we understand the promise. It is the best possible scene that most only in our own mind.

## THE LAST OF THE EAST GUNS

William Reynolds Brown was born in a middle-class home, modest, San Gabriel, California family on October 16, 1917. His father was a shirt and study railroad engineer. The son of a German immigrant. His mother was the daughter of a local Irish-born merchant, and a perfectionist. He and his two sisters were raised in a cultured environment. They were taught to play the violin, appreciate opera on the radio, and to draw. Reynolds, like many artists, demonstrated an amazing aptitude and obsession for drawing early on, and the young, solitary, dreamy, quiet, and handsome boy was able to get countless hours filling pages with WWI airplanes and battle scenes. By 14, he kept a notebook after school filled with drawings, about men and landscapes, high adventure, and hard work.

In high school Brown became a protégé of Lester M. Ross, a commercial artist, watercolorist, and landscape painter who had moved from Illinois to the Southwest in the 1920s to study at UCLA, and would later teach art classes at Alhambra High School for over 30 years. Ross was an integral part of a little-known artists colony that had developed in a clearing outside this community, seven miles northwest of downtown Los Angeles. The community included sculptor Art Harvey, photographer Clyde Thompson, whose partner Frank Thoney Brown, and occasionally featured Gary Larson's father-in-law at 1240 W. 11th Street, Don Cornell, and, for a few months each year for 20 years, Norman Rockwell. Rockwell lived nearby with his close friend, cartoonist and *Lois's* Nickle artist Thore Christ-



Reynolds Brown poster design, a line of 100s, 100 on pages 247-248.





James Brown (top picture), 1940, *Insects*, oil on board.

Forester. In 1938, with Forester as his best man, Lockwell would marry his second wife, a 23-year-old newly teacher from Alabama named Mary Kallman.

In 1933, at 48, Brown enrolled at Ohio Art Institute (now College for Art and Design) on a scholarship, but had to quit a little over a year later when his father fell ill and Brown needed to help support his mother and two sisters. Brown stepped in and brought Forester talent for drawing airplanes to the attention of Ed Brown on Polar Springs, the artist who with Glen Chaffin had developed the central strip *Triplane Flying* in April 1933. It was one of the first successful comic franchises to emerge from the public's fascination with Lindbergh's solo crossing of the Atlantic, as well as the popularity of the movie *Flora*.

By late 1935 and early 1937, just about the time when Brown joined Forester, Chaffin had moved on and Brown had already been admitted into the big screen and collected in a Big Little Book. The success of the comic meant that Brown developed a succession of able assistants to fill in for him. Brown gradually moved up from the routine work of inkling borders and coloring lines to creating both the story



Some of work as a 'strip-toonist' c. 1932.

and layout pages of the strip, always without credit, but paid with his own money.

Reynold Brown left Forester in 1941, much to the dismay of the cartoonist and several fans of the strip, according to Karel Brown, the artist's cousin son. Herold, who had once assisted Reardon in founding a *Saturday Evening Post* cover, was urged by the cartoon artist to leave Brown and his limitations behind. Without the rapidly improving young illustrator

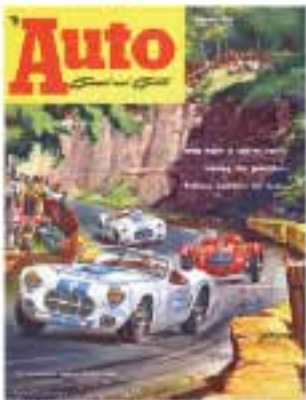
providing the art, the strip lasted another year before passing into limbo.

Still Brown found work as a technical illustrator at North American Aviation, where he met his future wife, Mary Louise Lewis, a fellow artist and secretary based in Mexican-Swiss descent. While at North American, Brown pioneered the development of the 'phantom drawing', now known as a cut-away, which was a technique used to reveal the intricate machinery hidden beneath the smooth skin of the aircraft. Mary Louise related this story:

"Some of the engineers came to my plant with some drawings that the British had been doing which showed a little patch cut out of a plate to show the rib structure. They



Mechanix Illustrated, November 1948.



Auto Magazine, Nov. 1948.



Motor Magazine for 'Leaf in the Hat' Dodge, October 1947.



Thumbnail pencil sketches for *The Ox-Bow Incident* by Walter Van Tilburg Clark, August 1941, Pencil, 8" x 10"

wanted to know if they could do the same sort of drawings for their plates, and Reynolds said, "Why put a little patch? Why not draw the whole plate in case they?" I think the first full-scale cover-page paintings he did were the Flying Saucers, but when the vignettes of North American men there, they wanted him to do the drawings for all of their plates."

The evolution in technical drawings was a tremendous success, and Bowers' mastery of the technique kept him busy for years. He worked for South American and its Columbia periodical, *Alfaro*, for five years before leaving in 1948 for poster, New York. As Mary Louise recalled:

"Reynold's debut was when he quit his job and moved to New York, and when he finally decided that he wanted to give it a try, I told him that I was going to quit my job and start going home because I'd a while to be with my family. I told him that if he thought he could make a good living in illustration, I would come back to California and we could get married and then move to New York together. He wrote me every week and told me about all the projects he was working on, and all the people he was meeting, and finally he told me that he was sure he could make a living so on I flew over and what the it really like."

Brown headed hair and strong nose, but the features were changing throughout the illustrations and perhaps into life, and it was hard for Reynolds to break it at the top like Donald Maass' prevailing crown, and where get for respect, but secondary magazines such as *Argosy*, *Boys' Life*, *Auto Sport and Sports*, *American Weekly*, *Children's Life*, *Popular Science*, and *Popular Mechanics*. He also illustrated close to 40 paperback covers for Signet, Bantam, and Dutton, including Ford



*The Ox-Bow Incident* by Walter Van Tilburg Clark, August 1941.



Walter Reuther in *Study in 1940 Street Scene*, 1938.

My film, *The Orphan* (Frank Moss, *Mission in the Desert*, and William Paulson's *Secretary*, although he preferred *Victims*) and especially asked for them.

In 1931 and at 24 years old—trying to maintain two households on opposite sides of the country, his own growing family on the East Coast, three children underfoot out of the central eight, and his mother and sister living on the West Coast—Brown returned his wife and kids to Los Angeles.

Brown had been a professional illustrator for 15 years and his experience open to that point: whether he knew it or not, had given him enormous insight as a graphic artist. It didn't matter if the genre called for people or machines, contemporary or period, keyed to reference or not, he could render it convincingly. Almost as if by plan, he had gained the necessary tools for the work that awaited him.

Brown headed south as a figure and board drawing instructor at the Pasadena Art Center. At a faculty show, Misha Kalka, the Golden Age art director at Paramount and Universal Studios, noted Brown's talent and offered him a Gregory Pick-Away film uniting epic directed by Rouben Mamoulian, *A Model in the Snow*, in silhouette. Brown, eager for the work and to remain freelance, agreed and still earned a decent short fee, and a finished painting for the standard fee of \$350.00.

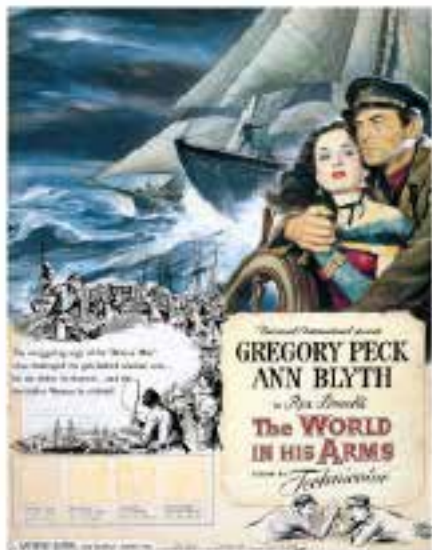
The movie career had begun.

## THE WORLD IN HIS ARMS

From an art director like Misha Kalka, Brown's own office at American International, as publicist Clark Ramsey at Universal International, Brown would get the assignment along with a rough layout with cards indicating the set-the size of the actor's hands and assorted tricks from the production. The story and handling: When Kalka, who had a handsome reputation and insight for complete control over all aspects of the marketing advertisement line for art direction really required once adjusted to the movie business. "They'd get on good at it that I would only have to do a sketch—a quick positioning of what I wanted the elements—and he would go and do it."

It's easy to guess what initially drew the older Kalka to Brown at the faculty show: Brown had an unusual talent for faces and was especially adept at transferring features on a figure. Early on, his facile ability with illustrations at Brown span from the other illustrators seeking for the studio. When Brown returned to Los Angeles in 1935, he took private classes with Walter Foster, the portrait painter living in Laguna Beach, but known for his movie-star heads, but Brown's talent for faces seems to have come from elsewhere. He had an innate mastery for faces, and was able to reproduce figures and faces in his patterns of well—drawn motion.

When you compare the finished portrait with arriving



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Reproduction of this poster for "The World in His Arms" is prohibited.



Reference photo of Elizabeth Taylor.



1959 movie poster for *One on a Hot Tin Roof*, 1959.



1931 movie poster for *Al Capone*, 1931.



Board of reference for *Al Capone* in 1931.

publicity stills, it's amazing to discover how little Brown used from his reference photos even at the beginning. Taylor's dress, he used, and mechanical means to trace photographs as soon as the first dressmaker at photographic for her portraits are variations of the reference. The only element, for example, is the finished *A World in His Arms* graphic that comes directly from a reference photograph is the story's which for *Cap on a Hot Tin Roof*, Brown posed his wife Mary Louise in various exotic poses and that placed Elizabeth Taylor's face on the first figure—as remarkably, it later that he was called upon again to capture Taylor's likeness for *Lawrence*. The poster *Al Capone* was constructed from pictures of the real Capone, not Bob Stenough in the role, and Brown posing as costume as Capone as well. The finished poster is a mix of all three sources.

In his sketchbooks he kept as a storyboard, the early figures show the magnified, confident, realistic, wide stance body language common to Howard Pyle's

drawings, the dramatic poses of the first generation of Renaissance artists like M.C. Wyck, Hans Dancs, and Brown's "born" Oscar Reischl, masterfully deployed—and taught a generation of visual novelists to use. Also Brown, like many self-taught artists, was a wide-ranging student of his craft and art, and many of his pictures show the influence of European masters in line art and graphics. The time and effort he spent on the major productions enabled him to do the work and take the reputation, assignments, respect. But there was by side and you can see the similarity, the style lines, the poses, the use of negative space and color in one duplicated in a variety.

The early sketchbooks discovered Brown's general strength, his sense of timing as a storyteller. This skill may have developed earlier for Justice Tulpin Lewis, the years spent in New York illustrating magazines and paperbacks, or his first movie work. Brown had the ability to imagine the scene or movement, spread out, or it looked from the frame



Early sketchbook page c. 1930.



in his mind, and visualize it completely before him. In one drawing, done at 15 or 20, a squadron of airplanes escapes down Main Street, San Francisco on some the day just around the clock from high overhead, the lead aircraft has just finished to eye down the street, and the last others have just started to level their down the street and across the page. In 1952 at 15, these drawings would not have been such a casually dramatic scene with such horizontal depth to create steps or rotation points. And if in a world instead of the stationary camera used at that time, each scene would have passed by in a blink. Another driver could see it all.

There's a great deal of symbolism in Brown's work, some unarticulated, usually veiled, helping us see we are at the very center of the action just when the scene is fully realized. In a Popular Science cover from 1948, supposedly illustrating that a 30 mph head-on collision was equivalent to a fall from a nine-story building, Brown renders a scene that is a frame out of his last movie point work. The figure in the window and down an elevator look on aware of what is happening above them. It was the sound of whatever damaged the front end of the car and sent the bricks flying that made them look up. At the moment it is dark that the window has just begun to show a reaction, but he strangely rendered it more bare—no hand can even gripping the wheel. We see this again in *The Fire-Flow Accident*, his paperback cover from a year later. Brown kept revealing the composition until he could get what he wanted, the scene in which set character back to the world behind them. What Brown couldn't get the



Popular Science, March, 1948

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Illustration by John Agar, Lori Nelson, and John Bromberg. The woman is suspended in the air, her body held by the creature. The creature has a human-like face with large eyes and a wide, open mouth showing red lips. In the background, a busy city street scene is depicted with many people in various outfits, some appearing to be in motion or dancing.

about-to-happen scene. It's fascinating. Perhaps that's why he wanted to work on *Victims*. His other paperback covers of the period, like *Xanthography* or *Prison on the Beach*, were mysterious, and didn't compare.

I think the sense of exact timing puts them in a class of other great covermen like Wherry, McCas, Joseph (Robert Gill, or Ted Kirby, not because there's any surface similarity in the work among these men working at different jobs), but the breadth of imagination they had was certainly beyond headlining, editors, and still beyond the reach of designers or retouching. Fewer had that same imaginative reach.

Of course, there had been featured covers (during before times in some periods, most notably a King Kong

pin-up), and the Kelly tag line "women anatomical" at the arms of a woman was already a well-worn staple, but Bromberg was able to depict the moment in ways that suggested the work was still striking and yet to come.

#### THE TIME MACHINE

In 1970, after a two-decade career creating movie posters, Bromberg walked away from it all. The work remained very busy, but that his split after painting the key art for *The Shawshank Redemption*, he finished illustrations concerning a hard, chrome-type like piece of former square-top cars at the time. The long (and by a woman, with the poster's tagline) globally inspiring the spirit of an earlier similar work "was almost human."

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Brown had taken to hiding the scars from his wounding from his children, and in this case, wearing the rough shorts is into the beachhead. "When you have to do that," he said, "it's nice to get," so he got the film business and started his attention to history, painting, tape, Bana and Howard Thompson had successfully accomplished this work in the same time, and the profit. Brown was well on the way of establishing himself in the field when he suffered a massive stroke and heart attack in the fall of 1956.

He moved his family to residence in Florida in 1960 and began a long by period of rehabilitation. With his left side—his dominant side—paralyzed by the stroke, he learned how to sign and draw with his right hand. More Lopez helped him to perfect his signature by having him sign every

piece of artwork in his possession. But a single drawing of painting in the house was left unsigned. Despite the stroke, Reynolds was able to continue painting and drawing for many years, and he produced over 80 of paintings and hundreds of drawings.

He died on August 25, 1981, at the age of 73.

As when class Brown fit in America Educational specifically and in the public consciousness generally? Carol Ann Matting, an art historian who has written about Norman Rockwell, Depression era artists, Christian Dior art and '50s TV culture, calls Brown's most identifiable characteristic "knows-what-you're-doing."

During an interview with Matting, conducted for the documentary film on Brown's life and art, *The Man Who Drew*



**Overseen by artists for The NightHawks, 1994, Crawls**

*Big Easy*’s *Nevada*, produced and directed by Mel Bucklin, the actor Brewer’s “absolute rebuke” for destroying symbols of American life, and gave credit to “anger” and repressed desire bubbling beneath the calm surface of the happy man to homicide man, along with emphasizing how well he reflected the traits of the 1950s, the conflict and loss of a generation dealing with *Atomic Age* anxieties. The wisdom that in Brewer’s horror work there never is a sense of relief or escape, never a time that only would be needed and the one would think the next day.

At one time, I thought she was right; but now I don’t think so. In a webpage I created on Brewer in 1999, I drew a great

portrait of Brewer as a victim of his uncompromising art and a blind, uncaring public. The outside world was ignorant and an appreciative of his gifts to the art. Brewer’s *Brewer* continued in the original painting for *The Night Hawks*.

By now I see that analysis is complete. It defines Brewer only as a critical dissection and the audience as something grotesque. How does that explain the quality and energy of the two horror poster work? How does that explain his roles, starring scenes on his subject after *Halloween*? If Brewer was just the reluctant *Blender* of *Brewer*, alternative to the real man in his most popular work, that he would be near the later *Nevada*’s *Hawaii*, the landscape painter found.



Portrait of Miss Louisa Nichols, 1889-90, oil on canvas, 17" x 17"



Rocky Butte, c. 1890s, oil on canvas, 21" x 21"



Scene for Oregon, c. 1870s, oil on canvas, 21" x 40"



Lake Umbagog, c. 1880s, oil on canvas, 11" x 12"



E'coups, c. 1880s, oil on canvas, 21" x 21"



# STREAMLINE ILLUSTRATIONS

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During the Depression he became a "World Hunter" pulp-cover artist. He worked his way in pulp and reportage through the United Capital economy down the Populace Publications' main income lines. That's not Brown. He signed the movie work—went going back and signing after the movie—unpaid of all that was returned to him, and displaced some of it as he had to. He learned over The Time Machine illustrations that he had been lost in a film. If he had not read, he would not have been returned as much for the art direction he felt had defined him.

He had an insupportable need to create pictures and he put his soul into each one as much as he could. When he left movie poster work, according to his son Flann, it was a case of hope for him. He continued painting even after his studio had had to see his non-remission fund. It would be hard to state Brown's accident in the art that he never appreciated the difficulty, the struggle to make art—was to make a single line or hold a pencil—that had so benefited his students at Pasadena Art Center where he taught for two decades. Everything had been so easy for him before. But despite the struggle, he kept it up. He had an insupportable concern in his soul when he left his home for the final time.

Brown, to me, was, in the barometric, an American prophet like Frank Capra. He had that long, younging imagination. He presented the masses of mass-man moments, at the precise moment the picture seemed most compelling and worthy the most happiness. And in the knowledge of the universal crowd, he could tell a story and story, each individual, each separate, but each a moment of truth and possible happiness. Brown, above all else, always identified people and believed in them.

He had work—whatever genre, whatever venue—show that came back and returned. Within The Blue Film (The Day After Tomorrow) of the way to the end, just the credits and moving picture appears the most many times. I think it's a funny coincidence the film, Brown's life, and his art. His eyes (like of the 20 Year Thomas) the very last part is a short film clip of Brown as a young man, full of ambition and expectations, self-consciously trying to be serious for a moment, then smiling as he looks into a camera reflected in the clip ends in black.

This is what he suggests to me in his posters, despite all our experience in the century, the hidden meaning when the house lights dim and we must be true dreams and feelings to appear in the dark. Rayfield Brown understood it too late—most especially in the end, in black—that he was in going back for more. ♥

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# The Art of Frank E. Schoonover

By Louise Schoonover Smith

He was a man of action, a man of imagination. He was an actor of nature, an artist of tranquil scenes. He was an illustration of action, an illustration of nature expressing quiet emotion. He brought the actor and emotion of the scene used above us into the heads and hearts of all magazine artists. He was a master of composition, a determined worker, an avid fisherman, a hard abolitionist, an expert designer of stained glass windows, a landscape painter, a cartographer, a mariner, a devoted gardener, a creative entrepreneur, a voracious reader, a curious student, a beloved teacher, and my mentor, when I was a Graduate. But most important, he was the greatest. Frank E. Schoonover (1877-1972), a major artist during the Golden Age of Illustration (1880-1930).

Throughout his life, Frank was fascinated by things around him. He had a young age, he liked to draw and paint using all the tools of an artist...the pen, pencils, pastels, crayons, charcoal, watercolor, gouache or oils on canvas, paper, or parchment. He studied his subjects carefully. Often he could be found rummaging about an interesting animal collection during one of his journeys, or some bit of piece of something that he had found, cutting it out and over at his hand. When asked about it, he would ask his local



Frank E. Schoonover in his studio, 1906

in the side, make knowledge, and right all within reach with a little time to study that the object had brought to mind. Usually the scene returned—perhaps with a bit of childlike enthusiasm—episodes from his adventures in life. I remember listening to some of these stories as a child and being amazed watching others as they became enthralled by Schoonover's ability to "make the crowd" where did it all begin?

## THE EARLY DAYS

Not long ago I visited the little village of Oxford, New Jersey and saw the amazing two-story clapboard house where my grandfather was born on August 29, 1877 in

Oxford, Ohio and Elizabeth Schoonover, "Catherine Linn," as most people called her, was a survivor of the Civil War, having taught school for five long years before she married Albert. After the war, he settled in the little mining town of Oxford where he was known as a contractor. It is a small mining company with responsibility for their Main Fairway.

After working in Oxford for several years, Catherine Linn decided to take a young family and move to Wisconsin where they had a few acres from the Belknap Farm.



Frank was a young boy at the time but he always remembered living by the water. At that early age he was enthralled with a fishing lure for the river and fishing, which was later affected by his landings and illustrations.

Frank described his activities and adventures as a young boy in an autobiographical letter dated April 16, 1958, and written to Miss Elizabeth Fisher at Deer Forest Station. These excerpts recount days in the forest at the artist's own words:

"In 1948 [I had a boat and some tin snare sets and traps I bought outdoors and kept them since for sale to other fishermen. This was a fine business adventure. Part of each summer was spent with my grandfather [Johnston], who lived in Bushkill, Pike County, Pennsylvania. I spent most of the time along the Bushkill stream, looking for frogs, but little fish and the sort of thing."

At the same time, he took the opportunity to write . . .

"Well, my grandmother worried about all this and kept asking what I was going to do when I grew up. That was quite a problem. I told her I was not quite sure but I would do something that would have to do with the streams and forest. Of course, I remember that this was the beginning of my making pictures of things and what I wrote. I made pictures and sketches. I did pictures with houses, farms, and little buildings."

Frank recalls the artistic influence of his father (Othello May, who he mentioned, once "for an artist" and liked to draw upon occasion. It was Got. Edin who taught the concept and the skill of drawing with perspective in his own, explaining the existing point using a pencil with needles and a piece of string. Some young fishermen decided to repair his medium term pencil and put needles to make fish. He wrote:

"Dad was in Towson I got some needles and started to make points. The first bit was a willow Apple in a split box. It's still there. Then, as I said, there was a box in the tree. This was a homemade nail rigger up in the back of the boat. I went into one little cave where one could see me. I didn't want anyone around. There was several paintings made. Landscapes. I called them. Pictures now and then. They are with the pen, not mine. I copied Howard Pyle drawings. All I could find!"

Frank does his pleasure, but didn't receive art or his life's work, though he likes to know it. He graduated with honors from the Model School, a preparatory school in Towson, in 1956. His parents certainly didn't have art in mind as a profession for him. They were also friends of their father's interests, the Beatles, and all three of them were upset as Frank became a Purveyor with a camera. This placed an on-coming Princeton College.

Being a diligent son, Frank applied to Princeton with the knowledge that it would mean that he could see Princeton College and then live near the Princeton University. He sat for the entrance exams and was accepted by the study of

chemistry on the condition that he leave Towson, which he had never studied. This took, during the summer of 1956, Frank was transferred to Frank by his parents, Dr. DeWitt.

The Princeton system found him out of interest. This Frank contacted with Richard Wood in 1956, describing his training experience:

"I really didn't want to go because we had set for two weeks of the Delaware River at Trenton and we had a boat and I was extremely fond of fishing. Once in a while I got a pretty fair haul, but generally they were pond or some big variety. . . I went at least every day and studied Greek and I used to take the Greek grammar, the beginning of Greek compositions. I used to see that book down and put it in the bottom of the boat when I'd be fishing and have my feet on those pages. . . and read Greek."

[I made one lady well with it, even getting into the writings of Matthew, Mark, Luke, and John in the original. But what was, there was not that picture of making pictures of streams and bridges and trees. So I spent a lot of time on the river—the Delaware—as my boat taking around in little rafts and making sketches and copies of Howard Pyle pictures and also in night."

Frank completely lost the camera with his time, but he didn't feel completely sure about going to Princeton in the fall. He was open for a change in his life.

## THE INFLUENCE OF HOWARD PYLE

It happened on a September day in 1946, while reading the Philadelphia Inquirer newspaper. Frank became fascinated by a full-page advertisement for Drexel Institute of Art, Letters, and Industry in Philadelphia. It was announcing the formation of a class in illustration to be taught by the famous illustrator Howard Pyle, whose work Frank had been copying for years. Reading this advertisement brought an epiphany for Frank. Howard Pyle's class illustration was where he wanted to be.

He was then faced with a major problem. How could he replace his decision to his being pursued. It took some convincing, but at last they understood that their son had found his own direction and gave him their blessing, so Frank applied to Drexel. He remembers this important change in his life!

"To hear on the day before Christmas that I had been admitted into Howard Pyle's class at Cooper Union was my greatest Christmas present and I felt I was on my way to some kind of thing. I couldn't say that my father and mother were at the same, other than illustration. . . I felt very honored for one who was a pretty strong one—made up of my school (Chabot) Island, John Wilson, Louis, Marshall Purvis, Thomas, and Violet Gable, and others!"

Frank liked to remind interviewees later in his life that he checked for a preacher when he chose the road rather than the path!

\* "Recollections of Othello May Frank," *DOI*, 30 or more, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.



Johnson (far right) and other students from Donald Johnson at the 2008

## IBEW.

From the moment he began studying at Donald, Frank was surrounded by hard-working talent. He befriended his fellow students, especially Stanley Williams. In fact, the two of them became lifelong friends. They "read and discussed the Pyle atmosphere of poem-making, and, when not working in yard or driving board, made themselves available to the masses in a hundred different and useful ways." The two friends served as their respective first mentor and it was because recognized as Pyle's favorite students.

Frank's Donald mentors showed him entry into the Lily class for which he drew requests, submitted drawings of the human body. In subsequent illustration work, Johnson's figures were drawn with soaring anatomy, capturing the essence of movement, the emotion of the moment, and the beauty of composition, whether using model or not.

While a Donald student, Frank sold his first commission when the Donald Department of Domestic Science bought his large drawing model "The Cow." It happened out of luck and hung in the Donald Hall for many years. In four years, that cow came up in conversation with the artist many times over.

After two years of Frank's studying at Donald, several more commissions that used dollars to Donald for its summer school scholarship. With the scholarship, the student would spend July and August (eight weeks) in Chalkley Pond, Pennsylvania, studying at with Howard Pyle, who in that time was recognized as the leading illustrator of children's books in the United States. In the Donald interview, Frank tells the interesting story of how he became a recipient of one of those coveted scholarships:

I said, "So, you mentioned and thought that Donald's sufficient ability to think at the time to even make an album. Is that right?"

That's the attendance of our department, Clifford E. Conroy, who belonged to the city council and lived on Willow Street—he was quite the gentleman and a very nice chap. I was very fond of him...and I say, I was working

in the life class under him and one day he came in and said, "Scholarships are now going to apply for one of those scholarships?"

I said, "No, sir, I haven't the talent or I haven't anything in there I haven't got it enough to try it?"

"Well," he said, "I'd like to have someone from my department selected. I don't want Mr. Pyle to take the work. I'd like to be represented. Would you mind if I put in the samples of your work?"

"So he pulled out what he thought ought to represent me and he submitted them. I didn't. In one day I was going out of the Institute...made a hundred more came up to me and said, 'Did you look at that lot of the successful ones up there?'"

I said, "No, I didn't look at it."

"Well," he said, "You better."

"So I went back, and they had run...and I was another ten I don't know if the idea came off my work or not, but I got it."

## RAMBER SCHOOL WITH HOWARD PYLE

The summer school was held at "Limer's Mill in Chalkley Pond, Pennsylvania. The students worked outside whenever possible. Each evening, they would sit up their easels along the banks of the Ramberstone River and Pyle would paint along, sing, and give a criticism of each student's work. During my second the session, Pyle drew me out his own paintings as his a student one to talk with that afternoon, bringing the concepts of the manner take shape and more to different ways a technique for all of the students. Those were the happy days for Frank Johnson, being surrounded by his master and fellow students who with Johnson, would later be deemed "The Ramberstone School of Art."

The summer school locale added both new dimensions and challenges for the young artists. The challenges emanated from the changing waters in the Donald interview, Frank recalled:

"... For the first time we had a model peaking out of doors. I'd never worked from a figure out of doors. We'd always had the figure peering inside with controlled light. Well, out of doors the light comes to come from everywhere and it's very bewildering, it comes all around the figure, you figure."

Pyle's theory was "natural projection" and he based his criticism on that concept. In natural projection, he meant that the artist had to get the lighting of the subject—painting the "essence" of the subject rather than painting a mere surface which could be better accomplished by a photographer. If the painting was to create a true, then the true should project the emotion that the artist felt from that act. Frank approached and adhered to that teaching.

During those summer school days, Johnson's life as





an illustrator was truly established as Pyle's assistant—worked with the freedom of imagination—formed a career that brought Pyle's success the greatest benefit. Recalling his work with Pyle, Schoenwer said,

"Technical training is necessary, but it must be subordinated to the training of the imagination. Good illustrations are married pictures, and they will carry phases of the story better than do words. They must convey the same thoughts and action as do the stories. They must be convincing, strong, as direct, embodying the same power of imagination, the same force of contrast, and action. Howard Pyle taught us this."



Left to right: James K. Hays, Howard Pyle and Schoenwer, c. 1894.

## STUDENT INSIGHTS

Pyle also insisted on his students having a thorough knowledge and historical accuracy of their subjects. This natural curiosity combined and physical understanding as well as a depth of knowledge regarding the time and form of the area. Schoenwer's student paintings reveal his understanding of these concepts. One of Schoenwer's major student works completed during the Pyle summer school was *"The Farmer Boy"* in which the delivery of the insurance box and the young woman, and the architecture of the building are traces of the industrial scene.

He painted many works as a student among which were dark studies of male models in a forest or on log rafts, scenes, landscapes, and a few card paintings. Several nature paintings demonstrated his ability to create beautiful scenes highlighted by an idyllic scene surrounding them. *"Lark in Park"* (1898) is an example of such a work and shows the setting of emotional dissonance with a subdued picture to create the graceful portrait of a young girl.

At the end of the summer school season, Pyle expressed an enthusiasm of his students' work on the second floor of the old mill near Chatham, Pa. It was open to the public and his paintings were for sale. A woman from Gettysburg attended and purchased one of Pyle's landscapes for \$25. He was excited and delighted.

## "DARK DAYS"

During the summer of 1899, with his new published commitments, Schoenwer began his own "dark books" which revealed a rural life and story rather stark that he completed. Remembering that time he said,

"I really don't know why I started on numbers one picture. It is so unusual for an artist to have a series of any sort, that someone thought, and that at Chatham, Pa., Pennsylvania, on August 7, 1899, I started a set of a dark book. But that such illustration of any importance was that time has had its number and is over."

For most series, he faithfully included the name of the book or magazine, with its author, his own title for the painting, the size of the canvas, the medium of used, the model's name, and the number of hours they worked, and other interesting bits of information—whatever struck him as important at the moment. Sometimes he even included what he was paid for the painting and how he shipped it to the publisher. He asked the publishers to return his illustrations and they usually did so.

Frank stored the returned illustrations in his studio and in the basement. As he accumulated more and more they began to pile up, but having no storage room, he knew the location of such canvas. If someone was looking for a specific type of painting's look at, or purchase, he would find one in three that might suffice. Then, he told many of the illustrations several times after the sale he would return to the shopfront and would be sure of the person to whom he'd sold it and what they paid for it. Sometimes, he took a card of letters to represent each selling price so that people looking at his dark books would not know his business.

Later in life he also used the dark books as a journal of sorts. This series provides a glimpse into his life of a good artist:

"July 11, 1894 — In the room, one 12 and a-half inches. Very heavy, square and great picture."<sup>14</sup>

At the end of each day Grandpa Frank would sit at his desk with a studio jar in the living room in Philadelphia and write about the day's work's activities in his dark books. As a child I had gone to the studio with him one afternoon. I remember waiting for him to finish wondering what he was writing at his desk. Now I know.

The dark books form an invaluable history record of Schoenwer's life and have become vital sources and research tools. They provide the guidelines for the research in the forthcoming Catalogue Raisonné currently being prepared by the Frank E. Schoenwer Fund, Inc. The manuscript's completion is needed to complete the research as all of the work by Frank E. Schoenwer and produce the catalogs interest.

## THE CAREER BEGINS: THE FIRST DECADE OF WORK

With Pyle's help in 1899, Frank received his first commissions to illustrate a book, *For a Jew: Joy in the Mountains* by Ernest J. Vandenberg, he created four black and white illustrations led by a camel, which brought him



The Lane that led to Frank's father's house, 1902. Pencil, 3" x 4".  
 Depicting U.S. Artists collection.

which from the publisher for \$100. They contrast the Haystack No. 1-4, the cartoon by illustrating a series of Timmerman's books, *In the Month of the Footnote* (New York: Houghton Mifflin, Co. 1910).

This was the beginning of a highly prolific career. Within the 300-odd years, Schoonover illustrated over 25 books and nearly 300 articles in *American Magazine*, *Country Gentleman*, *Countryman*, *Harper's Magazine*, *McClure's*, *Young Magazine*, *Adventure*, *Evening Post* and

*Illustration's*, as well as three covers for *Goodie Magazine*. In 1901, Frank began a long association with *Magazine* as he was commissioned to illustrate a series of *Magazine* Weekly called "Cardigan." These 17 articles by Robert W. Chambers were compiled into a book, also called *Cardigan* (1911), which included some of the illustrations from Schoonover's work. In the "Cardigan" articles.

Frank's early versatility is evident in the illustrations for his book, *The Love That Did Not Tarry* (1902) by Gilbert Parker, a tragic love story that took place during the time of the early French Canadian. It begins with the death of several mothers. First, the chapter headings and end pieces are finely detailed pencil drawings that reflect Schoonover's innate talent for drawing. However, there are several full-page illustrations (not on covers) depicting the adventures specific to the characters and typical of people during that time period. Frank also did the pen and ink typography and design for the title page, the index of contents, and other end pieces. This book is truly representative of the scope of his artistic range.

#### THE SOURCE

Once he began selling his illustrations, Frank had to make several unique decisions. First, he had to choose an official signature for each work. He decided to pass a strong, sweeping "Frank E. Schoonover," usually to mark parts in



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Frank E. Schoonover

Oil: 28" x 34"; 1926; story—William Anderson,  
 In *Fort Scout*; American Boy Magazine 8/1906  
 To be included in the forthcoming Catalogue Raisonné



"Working with Snow" (1901, oil on canvas, 30" x 24", Arthur F. Hill, Collection of National Center for African Heritage Museum)



Top right: Arthur F. Hill, 1901.

the lower left or right corners of most of his works, often including the date under his name. On other pieces, usually reproduces, he used "A.F.H." as a signature "to" which he refers as "my own business, sometimes hidden in objects on the work."

There were a number of exceptions. With publications declines that Frank and his colleague Frank, someone arose when they helped each other break illustrations. One was published in 1903. When faced with a deadline, Frank asked a friend N.C. Wyeth to help him finish an illustration called "Working and Snow" for *The N.Y. World* (which knowing that it was a joint effort, Frank signed the painting "Schlesinger Co.,"

Frank also needed his own studio. His first was a corner room overlooking 6th Street, Park at 11 East 8th Street in Washington, DC—near the Iron Pier (located at 1205 North Constitution Street, shortly thereafter, to end Stanley Arthur moved into a studio adjacent to the Pier studio, where they worked separately in the two studios and lived together. Being close to NYC, they could save their money as well as receive the criticism of their work. This was an unusual arrangement and he moved from his first studio in 1906.

#### EARLY WORK: SOCIAL ISSUES DEPICTED

During these formative professional years in the early 1900s, Frank accepted commissions for work that would depict the world of the times.

Following Peter's advice to "paint what you know," he began what was the start of many steps which provided the unique perspective that he incorporated throughout his career. For Schlesinger, the leading "working" produced at that time, he visited New York City in 1903 and subsequently illustrated the article "Men of the Street," which characterized the daily life of the underprivileged, lower class, urban children. His work in graphics and charcoal for these discussions reflects the maturity of increased draftsmanship and skilled composition, unusual for the work of an artist's career.

In 1903, during the process of his, he traveled to the all-India District in Pennsylvania and lived with a mining family. He created charcoal drawings depicting the novel child labor in the coal regions (some of the illustrations for "Children of the Coal Shadow" also published by Schlesinger). Exploring women in the labor field was the subject of illustrations for Harper's in "Women in the Pennsylvania Mts. Mts." in 1903. The soft, water images of women and children in these works are regarded among Schlesinger's finest drawings, and show a deep sensitivity for non-fictional subject matter as evidenced in "Women in the Mines."

#### FIRST CANADIAN ADVENTURE

With the encouragement of his family, Schlesinger entered Peter's practice to engage himself physically and emotionally in the cultural matters of his painting. Late in 1903, Frank embarked on what proved to be an extraordinary trip that provided him with subject matter to paint, and led to his first commissions to job for the rest of his life.

And so it was that on November 14, 1903, Frank and Delmer began a long journey into the frozen, snow-covered Canadian north around Umanuk and the Hudson Bay sea. Well equipped with supplies, photographic equipment, rifles, and a determination to do justice to the North Country, Frank was the first to travel in that area specifically for background material for illustrations. He spent four long months in traveling 1,200 miles across the Canadian wilderness with his guides, the dog sleds, and their teams of dogs.

Throughout the four-month trip, the adventures of Schooner and his native guides snowed out and drove the dogs as they worked their way to camp. Whenever he and his crewmate led to his favorite guide, Garret Gill, stopped to camp, Frank's sturdy tent could be piled the one up. To facilitate work in the bitter weather, the canvas tent, called "sauter" by the natives, was heated by animal wood-burning stoves, allowing him to drink and part despite the treatment weather which sometimes had temperatures dipping to 40 degrees below zero.

Frank took over 100 photographs, made many sketches in his diaries, and completed 26 drawings, many of which were done in crayon when his paints froze. Many were to be published in various magazines but have never been illustrated a two-part serial for Scribner's in April and May, 1905 under the titles "The Edge of Wilderness" and "Breaking Trail." Four of the diaries were also published posthumously in *The Edge of Wilderness: A History of the Canadian North*, edited by his son, Corwin Schooner.



"Traps and tent" 1903. Oil on canvas, 30" x 27". Signed 1903. Private collection.

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"Trunk in the Bay View," 1905. Oil on canvas, 10" x 20" (Boston 1912, Collection Winnipeg Art Gallery, Level Society, Winnipeg, 2).

The novelty of the natural life experienced by the inhabitants and by the visit to the North Country is articulated in Schreiner's "With the Grand Mail" (*Overland*, January 1914) and "Snowbird" (*American Boy Magazine*, 1921) both of which depict the beauties of winter weather and travel. On the other hand, Frank's aboriginal side is seen in the "Trapper With a Tee," which was the cover for the December 1913 issue of *Popular Magazine*.

During his journey to the North, Frank was warmly welcomed by the various Canadian cities that he visited. He was particularly fond of the Ottawa site, who made him a home for a while, making him "an in-escape-tempt" or "picnic making man." He was always proud of this honor, which signified his reputation of Canadian adventures. On the other hand, sometimes the local wild people did not understand what he was doing. One day he was invited into a home to visit a woman and her child. When she saw him, she crying from the paper as to how she became depressed and would not let her continue. Fortunately, he had completed enough of the drying to get the feeling back on to him.

Upon his return from the trip, Frank began reflecting on Canadian experience in comparison to the United States.



"Young Girl," 1906. Oil on canvas, 10" x 20" (Boston 1912, Collection of John E. Lawrence).

Lawrence later was the 20th author with whom he had a collaboration involving stories about the North. Frank illustrated eight of 100's stories in *Young Magazine* and *Canadian Magazine* in 1909 and 1908. These illustrations were based on his Canadian trip and finally established Schreiner's reputation as an expert on Canada's North Country. As a result, he received commissions dealing with the Canadian North throughout his career as an illustrator.

Although Frank was known for his expertise on the Canadian North, he illustrated books with local settings during the early 1900s. After 1910, Henry Seidel, in a book of western illustrations, most of which involve hunting, Frank's Ontario paintings, Carleton are featured in *The Last Hunt* (1909) by Zane Grey and *The Big Boy* (1910) by Marguerite Spaulding. Frank painted "Lioness, Leaving the White House" and "Lioness in the Big Shop," both of which have become classic Ontario images. For Henry Wade's *Laughing Out of the Golden's Laughing* (1907), Schreiner painted "Young Girl," in which a young girl is depicted as a young woman under the influence of the religious elements closely depicted in the Pacific background.



#### WESTERN TRIPS AND "HOPPING CANOES"

Frank estimated the scope of his experience by living the rugged life in the Powder United States in two journeys: the McHenry in 1916 and in 1920. He collected information and images regarding the changing laws for working parents, and in 1926, at the copper mines in Idaho, Montana, he found the material for powerful illustrations for "The Fight of the Copper Kings," which once again reflected the social problems of the times.

The work in going to the copper mines remained and he particularly enjoyed his time in Selkirk where he observed the life of the workers first hand. Another time author Chester Malhot had completed his novel, *The Fight at Selkirk*, which would appear in circulation in Oregon beginning in 1910. Selkirk was not then, as it is today, a ghost town. The early school was then known as a school named Canada.

Frank's recollections reveal that in a discussion with the author, Frank kept probing for more information about the strike. Malhot said that he pronounced himself as "hoping along." Frank asked if his teacher walked with a cane or leg, after mentioning a Mr. Malhot agreed that he did and Frank asked, "Why was called Hopalong?"

Such was the birth of the famous cartoon, "Hopalong Cassidy." Selkirk was painted here of the one destination in Malhot's first book, *Along Hopalong*, called *Mr. D.* In its context, he created his opinion in that book, "Hopalong Takes Command," and a legend was born. Frank continued to illustrate the exploits of Hopalong in several more books he illustrated. Many will remember that "Hopalong Cassidy" became a household word in the 1930s as William Boyd's prose-novels in *McHenry*.

#### A STROKE OF HIS OWN

In 1908, Frank helped to design a group of five art studios at 4114 North Eastway Street in Wilmington, Delaware for Samuel Dunsen III, a Wilmington philanthropist and supporter of the arts. One at Howard Pyle studios around the studios, including Frank and N.C. Wyeth. When N.C. moved out of the studio that became the Schossauer studio, Frank expanded the building in two studios which were entered by a small vestibule and always referred to as "The Studio." Over the years, immediately closed, the entrance of a gentleman in a school white shirt, tie, and jacket, Frank down his big black "Berk" "Brow" in his hands. There he denied the large painting room with faint ink "E.S." emblazoned on the wall, and conversation with the business of the day. He continued his daily routine in the studio until the amazing age of 80.

The domain of the North British here is now gradually evident as the walls and gallery became the repository for photographs of objects of art, artifacts, and remembrances of Frank's trips and experiences. His large collection of metal birds the canoe hanging from the ceiling, the Civil War ephemera, Hopalong Cassidy's bootprints, his other cameras, containers of all sizes, objects, and colors, and machinery welcomed all who entered. The studio's new

owned by his brother, John Schossauer, grandson of Frank H. Schossauer. Visitors are always welcome. The studio still has many of the genuine items of wood and metal adding to the ambience.

#### A NEAR DISASTER

The year 1950 almost spelled disaster for Frank with his budding career. A wealthy friend, Richard Selig, invited him to a fine trip to Europe "in style." They took the opportunity to take his own and did business also in several countries to view the art of the masters. Upon returning from that breathtaking trip, Frank was a passenger to Selig's car when it was involved in a terrible accident near Philadelphia. Frank's left arm was crushed. He is to be thankful for his work. Frank believed that the accident made so that he would hold his picture and be devoted in making mechanisms to support it for extended periods of time. He was most proud of the fact that he only sustained one week of work throughout the ordeal.

#### PYLE'S MUSEUM

Frank had a unique opportunity in 1910. Howard Pyle had received the commission to paint three large murals for the Hudson County Court House in Jersey City, New Jersey. Unable to finish three famous Pyle-based portraits and Master Arthur to help him transfer his cartoons to the canvas. Frank worked on his sketches that he worked on the development, the work, and many of the figures. The murals were installed and dedicated in September 1910, but were actually finished on October 15, a full 25 days after the official opening of the courthouse. About the date of this article, the murals had made it to the courthouse.



Howard Pyle in the study of 1001 North Rodney Street, c. 1890.



'L'Art de Ramener' (1911, 2011). Robert Rauschenberg. Photo courtesy.



"Moby in the Fog," 1911. Oil on canvas, 27" x 10". Edition 48/42. Collection of Joseph S. Rupp Museum of America Art, New, DE.

### WEEDING WITH TOP TO LITTLE COLETON

A monumental year for Schoonover was 1811. He married his second wife, Martha Colleton, (now Spring Garden Street in Philadelphia). Martha, or Mier as Gough later called her, was in a bit on her own right as the date of their marriage. When asked later why she hadn't continued with her watercolor, she responded that when she married "T.E.," as she called him, she decided not to compete in any way with her new husband's work. As a lady, never did she support her throughout their 50 years of married life together—beginning with their honeymoon.

Martha and Frank's honeymoon consisted of a long southern coastline to complete research on birds or plants which were to be used in her new animal illustrations of the Mississippi. Specifically, they dived into the history of the Delaware river. As a result, Martha helped Frank by completing research in the local libraries and the coast line in a lot around New Orleans while Frank made numerous sketches, including those of the shrimp industry. Martha and Frank teamed up to write and illustrate "In the Heart of Low Laffin," which was published anonymously in a soft bound book for someone's wedding when it appeared in Mayers in October 1812.

Laffin and penny life on the beach, with the gulf ocean also in Frank's colorful ink and the pencil and watercolor

illustration that he drew "on location." The key illustration, "Moby in the Fog" is a vivid portrayal of the pirate on his private boat guarding the entrance to Laffin's bay. With vibrant combinations of red, blue, green, white, and yellow, the artist captures the imagination and carries the viewer into the heart of the long, lonely watch with the rigging, sails, the gun, lantern, and by air perfect reproduction is was the artist's own. The original and positive in Schoonover's print incorporated every tiny detail. Every illustration serves in this quality. This is Schoonover's success.

### "SCHOONOVER'S VIEW"

Another illustration for the story of Laffin shows the fearless pirate leader leaping reliably on his hammock. The strong diagonal line that bring the viewer into Laffin's second headquarters and the bold colors in his clothes and on his ship support the vivid background scenes of port life. The red used on the oak barrel known as "In between red" Schoonover made the special mixture of pure linseed oil and white, some say it was a combination of cadmium red and zinc white with a touch of burnt umber. Others say it was cadmium red and a bit of vermilion. In any case, it evolved into his signature color and can be found somewhere in every off-the-wall painting, some times almost hidden in the top of a letter to an artist's lover.



*The Dance*, 1988, 90 x 100 cm, oil on canvas, 97 x 117 in. (2003), Frank Gehl, artist's collection.

#### USE OF COLOR

In Schenone's article "The Drama of Color," written as a lead for the National Theatre Studio Council, Frank explains the importance of color in a painting:

"You may well believe instead what I say like, but when the artist pulls them upon the brush and pours them upon the canvas, they become alive, and can play just as great a drama in the actor does upon the stage. ... Look for the unexpected as color, in tones, in black and white. Throughout, the choice of color, one word may be found in rural country. And that is the unexpected, a color for color, it is the unexpected that makes the great drama upon the stage."<sup>14</sup>

Whereas Frank in his earlier career followed Pyramus with colors, in his career progression he was influenced by various experiments to expand his palette. For instance, he was most fortunate to make a trip to Jamaica with Pyle and Stanley Arthur in 1986. The vivid colors Frank observed there were reflected in the inclusion of pinks and purples in his palette. However, with sufficient shading applied to Jamaica, Frank added "grays" to his area of expertise and wanted the doors to his art to be as diverse as possible, which he did in later years as evidenced by his work on Joan Laffin.

Schenone's use of color in Jamaica also used a variety of colors in "The Dance," an illustration for "Today's Double

Wedding" (Geller's December, 1981). The joyful scene of the kids, the family of wealthy dancing ladies, and the laughter of women dancers—grasses from every inch of the canvas, which is highlighted by the glow of amber, muted reds, and deep greys. Some regard it as a richer expression of human emotion and reflecting good fun.

While later in life, when he became a teacher (1958–1968), Frank taught about color in his art classes at the studio. In one Schenone's recollection Anne Stoddard Tucker vividly recalled the day in his class that she happily painted white stars on her canvas. As she was working, "Mr. Schenone" (as most of his students called him) walked by and was eager to see that just white stars. Immediately she received a prohibition on the colors in snow and then she was told to scrape all of the paint off the canvas—a depressing blow to the young artist. However, the next week she returned to class to repeat her canvas and "Mr. Schenone" was still her "very heroic teacher" when she found that it.

Indeed, Frank's use for color was amazing and he wanted his students to "use their inner eyes to feel the color" and portray their colors boldly as their own. Just by seeing Schenone's student who maintained along and close association with "Mr. Schenone" was a fan Richard Laffin. In discussing Schenone's many talents, he stressed that Frank's use of gray as a neutral color rather than the

typical use of gray as an accent color was most expressive to him. This was especially evident in his late landscapes as he painted scenes along the Delaware River.

In retrospect, the last ten years of Schomster's professional career was over 500 illustrations and covered equally as broad a range of subjects that were precise and diverse, color-filled with a palette true to Pyle's teachings—kinds of animals, water, wilderness, forests—with colors playing light and shadow masterfully throughout the picture. The serenity of subject matter that he handled with mastery beyond his years during this early period was also a testimony to Schomster's training. One has only to view "Breaking Tides Current" and one "There is the quoniamal rocky."

#### EARLY REVIEWS

The summer of 1911 brought a big advance but somewhat trip to the beautiful North Country of Canada, during which Frank recorded the life of animals for tracks through sketches, journal writing and photography. As a result, "The Fox Illustrations," a non-fiction title written and illustrated by Schomster, was published in Harper's in October 1912 and portrays the struggles and conflicts involved in the life of the Canadian fox tracks. From that article, "Travelling with the Foxes" clearly reveals the roots of the major problems for the fox tracks. The cover was the result of the collaboration with the "Foxes" who

determined the value of the trappers' catch and the trapper trying to make a deal. In his painting, she studies the fox, the man's clothing, and the attitude of the man reflect the great authenticity as Frank observed it first hand. For these reasons, "Travelling with the Foxes" has been used in various textbooks which include the trappers of the North in America and Canadian history.

#### WHEAT ORES

The year 1913 brought advance for Frank and the other Pyle students. Frank's delightful page for November 1, 1913 shows a large, hard shaven black hat with the announcement that Frank's final and master Harold Pyle had died while on an extended trip in Italy. This was especially difficult news for Frank and his friend, Stanley Ashburn. I remember my graduation saying later:

"Mr. Pyle... yes... Mr. Pyle was a big man... a great man. He raised him. We all raised him."

Pyle's death brought renewed efforts among many of his students to continue the curriculum at the Bradenton School of Art.

#### SECOND DECADE OF WORK

During the second decade of his career (1914-1926), Frank painted illustrations for over 1000 titles in magazines that included *American Boy*, *American Magazine*, *Children*,

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"Leading the Children Home," 1918. Oil on canvas, 30" x 30". Dickinson 1918. Private collection.

Gilbert, *Country Gentlemen*, *Loiter Near Bayard*, *Myself*, *McClure's Morning*, *1917 Mail*, *Saturday Evening Post*, *Artforum* and *Playboy*, as well as cover covers for *Popular Magazine*. Among the magazine illustrations, most notable were the magazine WWI paintings that he rendered as one of the series of paintings entitled, "Sensational Pictures of the Great War" in *Ladies Home Journal* from 1915 to 1918. Though not very successful, they were large (36" x 54") canvases portraying the blood, gas, and glory of war in detail, as well as scenes of American soldiers with the local people near the front lines. In his illustrations, *World War* was a "central theme as essential" for a war seen by the public eye through his portrayals. The WWI paintings demonstrated that Schawensky could create work from his imagination as well as from models, though for some of the scenes he did use photographs.

Illustrating 19 books provided major commissions during the second decade of Schawensky's work. Demonstrating his versatility again, these included *King of the Jews* (1911) and *Wives of the Sea* (1914) by Rosalind Parson; *Arrowheads of Tennessee* (1914-16) Edward Cummings; *The Jews' Revenge* (1917) by Nathan Phillips; *1888 Carols for the Gopiers* (1917) by Virginia Pastore; and *The Silver Horns* *Red-Head* (1918) by Clarence Mitchell. Most of the illustrations from these books are large (36" x 30" or 30" x 36") paintings done in oil on canvas, and all are priced possessions.

Significant during his time period is the collaboration between Schawensky and Edgar Rice Burroughs, which resulted in the illustrations for the author's first two *Martian* books, *A Princess of Mars* (1917) and *The Gods of Mars*

(1918). From old census records for these illustrations and corroborated by other such data after many years regarding details for the illustrations, George McWhorter, editor of *The Burroughs Institute* and curator of the Burroughs Memorial Library at the University of Louisville, Kentucky, said recently that when he was one of the original *Schawensky* illustrations for the Burroughs books hanging on the wall of a family's home, he was "overcome with emotion." He gave Schawensky the ultimate compliment, saying that he and other devotees of Burroughs books agree that Mark Schawensky's illustrations of the characters, events, and moods of the Burroughs stories are the closest to Mr. Burroughs' "meaning in his text"—an honor indeed for the artist.

## COMBUSTIBLE INVOLVEMENT

Being combative in the city of Wilmington, Delaware, and known throughout much of the Northeast by the end of the first two decades of the 1900s, Schawensky became involved in the art organizations in both Wilmington and Philadelphia. He was a founding member of the Wilmington Society of Fine Arts and became the first acting chairman for the project to build the Delaware Art Museum at Wilmington. He helped form the Dutch Club at Wilmington and was an instructor in the Wilmington Academy of Art. He was a member of the Society of Illustrators and the Franklin Institute Club of Philadelphia and the 1914 was also a member of the Fellowship of the Pennsylvania Academy of Fine Arts. Later in life he, as president of Abraham Lincoln, became a member and president of the Lincoln Club of



Wilmington, and his career lay in designing their designs. He was also active in the Quill and Grib Club, a group of well-established literary and art patrons, as well as one of the many influential circles. A dedicated Episcopalian, Frank attended frequent church in Wilmington regularly and served on the Vestry as the Senior Warden for 40 years.

#### "UP ELMHURST" IN BUSHKILL

After Frank and Martha's first child Carl Gustaf (my father) was born in January, 1904, Frank bought a summer home in Bushkill, Pa.'s Centre Persepolis. It was named on the Little Bushkill River which runs past the Big Bushkill school, in turn, was near the Delaware River. Frank realized one of his dreams: he lived by the river once again. The Little Bushkill school was the route through the landscape of Frank and Martha's new home, "up country," which is how they referred to it.

As a child in the 1940s and 50s, I remember with my grandparents in Bushkill and Grandmother taught me to fish for trout in the Little Bushkill in the early morning hours. Little did I know that I was expected to eat "trout" for breakfast that same morning!

Grandfather loved "the place" in Bushkill. He always got up every spring and planned his production gardens of vegetables and flowers. In later years he always took one or two of his students up with him to help till the land and ready the place for summer. Grandmother Schweser and various members of the family frequented Bush during the summer. Grandfather spent most of his time there as well.

but resided in Philadelphia, New York, and Wilmington as an business week 1900.

In Bushkill, Frank worked on his illustrations as a steady crop in an old mill down the road from the main house. Several years later he moved the stones of the mill to the barn behind the house. He started to record that he stopped his paintings to the publisher from his local post office. When he took time off, Frank usually went fishing in the Delaware River or the Big Bushkill nearby. He paddled his canoe in solitary spots along the river and spent the hours fishing and enjoying his love for the "country." Whenever possible he took his son, Carl Gustaf, and often his nephew, Victor Myers, along with him.

#### WAGGLES

It was a Bushkill that Frank met Will and Jesse Latta who were his "up country" friends for many years. Inspired by the Latta's large farm near Bushkill in Pennsylvania, Frank included it in several of his illustrations. Will's son, Russell, became Frank's regular model and is much missed his first time when he was the face of the Royal Canadian Mounted in some Schweser illustrations in magazine articles. He was also "John Carter" in Schweser's illustrations for *Ridge River Runways* & *Process of Man*. Later in his life, Russell became a famous Pennsylvania writer.

Frank and Martha's second child, Elizabeth, was born in 1908. Both Carl Gustaf called "Pop" and Elizabeth called "The" modeled for Frank from the time they were children. "The" is now the young boy in the book cover illustration.

©2008 "Waggle Hill Book" 2010, 40-41 Lines, 14" x 40", Edition 1 F.R.O. Illustration of Edward Nelson Road.





for *The Fenian's School Days* (1914). Mailla's illustration aimed to model for the women in Ireland's illustrations, especially when one of Frank's regular models would not come to the studio and when he was painting in Dublin. Due to her lack of study of Irish history, however, Mailla's father, Colonel Schoenover, who lived in Dublin for the last years of his life, also modeled for her son. In addition, a Wisconsin Irish had modeled for her on a regular basis for work at the Roday Street Studio.

#### IGNORANCE OF IRE

Towards the end of the second decade, Schoenover revised some illustrations for *Just as It Is* (1914) by Lucy Foster Hildson. In each of these beautifully executed paintings, Schoenover conveyed the strength of Mailla's illustrations, her determination, and the patience of the woman, just as well as the stages of their affair, whom she taught Mailla will to stand for what she believed in in spite of all opposition, rather than the rear and the topography of the book which shows her looking upwards to her God. The new original paintings and the illustrations in the book, as well as the poems and new prose made from these illustrations, have inspired readers for years.

#### THIRD DECADE OF WORK

The artist's ability to portray inner feelings and emotions in a career increased his versatility and brought him to his third incredible decade as an illustrator (1921-1930). During the 1920s, Schoenover was at the productive zenith of his career, producing an average of 60 major works a year. He completed illustrations for over 140 articles in *American Boy*, *Collier's*, *Greenpoint*, *Country Gentleman*, *Harper's*, *Popular Magazine* (now *Redbook*), *Redbook*, and *Scribner's*, in addition to 17 covers for *Popular Magazine*. For many of these, Frank was able to use his connections to visit his *Canadian and Western* subscribers.

Author George T. Marsh teamed up with Schoenover for thirty years producing stories in *Country Gentleman*, *Redbook* and *Redbook*. The latter included a 7-part series occasionally entitled, "The Valley of Vision." A compilation of these stories was published under the same title in 1924. Additional literary notes illustrated by Schoenover were published in two books of short stories, *Deeds of the Irish* (New Publishing, 1921) and *Old Irish and Other Stories* (New Publishing, 1924). It is generally agreed that the results of the collaboration of Mailla and Schoenover will surely magnify in the future.

The success of "The Roadside Game," gained for "The Valley of Vision," is evidence that the artist preferred when he painted about having the same scene as the subject so that it can be seen and felt. Schoenover's ability to bring an outdoor adventure alive with his brush is proven here as the viewer catches the rolling upland and the desolation of the scene in the scene. The strong diagonal lines pull the viewer quickly across the scene and off down the racing horses. The bold green highlights by the



<sup>44</sup> *The Fenian's School Days*, 1914. 48 or more, 10" x 27" *Redbook* # 675. Edition of *New York School Days*, 1914, 60 or more, 10.25" x 18.25". *Redbook* # 681. Edition of *Wisconsin Irish Boy*, 1914, 60 or more, 10.25" x 18.25". *Redbook* # 681. Collection of *Wisconsin Irish Boy*, 1914, 60 or more, 10.25" x 18.25".



"The Teller of Tales" 1911. Oil on canvas, 36.25" x 44.25". Edition 1/200. Private collection.

yellow and gold lights in the treatment fit in this popular painting.

#### THE YEAR OF THE BOOK COVERS

In addition to his magazine articles, Schooner also completed covers for 14 children's books for Harper during 1921. Each was a classic book and each a classic painting. The extraordinary color of the paintings on the cover for *Joey Family Robinson* marks one's memory indelibly with its ruddy beauty. The illustration for *Gulliver's Travels* reveals Gulliver's overwhelming confusion and his open feeling toward the natives of the Lilliputians. *How to Make a Book* by Lewis Schooner brings drawing into making deliciously, and "show us how to" bring up total brightness in the water scene. The other covers include *Autumn Nights*, *Kakagappa*, *Along the River*, *Autumn Fairy Tale*, *How Christmas Came*, *Father Hood*, *Johnny Crane*, *Tales from Skokopane*, *The July Book*, and *Wish All of these covers evoke a warmth and gentleness that were appropriate for the youth of those days.*

#### REVEREND AND PRINCE

The bold stroke, strong colors, and sensitive undertone found in the covers of *Autumn's* book covers are repeated in the pictorial covers and illustrations that Schooner created for these two children's books: *Reverend* and *Prince*.

Schooner illustrated for *Gay Days*: *Madrox*, *Lawrence* (1922), *Madrox* (1926), and *Lawrence* (1927). Until finished, these paintings provide a series of the important events in the lives of each of these famous, strong characters.

Poetical Schooner paintings abound in the book *Madrox* (Lawrence) (1922) by Ralph D. Pears. *Blackhead*, in the painting "Blackhead in the Land of the Living," has become the quintessential white pirate, and his striking image has been used by publishers and designers of pirate memorabilia throughout the United States. "Princess of the Bumpkin," from *Princesses of 70* (1922), also written by Pears, illustrates the drama of the pirate, duke and monk. *Princess* and *Princesses* paint scenes into the next decade.

As an illustrator, Schooner was forced to adapt his style and use of color to match the tone of the book, sometimes on a day-to-day job work-on-work basis. Preference of his success in being able to accomplish this task is reflected in the work for two books which were painted the same year. *Flourish* (Prince) by G.K. Houston and *Prince* by G. W. H. Scott, both published in 1921, have settings in two completely different time periods and locations.

In *Flourish*, *Prince*, Schooner illustrates each scene once again to portray the Indians in various conflicts and situations often viewed from a distance. On the other hand, he does bold colors for the *Prince* illustrations to reflect the gilded life of knights including armor and the drama



"Horse to the Sea!" 1945. Oil on canvas, 20" x 12 1/2". Auction: 2010. Private collection.

of elements in nature. The variety of these paintings is due to the subject, for instance, in the same scene with the king, standing, next to the soldiers or the knights in combat. In spite of the different views and color used, the illustrations bring the story to life for the reader.

### **MEDICAL CHALLENGES**

During these busy years, Frank began to recognize physical signs that required medical attention. His wife insisted that he see the doctor who recognized the symptoms of diabetes. Going through the required tests, Frank lived with the disease for the rest of his 95 years. I never heard him complain or even speak of it. His wife Martha carefully watched his diet. They ate a turkey breast together every day so I hardly ever ate just the two of them. They read the paper to each other, sometimes reviewing news items at the table. She always made his lunch which he either took to the studio or ate at home with her. Regularly between an afternoon off to take her to the market as she did not drive. They did the food shopping together and they always ate dinner together unless I had a dinner meeting. Martha's constant support was a testimony to Frank's life.

### **EXHIBITIONERS WITH ZAPC 800!**

As the owner and the western artist, I do not think I could have a level of taking, and not all ways, especially. They enjoyed his stories as well as an understanding about Gary's popular stories of the Wild West. Frank then told members of Gary's circle including "Open Range," "Frontiers," and "Stories of Silver River," all appearing in Country Clubhouse in the 1920s. In 1925 Frank illustrated the above part under the Country Clubhouse entitled "The Deer Station" which subsequently was published in a book being one of the illustrations paintings. It is estimated that in magazine series, these advertisements reached as many as 5,000,000 readers a month, and in book form that had their readers for nearly 4 centuries.

### **FINAL YEARS OF ILLUSTRATION**

The beginning of the 1930s marks the gradual decline in the role of illustration, first challenged by the increasing photography and used by the increasing popularity of films and cinema. However, it was not until the 1950s that it began to prosper. For the magazine *American Boy*, he illustrated over 70 stories for several authors including Lewis Carroll, George R.R. Martin, and James T. Kirk. These authors and others create a number

of animals and animals that resemble about the same characters, including "Carnie Morgan," "Scissors," and "Hills Back." The Schomberg illustrations brought these characters alive and into the hearts of the reader. The series entitled "Pecos Visions Series" by James Schultz is both a love story and a mystery about a white-tailed doe. It is currently the back for an education program co-sponsored by the Frank E. Schomberg Fund and the Biggs Museum of American Art in Dover, Delaware.

In addition to *American Boy*, during the 1980s Schomberg illustrated over 35 articles for *Country Gentleman*, *Life*, *Home Journal*, *Field*, and *Country*. His art work in these magazines, Schomberg adopted a tri-color palette with various combinations of blue, white, yellow, red, and black, and drew a number of the compositions in vignettes.

During the 1980s Frank also illustrated 23 additional books including *The Junior Center* (1990) by C.M. DeBerry and several meeting packet books: *Inside Newport State House* (1991) by Robert Joseph Holland, *To Have and To Hold* (1994) by Mary Johnson and *The Common Culture* (1994) by Russell Gardner Carter. In addition, the "Beverly Wilcox" series were published with Schomberg's illustrations in *The Ohio Register* (1990) by James Schickel, and in *Shelton's Grand Gallop* (1997). The several books, Schomberg went back to the personal and he had learned from his mentor Howard Pyle, to both *Behind The Window* (1990) by Virginia Makin Collins and *Parade Station and Other Art Sketches* (1996) by Eric Langston. Frank breaks his own the same

with a friendly design studies of the pen.

Traveling again in 1984, Frank went to Delaware via the new island home of his friend, Emma Duffins. The journey by boat with Duffins is recorded in Frank's journals. For the beautiful home-courtesy Canada, Frank painted two large (18" x 4") oil paintings entitled "Pecos River Sunset" and "Captain of the Gallies," as well as a number of beautiful watercolors of the mountains and the surrounding area. According to some travelers, the two large oils are still hanging in the dining room in what has become a high class restaurant owned by Paul Casner.

#### DEVELOPMENT MURAL

Twenty-one years after Frank visited Pyle with the Hodson County Courthouse parish in 1934-39 Frank created his own masterpiece for the St. Hedder House Central High School in Wilmington, Delaware. With various drawings and sketches done in preparation, Frank spent much of the year creating this great work. When the school was eventually demolished, the mural was completely lost, but it has now been found and is being converted into plans to recreate it in a public building in Wilmington as a tribute to the city and Frank E. Schomberg.

#### THE COPYFRINDER

Frank Schomberg proved his skill as a salesman by making his product reach the client. I remember seeing piles and piles of illustrations and book covers—in the cabinet and behind the table in the office—in my holding of the

## WANTED ORIGINAL ART WORK BY:

PETER ARNO

VICTOR BOBRITSKY

ABNER DEAN

JULIAN DeMISKEY

H. O. HOPMAN

REA IRVIN

S. W. REYNOLDS

ROSE SILVER

ALAIN (D. BRUSTLEIN)

WILLIAM COTTON

LEONARD DOVE

T. C. HAUPT

HELEN HOKINSON

CHRISTINA MALMAN

GARRETT PRICE

JAMES STEVENSON

WILLIAM GALBRAITH CRAWFORD

Brown Book P.O. Box 28367 Los Angeles CA 90038  
(323) 939-6678 bobgroup@earthlink.net



"Thomas M. Pynchon" 1934, 24 1/2 x 36", Oil on canvas, 27" x 19", Folsom 1758, Collection of William Galtus

paintings in the basement of the studio of painter Joe Epstein weren't a specific name, say a ship with pirates. Grandfather would narrate around the table and a short time later get two or three that fit the description.

While the boys looked upon their father's prize as determined between them, it then hid most of a portrait painting, but something bothered them. Frank would obliquely point over the otherwise plain. Thus, an illustration of men shooting at deer became a landscape with deer walking through the trees past several men (some men with guns in the background). In another painting, a man in the foreground drawing of a cable in the background became a distant scene of a magical castle surrounded by a quiet village (formerly the man).

On the other hand, if a perspective viewer missed only part of an illustration, Grandfather would take out the portrait and/or cut the part of the painting (reaching through canvas for framing). Some people wanted only half of the painting, so Grandfather would merely cut the painting in half, sometimes the other half was added sometimes it was chosen over. My grandmother was known to cut the middle open occasion, and these key events as well. He especially liked the face of some of his beautiful women that Grandfather painted and two of her favorite faces were framed and hung in their house for the up part.

Frank would also make copies of his own paintings (especially landscapes). In the process, he had to alter the deckhand numbers in the paintings. He usually looked the paintings over, moving the numbers in the deckboards. For instance, there are three versions of the landscape called "Covered Bridge at Branches Creek," and they are numbered 12294A, 12294B, and 12294C. He usually had design options from such as book plates, and his commission work for clients, occasionally from photographs. Sometimes the paintings were for designs of plates or someone's home, such as these a flagpole.

Frank also used his paintings as a learning tool. When he had a new reel put on his loom, Frank paid the worker, Mr. Olson, with a painting. He often paid his insurance bills with paintings as well. More often, Frank gave his paintings as gifts for kindness, making the recipient to "put into a couple of paintings—see, you can choose them." He also gave them as birthday, Christmas, engagement, and wedding presents, often presenting them on the front of the work, especially in the case of watercolor and pen and ink. On his ink, especially landscapes, he often wrote information on the back of the canvas in the same faint paint that he used to indicate the deckhand numbers.

#### STAINED GLASS WINDOWS

Several years, a collection of Frank's more notable works can be found in Inwood Episcopal Church in Wilmington, where he was a constant throughout his life. Along to their road still in competition and his creative use of color, Frank designed 17 intricate stained glass windows for Inwood over a period of several decades, thus combining his illustrative talent with a special craft. For the windows that were commissioned by various families in Wilmington, Frank interviewed the family members to determine the scenes that needed to be depicted. He usually substituted each window using names or specific imagery relating to the dedication request.

In one of the windows on the east side of the church, the kneeling carolers illustrate the journey of Bethlehem every



"The Nativity" 1931, Wilmington, 27" x 19", design by stained glass artist in Inwood Episcopal Church Wilmington, DE, Collection of Lester Williamson Galtus





"Morning light, near painting, 1940s. Oil on canvas, 27 x 37". (Image © 2011, Phyllis Kallio)

morning. I remember one one of the landscapes I attended (back with my grandparents, Grandfather Schomour explained to me that when an artist depicts a stained glass window, he has to be careful which colors are adjacent, as red glass next to blue makes the area appear instead of red and blue. It was approved in advance with his studio, and the fact that he would do it with a young granddaughter. The windows at Belmont Church are loved and appreciated to this day and they read with beautiful new clarity with images of the stained glass windows on them.

#### THE CHANGE TO LANDSCAPES

Beginning in the 1930s, for a change of pace from the busy street illustrations and the busy, dark, often crowded or too intimate spots and not their interiors—especially places along the Delaware River as well as scenes

near homes and trains in and around Bristol. He often told me that I had missed some of his landscapes. For several of those paintings he made a copy of the story on the back of the picture for posterity, on the back of one of the paintings he was about to do, covering the back of the tree, and on some were described the weather or time of day.

His soft palette and brush strokes allowed the landscapes to reflect his interest and love of nature, especially the river. In later years of his life he did landscapes of the area around Wilmington and scenes including the Brandywine River, the Delaware marshlands, the Mispicowoods, after reading my grandmother along for an afternoon. "I had the 1940s and '40s a number of his landscapes were painted directly over old illustrations. Landscapes scenes are also missed when they did not that they actually were two subsequent paintings.



'Forest Road Near Hopkint's Camp' 1888. Oil on canvas. 30" x 20". Photo: collection

In addition to the oils on board and canvas, Schoonover created a series of finely watercolor studies while on a trip to Reynolds and another while visiting his daughter in Rockport, Massachusetts. Many of his best studies appear in the late '80s and early '90s were painted in the Impressionist style focusing on the sunlight and using a very light palette with short brush strokes. Approximately 270 landscapes comprise Frank Schoonover's artistic epilogue. The last diptych entry is for a landscape painted in the mid-1900s with the first record in either being #167.

#### THE CLASSES

In 1908, Frank helped to begin an academy in Wilmington. After teaching several classes there, he decided to open his own art school in his studio at 1100 North Rodney Street. He taught painting classes in 1910 and continued until 1916 at the age of 58. During those years, he had daytime, evening, and Saturday morning classes and taught hundreds of students from various walks of life. Many of his students became artists in their own right and some still paint professionally today.

Frank loved his students and teaching his classes. A number of his students became his personal friends. Like Pyle, Frank had exhibitions of his students' paintings in various places in Wilmington along with some of his own. In fact, there were so many students enough to exceed some of Grant's father's Saturday morning classes which were held for children.

It was exciting to see him admired by the children who were so well behaved and diligent in their efforts.

One of his former students, Kate Davis, who graduated with him from 1917 to 1918, remembered him this way in an article she wrote about him as a teacher:

"He commended the respect of the class with an approach to civility that it was just as nice. He would sit on a stool so gently that it was easy to explain what you had hoped to create. . . . As did not appear his own ideas on his students and for that reason he did not create subsequent lessons. . . . He had a dry wit only whimsical manner that was truly delight that took a number of hours, he would drop a statement or idea from the blue—and walk away. . . . Like a baseball, the idea would gather momentum as it moved through the classroom until it was a full-blown discussion. At that point he would support and strengthen by with a knowing smile. . . . Then there was presented with little bits of wisdom from Mr. Schoonover and we were caused to be amazed at the great fund of knowledge which though never finished, was always available when needed."<sup>1</sup>

In November 2012, the Frank E. Schoonover Fund, Incorporated sponsored a session of Schoonover students in the Howard Pyle Studios in Wilmington. Seventeen former students attended and brought examples of their art to share with those in attendance. Each expressed love and devotion for their beloved teacher. Frank attended in the last that "Mr. Schoonover, as many of them will recall to him, could look in a sunset painting and "make the reflection" with a mere suggestion for change or a brush for Frank.

All of the students recalled that he regaled them with stories of his adventures in the North Country at some time during almost every class period! Wilmington artist W. James McGinnis and his two sisters, Helen McGinnis Peters and Sheila McGinnis Blackwood, who lived near the studio, are still impressed by the fact that Frank would welcome them into the studio when they were young children and allow them to sit and watch him paint. Later all these children became Frank's students. One of all of his students loved the way that when Frank's attention was his deliberate sense of humor and the fact that he cared for them as much as they cared for him.

#### ACCOLADES

Over the years, Frank Schoonover exhibited his work at the Wilmington Society of Fine Arts, the Delaware Art Museum, and the Brandywine River Museum in Chadds Ford, Pennsylvania, as well as various galleries in the area. His work was more widely, so did that of his students. A central theme was common upon him for illustration, landscape painting, and stained glass window designs. The Certificate of Honorary Association of the American Institute of Architects. Very few Delawareans have received this distinction.

In 1961 he received an honorary Master of Arts degree

from the University of Delaware) and he had come from his wife's home ("Days of Delaware Arties" by the Wilmington press). In celebration of his life he had to live for two, 90 and 96, he was honored by recipients and by previous exhibits at the Brandywine River Museum and the Delaware Art Museum. His election to the Society of Illustrators followed from nearly a decade's professional pursuit for the gift of illustrating major life contributions to the heritage of American art deserving recognition in an analysis of the cultural history of this country.

Perhaps the greatest praise comes from his students: "Kate Dietz 'Never only taught his students how to paint, but how to observe, to feel, and to apply all three to his work. It is, for me, and all other fine qualities that I find in strongly one of the great privileges of my life was studying with him.'"

Ernie Adams: "It was just a down to earth person whose deep well of wonderful stories from his own experiences of course, the time he had spent among the Indians and up in Canada and then his own local life. But I loved just going to class. Class for me has been a day of the week and the one always been carry that everyone from his kids' classes to learn from Frank Schreiner because for me, such a very special person."

## THE END OF AN ERA

In 1962, Grandmother suffered a slight stroke. Although she retained the excellent attention the recipient for the opening of an exhibit to honor Frank in Wyckoff's, Pennsylvania. Unfortunately the stroke was a prelude of things to come. In 1963 she suffered a massive stroke and was hospitalized and died in August of that year. Frank was devastated to lose his beloved sweet heart on whom he had relied and to whom he had been married for 46 years.

Nevertheless, Frank continued to work in his studio, teaching several classes until 1968. Our family visited often and his students, including one of his former students, called on him every day to make sure everything was going well. When Frank was no longer working, another student, Virginia Adams, often picked him up at home to drive him to the studio, operational around the studio for him, and then pick him home.

Student Charles Columbus and Joe Frackowski visited the studio as a regular husband and lived in the studio that Columbus continued to till. His son Far visited every week to help him in the studio. Many others also helped to enjoy his remaining years in the place where he always kept a camera on his head and a child on a time time camera. The last Schreiner painting was along a piece of a Canadian tidal village that was never actually finished.

In 1967, a series of strokes curtailed Frank's work in the studio. Finally he became a patient at the Delaware Nursing Home outside of Wilmington. Members of the family—including that of his great-grandchildren—so well as many of his living friends and students including Mr. Adams and his son, Matt Adams, kept him continued

to rest later to talk about old times and memories as he had to him.

On September 3, 1972, Frank Schreiner died. The funeral service was held in Immanuel Episcopal Church where he was accompanied by family, friends and the beautiful stained glass windows that he had so lovingly designed. He was buried next to his wife at the local First Church in Millsboro, Delaware.

Frank Schreiner had worked all of his life for the students of his school and for the spirit and work for his contributions to the heritage of American art. 🍀

## Footnote

Illustration materials from Schreiner's collection are now maintained in the Delaware State Archives, New York, NY, p. 14.

1. 1962, p. 10.

2. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

3. Schreiner, Frank, p. 10.

4. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

5. Schreiner, Frank, p. 10.

6. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

7. Schreiner, Frank, p. 10.

8. Schreiner, Frank, p. 10.

9. Schreiner, Frank, p. 10.

10. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

11. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

12. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

13. Schreiner, Frank, p. 10.

14. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

15. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

16. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

17. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

18. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

19. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

20. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

21. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

22. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

23. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

24. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

25. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

26. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

27. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

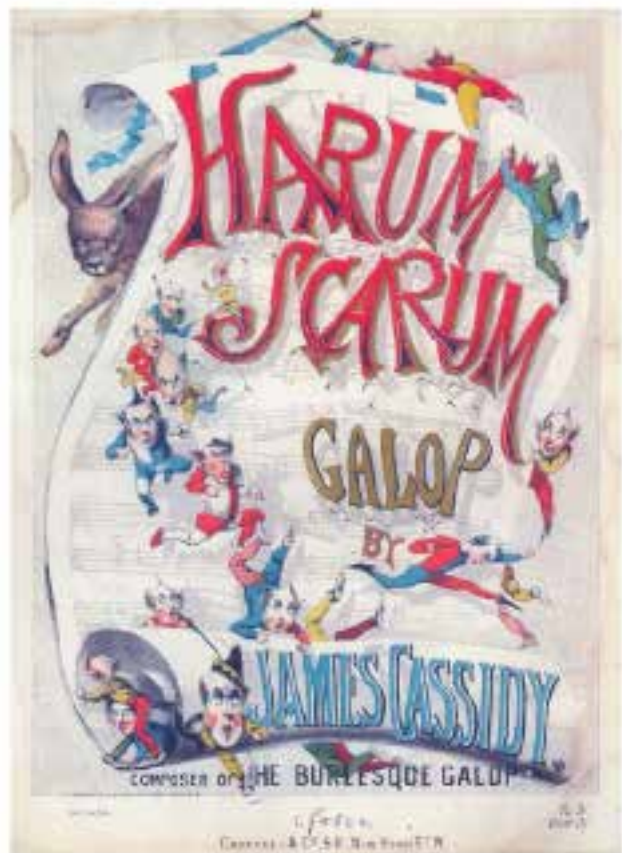
28. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

29. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.

30. Schreiner, Frank, in *Illustration and the Art of the Book*, p. 100.









# They Drew on Stone

by Kevin H. Lynch

There's one vivid memory I have from the dark-cracked days of childhood sitting on the living-room couch and looking over through nighttime shadows at stacks of sheet music. Their covers had curious drawings on them. They were my father's pride and joy, his treasured and beautiful he had treasured through the course of his life a fairly sizable collection that would, in truth, in the event of his death, close his eyes, and with his latest contact the music from some of these sheets. It was his music that kept him alive.

He passed away in 1964 when I was 11, and his large collection of music, disappeared into the home of his brother and stayed there for 30 years. When this brother died I came calling with a copy of my father's will and he music finally came to me. Ten years more it sat in a closet, boxed and forgotten, until one day I pulled it out and began working sheets on the living room floor. And that's when my own particular fascination with these little paper booklets began to grow. Looking them with fresh eyes, I occurred to me that the evocative covers had captured a period of popular musical history and that perhaps the illustrations on the cover were worth as much or more than the music within. In other words, having Stephen Foster's *Love Me This Way* (the *Light Blue Moon* was his brother) if the biography of *Sammy by Napoleon Lamoignon* happened to be on the cover, that would be fine. Maybe the art was more collectible than the music. It was kind.

The book slowly collecting their wonderful and often very unexciting, shows the only the last few or six years. My attention has been drawn back to music long before the time of my father to the mid-19th century and even earlier.

These were the very young and rich days of full-page personal music illustrations. It was more than 150 years ago when paper was typically of a much higher quality than today and when artists must have had a lot more time on their hands, judging by the care and detail that went into many of their creations.

Needless to say, much of what was produced then simply didn't survive. "Time is a lover with who disappears." This man said. Paper disappears. I fell in love with the acrobats as well as the grays of it all, the wide range of imagination that went into the illustrated covers that helped sell the music. I was interested in the full role of images and how they cataloged America's history and characterized development of 19th Century music and covers. Names and people were individuals every illustrated, and placed in history by the copyright date under the publisher's company. Musical books and magazines decorated titles, often connected with an edge of art, gave the covers a "finished for display" look that would stand above the development of poster art. And the educational books in that exploring these sheets is a wonderful lesson in both music and art history as well as US history.

Of course, to see *John* in the hand collector the heart is what it's all about. Books, my own passion for pursuing these antique graphics came into focus during a phone call with a long-time collector. This gentleman had come across a piece of music so charming that it will be the find of a lifetime would be an understatement. He had purchased a book of old music through an auctioneer that in some respects was like many musical volumes of music around the end of the 19th Century. Its owner had brought several together a number of musical pieces to preserve them, and when he died,



Illustration by John Brumsted, c. 1840-1850

measure of what was in the book, the volumes are double an inch or so thick with a century or more passed. One day it was put up for auction and sold for about \$400. When it arrived, the book revealed an enormous discovery. It contained a richly illustrated first edition of the "Star Spangled Banner." No more than a dozen or two are known to survive and most of those are in tatters. It's difficult to imagine what this would be worth in today's market-driven auction environment, but a \$400 price probably would not be out of the question. The last time a first edition "Star Spangled Banner" came up for public sale, in fact as my research can ascertain, was the 1980s.

With this amazing press, knowledgeable music collectors know in one breathtaking moment exactly what they're looking at. That's because all in one stack at the time it went to press, the sheet is was wrapped in each of the *Star Spangled Banner*, a *British Song* (should be patriotic), though this song's title page does not have a pictorial cover and is not what I typically collect. I was half-tempted by the cover because it reminded me of what I search for: first pieces of popular art, those little bits of history. This discovery can be thrilling.

The illustrations of music is an art in its own right. I have hundreds of years in the days of hand drawn and hand colored illustrations and even liturgical manuscripts. The earliest known music illustration was the title page of Luther's "German Mass" in 1520, speaking generally of popular



Illustration by John Brumsted, c. 1840-1850

music, popular papers magazines to the first books in England between 1700 and 1750 with the work of George Baskham II, who published two volumes of music. Most of these came with 40 to 100 hand-colored songs and each song was headed by an attractive copper or steel engraving. The publications were extremely popular, in both England and America, and were reprinted, in 1760 and 1761. These initial, attractive song sheets may have provided some stimulus for more illustrations here in the U.S. Indeed, it was during Revolutionary War times that one of the nation's finest engravers of the century began illustrating music. Better known for his work with silver and his reputation as a portrait, Paul Thomas completed some fine engravings to church hymnals, Bible and music in America never developed in the 1780s the way it had in England or Europe, however, and examples come from the 18th century are especially of a lower quality. In America and America was waiting for a new medium of mass distribution to reach the revolutionary spirit of the young nation and in 1796, at the century's close, that medium was discovered. A new artistic "show up" had begun.

Also known as a German, was the lad who discovered a trick with Bavarian linotype that gave rise to its art of lithography. Lithography, a unique printing process with advantages for the musician, became the dominant method of producing the 19th century for the only illustrated music for the music of the printing world. The trick



Illustration by William Howes, 1825. Note that in this edition, the author's "W" and "M" are missing.

involved creating an image on a prepared stone surface—a surface—with greasy black areas of varying thickness and function. The surface was treated with aqua fortis and gum arabic, washed with water, and then ink was applied and you were ready to print. The process was tedious, starting with almost no room for error or correction in the gilded hand of an artist. It could produce drawings of unsurpassed fineness in detail and shading. Surprisingly, in all the time that has passed, almost none has what Stoneblair used for his initial printing was never found. What was the first printing element by Stone on this planet? A laundry list.

As lithographic printing was refined by German and French specialists, it was imported to England and then finally America around 1822. That is, 1822 saw the first successful lithographic studio was established in London by John and William Pencil-Jones, with the first American lithographic studio illustration appearing the following year. In 1825 they adopted their first apprentice, a little 15-year-old youngster whose name was to become legendary the most well-known name in lithography ever to this day—Nathaniel Currier. At 21 years of age, Currier purchased the business from John Pencil-Jones and began producing lithographs for music, if that means, the earliest being, *The New York Light Guard*. Thus the music-themed music music lithos were an important source of income for the firm and represent some of Currier's earliest work, a full 20 years before the famous *Great Train Robbery* was printed in 1873.



Illustration by Alex Rankin, London, Stone & Co., 1824-1826. Stone



1826; from *Nathaniel Currier Co. collection*.



Illustration by Howard Chase, titled "The Mardis Gras," 1887 (reprinted edition).

Many of the finest artists who worked in the field were not for them who ran the well-known lithographic studios. These men had a business in war and needed someone to handle the time-consuming work of creating the designs and drawing them on stone. Sometimes, the designers and decorators were different artists: Winslow Homer, J.M. Flagg, Lutz, Charles Johnson, Benjamin Chappin, and Harrison Johnson are just a few of the city-dwelling artists who appeared in lithography. Homer, Lutz, and Chappin produced some beautiful music-themed work, and went on to work among the great painters of the century; from the great landscape artist George Inness, had lithographs attributed to him, but along with Natsume/Carriv, the top studio heads included one-time Carriv apprentice Napoleon Sarony and John Bufford, who would become two of the most significant names in 19th Century music illustration. Sarony, one of the greatest portrait lithographers, later became increasingly renowned as a portrait photographer. From him, the use of an engraving on a decorated music cover extends into the 1890s, and the rich history of music illustration continues to include Thomas Stockell, Maxwell Parrist, Bill Armstrong, Carl Cheney—literally too many well-known names to mention.

It's probably not coincidental that the golden era of music lithography, 1818-1878, the very middle years of the century, roughly paralleled the time span of the Hudson River School of landscape painting, one of America's greatest gifts to the world of art. And it's probably more coincidental that these



Illustration by Howard Chase, titled "The Mardis Gras," 1887 (reprinted edition).

dates match the first half of Queen Victoria's reign, for the flowering of music lithography coincided in many ways with the flowering of the Victorian spirit. It may be hard to say, as well, that the full flowering of the art coincided with the advent of chromolithography about 1823, but was not.

Hand-colored music sheet covers had been around for a long time, of course, but not a commercial printing process that would do away with the need for individual artists' attention to each printed sheet. Chromolithography in the world of music illustration began in America in 1844, or 1841 (probably 1841 in England). These two color prints were often referred to as duotones. By 1850, Louis Prang, the most successful printer in color at the close of the 19th Century, though not particularly known for music covers, would perfect the process and produce examples that inspired the making of 36 separate lithographic covers. One completed print made use of 31 stones and took 31 days to produce; another, of 78 copies! It was Prang who switched to the use of zinc as a replacement for the traditional limestone, beginning in 1873. This new printing plate, along with expanding interest in the new art of photography, raised up a storm of impressive runs of stone lithography, and as the advent of commercial radio in 1921 spelled the end to the heyday of sheet music.

As art and music went through history, so too went its wonderful home: a commercial culture society, its litany.

views and ideologies, its personalities, its language. These delightful music covers, covers, booklets, cataloguing military and historical events, famous people and places, famous and anonymous, sometimes funny take the aspect of a music cover and revolutionize it, such was the case with *The Judge* (1914), copyrighted in 1917. The same cover shows a grinning man making a newspaper and typewriter tracking with an air of irreverence. What happened in 1917 to cause this reaction? Nothing in particular. Renowned collector Lester Levy purchased and distributed the same photo even originally prepared in 1909 for an earlier edition, and it has sold to a second reader who again copied the image. 1909? That had been discovered in California. That explained the reaction in the 1910s from the poster by.

Also music titles could be used as trademarks in marketing of their products made of the world of optimism as we know it, the recognizable ones of protest (and materialism) such as posters, postcards, track cards, etc. No real complete catalogue or guide will ever exist in the field of popular music illustrations. To give you an idea of the volume, one and a half million song titles were published between 1950 and 1958, with only a few titles being likely to carry a half a dozen different covers. Some 1960s and early 20th Century shows have multiple color variations on a single illustration.

Since copies are in every imaginable state, that becomes part of the search and part of the joy of discovery. Like the attachment to the film *The Best Years of Our Lives*, beautiful

usually have an art page and accompanying illustrations for its own personal role of arrival. These were not prints designed to be framed but meant to be placed on the piano and typically rifled through. Finding a related piece of high grade, unscrapped, without tape or an old owner's name across the top, without significant signs of time, doing it can be an absolute undertaking. Original, as print, copies are almost unheard of. Many fine films could be seen only once in 20 or 30 years of collecting. In some cases, and a few prints are known to exist, such are the rarities.

A treasure trove of 19th Century music illustrations is available for anyone who has access to the Internet. Regarded as one of the best collections of the internet, the Lester Levy collection is permanently hosted in the Hamilton Library at the *Baytop University*. Some 20,000 images are scanned and available for viewing, including many titles such as the fine job one of the National Archives were used earlier. I was fortunate enough to obtain copies of a number of Levy's letters when he mentioned having it, and also being uncertain what to do with it. This correspondence was between Levy and his friend W.G. Greeing, who has preserved an astounding collection of music. He had purchased the majority of the remaining ones I wanted since I thought I was from The Edison Photograph Co., which separately had the largest collection of popular music at the time of its closure in 1923. The entire bundle passed through the Henry Ford estate to end up with me, starting in the 1960s, arriving



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PHOTO: 11



Illustration by Bruce E. Paul, Studio 54, 1988.

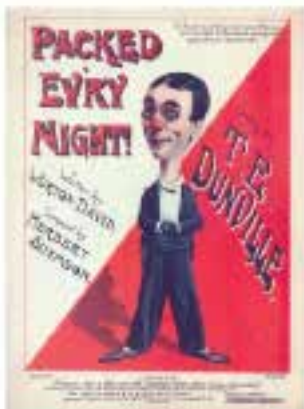


Illustration by G.E. Smith, Francis, Day & Hunter, 1986, Detroit.

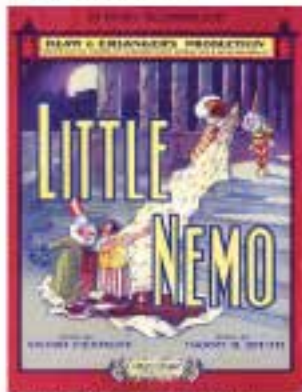


Illustration by Bruce Katz, Bruce & Stern Publishing Co., 1989.

which he lived in Elm, Michigan, and selling up most of two houses in the town. There is \$1,000 given circa 1798-1800 for now at the Clements Library in the University of Michigan campus.

I was lucky enough to purchase some music sheets that remained from the Conway-Palmer collection. Along with the rest of my collection they will always remain in my home music collection with art books together telling a fascinating story of a now long gone that will never return. And I have to wonder what my father, a musician who later in life made his living as an art dealer would think of my collection. They will, to collect all this music for the art on the spot and yet play some of the music. Well, but what a nice way to follow in a father's footsteps. ♥

Some years ago an actor, collector, writer, theater, book collector and sports man who grew at 8 Southport Circle in Detroit for the past 11 years in a beautiful home called Edgewood, and north of the Emerald City (Detroit) had 120 parts in his limited collection. As a writer, a business and a collector in writing and facilitating for his own, private arts organization, a graduate of the University of California Santa Barbara in English and, later, a student in residence at the University of Michigan in the Michigan Theater, he specialized in theater and the English Shakespeare Festival. He specialized in theater as a director in Michigan and about 1980, his significant collection of music came upon the scene 1500-1800, probably from the American, although it was in the 19th century and early 20th century. Well, he wanted just to have the best collection of the music that he could have in his personal collection.



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Sketches and Knieveler's 'Red Baron' Fokker Dr-I triplane. Signed out to Richard Dinkels



As many other US flagships in the 1970s, Intrepid was ordered to highlight the extensive work of its modelers. Original art by "Boater" Graham.

## The Box Art of Revell Model Kits

By Thomas Graham

The illustrations that appeared on plastic model kit boxes from the 1930s to the 1970s stand as an important and enduring element of American popular culture. The distinctive category of art left indelible images in the minds of generations of youngsters around the world.

They were growing up during that time, except the few of model kit box art. A direct line runs to "Boater's" on the local hobby shop, up a career in advertising for the magazine, from the top panels of kit packages, jet airplanes soaring into the atmosphere, holding bottles aloft placed through the deep-sea waves, and sports cars screaming around corners leaving clouds of vapor in their wake. For just 99 cents you could take all this excitement home to your room. The creative power of art has seldom been more effectively employed, and no company did it better than Revell, Inc. of Troy, California.

Plastic hobby kits manufactured in the 1930s and early 1950s had come to the standard plastic packaging: thin gray or beige cardboard boxes marked with just a simple line

drawing of the model subject. Then, in 1954, a revolution struck the hobby industry: Everyone started using photo-color lithography on their boxes. My sharp images were printed on glossy paper and then wrapped around and glued to heavy cardboard boxes. Just as their mass sales of plastic models started to soar, until he used obsolete model building material as the number one hobby among Americans boys. The connection between lithography improved box art and really great kits was direct. Today, adult collectors and collectors often remember a classic kit more for its box art than for the plastic parts inside the box.

Revell became the world's leader in plastic assembly model kits. It also led the industry in box illustration. The key to success lay in matching great art with the improved color printing process. However, Revell's early art was like most commercial illustrations, worked in earnestly, and with the passage of time their illustrations became flat, even to the point of being lost, they would give their designers illustrations their due.



The *Shannon* from left was designed and built by "Scottie" Edson. In the center, Edson's art was advertised being his "ghost"



#### ANDREW SCOTT "SCOTTIE" EDSON

Revel's premier artist, Andrew Scott "Scottie" Edson, almost certainly knew the fact that he was providing names signing it is work, but he managed to sneak his signature into a couple of compositions. Although Edson created many illustrations for Revel's, he never joined the staff. He was introduced to Revel by Walter Advertising Agency in Los Angeles, the company that handled Revel's advertising and graphics work.

Like so many Southern Californians, Edson was an immigrant from the Midwest. Born in 1909, he graduated from art illustrations at the Art Institute of Chicago. In the 1930s he began his career doing advertising art in magazines and newspapers. When World War II came along, he went to Europe as a radio man in the Signal Corps and got caught up in the battle of the Bulge in the Alps. After the war, he picked up his radio gear and became a founding member of the Society of Illustrators, joining the new chairman, Luciford Aronoff—good practice for what would come later at Revel.

However, his first model kit, being very hot for almost no ships, but for the tiny "Military Masterpieces" line, some classic warships. The elements of his trademark style, illustrations, appeared in these early works. His subjects were depicted in very clean, precise lines, with a technical's situation in every detail. Edson was an accomplished glass etcher and copied, taking photos of traditional landscapes. He also used photos of assembled models as preliminary work to set up his paintings, which have a certain photographic quality, even if he enhanced reality by use of

fantasy, clear colors. He had studied lithography and knew how to give the printer something easy to work with. When he passed by the public's comment of a collection of Diner cups, each with a brand of opaque watercolor. He knew that granite reflected light well, making for easy reproduction by the lithographer. He experimented and fussed with his paints, and he worked enthusiastically.

In 1954 Revel embarked on an ambitious collection of model ship and aircraft models, replacing the average rate and home-and-hobby stores that had launched their model line. To handle the art and graphic design for the new series of kits, Revel established in 1957 an art department and hired Richard Kishady as art director. Already, Kishady had been brought in to design patterns for Revel's entry into the plastic-toy market field, but Kishady's duties called Revel out of that market, saying it was already played. Revel was about to let Kishady go when he volunteered to paint a scene for the new 1/24 Japanese model, *Management Model* when he did so much that they hired him as a full-time employee.



Edson's signature (left) appears on the title for *Management Model*.



The Flying Cloud in heavy seas. Adapted and by Edwin Mitchell-Kelcey (originally painted by Oliver of sailing a "American frigate" to get the initial map for paintings).



The USS Kitty Hawk (CV-63) and the USS Zumwalt (DDG-1050) at sea.



Richard Kishner's P-51 Mustang. A woman riding along has no illusions: even "Dodge will die!" (Signed with the date)



Richard Kishner at work

### RICHARD KISHNER

Richard Kishner had been born in Hungary in the closing days of World War I, and he grew up to fight in World War II on the front lines in the Douglas Air Corps. His combat missions were against the Nazis in the Eastern Front, where he piloted P-51 Mustang fighters. Near the end of the war he was involved in a forced landing of his aircraft and got out of prison and into a POW camp. With the end of the war he decided not to return to Germany, but to find Hungary and journeyed to Munich, Germany, where he made his art at the Art Academy,

putting his talents to painting the walls of the school. An anti-war church group sponsored him by transportation to the United States, but U.S. officials didn't want an "artist" entering the country, so he changed his occupation status to "free sign painter" and immigrated by legal rights.

Kishner found employment with New Career Studio in Detroit, producing brochures and catalogs for the Big Three auto makers. Here he transferred knowledge from a fine art to a commercial art. One technique he learned was to slice the pieces of a car into two dozen vertical strips, then mount one strip just a little bit to make a rough model car, and then paint a portion of the wire glassless cars. He thought this "drawing" was a lot of fun and employed it in the later work.

an model car art. However, Michigan's auto system was definitely not favorable, and one could wonder why he sought a job far from Southern California. A newspaper ad for an artist "interested in the European style" brought him to Beverly, looking.

He immediately sought out the man who had been doing Rev's hot art and became an acquaintance of Jerry Lisher. They became good working partners and friends. For a short time Kishner was doing strip paintings, but quickly moved to make pictures sent to Lisher. Kishner took over aerial art, while Jerry took old automobiles. Rev's management wanted a single artist to paint all the hot art in one category of lots because it gave the fan a needed opportunity. This quickly started to recognize the hot art as an art.

by style of Rev's hot art and approach and this:



Kishner painted the 1955 Cadillac in Beverly in a half a week long



month. Many a boy carelessly discarded the paper labels off Revell kits and pinned them to their walls or pasted them on scrap books. Model kits represented the most accurate and affordable way for a boy to own a toy, when most books contained only black and white line drawings or photographs.

Revell had started building a library of just such books and magazines with photographs of existing kits to become the source of a new model. When the company decided to create a new kit, it collected as many pictures of the kit plane as they could and handed them over to the illustrators. Usually the artist also had a prototype of the scale model to work with, but sometimes a model of the new model and new line illustrations were on at the same time. The artist would discuss the project with the model makers, marketing men, and new products committees to come up with ideas for bringing the visual elements together in a way that would highlight the most interesting aspects of the model. The artist would then make three or four color sketches—so “some preferences”—to submit to management. One image would be printed and go to “final.” The box cover illustration had to accurately portray the features of the Revell model, as well as look like the real thing.

The original paintings were about half size to three times larger than the box they were intended to go on. Subtly used an old-fashioned lock mechanism to transfer the image by passing them a photograph to his art board, the artist had found a great way to be precise and then pencil a large grid on



Working through the steps at the Art Board at that time would be used to see the final of the grid of the artwork. Right up to the end.

the art board. When he would reproduce each small square of the grid on the art board. The method insured that all the various angles of the subject were accurately depicted.

Historic, since this was done in a tight format the steps to create a more dynamic composition—as he had some ideas with a mix back to Detroit. One of the color and work elements were considered production.

It didn't take long to paint with pencils because it dried quickly, and if he wanted to change something, he could just rub out the area with a damp cloth and paint it again. But artists were expected to produce a new painting every week to get done (the which they were paid about \$600). The ultimate goal was to capture the attention of a boy working over shelves stocked with kit boxes, filling them with an irresistible urge to buy a



1945 was the end of the war, right up to the end.



Jack approaches the front fuselage of the C-130 Hercules. Original art by Lennarz



#### JACK LENNARZ

As David considered an aspect of my own. Nobody would wonder what to expect some of the crew had discovered. I then he discovered a "military pilot's art." Jack Lennarz, and asked him to assume some of the responsibility for my art. His first illustration was the C-130 Hercules transport. Lennarz responded with a panel in which the plane's wing swept right off the top edge of the box, and the runway beneath the plane rained with aerial tanks and equipment. These feature hall-

marks of Lennarz's compositions. Why paint something like this wing? He wanted to convey it and push it to the limit.

Jack Lennarz was a great Renaissance man in the Lennarz tradition. He had been born near Los Angeles in 1921. His father was an engineer on the Santa Fe and his mother worked in Okinawa. As a youngster he played some 40 parts in Hollywood movies, including a boy "Gaiety" comedy shorts. A natural born musician, he moved to Mexico (where he studied music) and then to the United States. He learned to fly in a biplane and trained Army Air Corps fighter pilots at Luke Field in Arizona during World War II. On the side he had already been doing comic painting, and



No. 107, is the 1970s Lennarz carrier in action, although he's probably working with gasoline. Original art by Lennarz



As Kikulya was an 'Italian' original and an expert.

right when the war he started some projects for the Army. On weekends he was played into a wing, just bond.

Also the man, Lynnwood took advantage of the G.I. bill to study commercial illustration at the Art Center College of Design in Los Angeles. One of his first clients was Northrup Corporation, which hired him to paint rockets and aircraft, but he also took commissions from anyone who wanted him, including movie studios. When Kikulya contacted him, Lynnwood was happy to oblige—little realizing that he would eventually do hundreds of face swaps for Hollywood over the next three decades.

Lynnwood's artistic predilections and Revell's sense of market periodicity, he will speak for duration and color. Lynnwood gave them things action and color that played with the spectrum of human emotion. He realized cars are a visual motor composition. His plates, cars, and stage wheels and turned across the top panels of liveried cars.

The Lynnwood was a meticulous craftsman who used tightly controlled brush strokes to get just the effect he wanted. He would use a camera lens to transfer an image from a photograph to his art board, but he had no clear for photographic accuracy, which he knew led to a more, composition. Like Kubrick, he directed his subject to make it perform as he wished. His associates recalled that he would motor and cars and sometimes break a painting over his liver if things weren't going the way he wanted. But his final pieces were always of supreme beauty. Everyone at Revell held him in awe, and the kids collected him a monument.

After he had finished painting for the day in his home studio near the coast, Lynnwood would return to the basement and plunge his creative energies into the large. His liver organs he had salvaged from an old movie palace, the materials he drew on 28-0 paper, and then his own surplus T-4 traces.



Revell got the license to the Ford and American F4U in one his art/Lynnwood art, original art by Lynnwood.



No Long Beach: When the subject requires info that could be crucial back home at sea.

### IRON STEEL

In the late '50s Stokely added another dimension to the small studio of freelance artist-for-hire work. Being that nobody wanted to call on him and expected to find him working in a well-equipped studio. Instead, he discovered his studio in a corner of the kitchen sitting on a never-toile with iron legs. Steel had the look of a rugged, not-decent—and the appearance was not deceiving. He was well known in Southern California art circles as the cover-illustrator for *Men* (over magazine) and was himself an action diver and underwater-photographer.

Need also was a highly decorated, several-times-wounded Marine Corps veteran of both World War II and the Korean conflict. *Men* '50s readers followed his adventures, action, blood compositions, but he also did some charming illustrations for Walt Disney children's books and even went about

conceptual drawings for the plans of Disneyland.

Steel's early life paralleled that of Leonardo's in some ways. They both were born in 1911. Like Leonardo, Steel had done some acting and singing, but with the Broadway stage as his main arena at New York City. Steel's career made work take to Europe, where he grew up and became fluent in French and Spanish. When World War II broke out, Steel volunteered for the Coast Guard and then the Marine Corps. He fought in the South Pacific as a private, sergeant and Pfc. He did some sketching of bombing-battlefield scenes. After the war, he used the G.I. Bill—as Leonardo did—in pay for studies at the Art Center in Los Angeles.

Shortly after Steel began doing work for *Rollin* in 1948, the company underwent a revolution in management.



Steel helps us to wonder, "What's going to happen next?"



USS Houston (DD-382), *Original art by Ives*

Eschsché was named out of the art director's job as a cost-saving measure, and new division industry in the art Department decided to change the graphic design of Revell's packaging and "refresh" the box art. That meant Bob Eschsché had to go as well. (Ishida continued to paint covers for other hobby companies, as well as for corporate clients like Inland Oil.) Thus, Ives and Leptowski became the new standard bearers of the Revell look for the '60s.

For a while Revell brought its box artists out from behind the curtain of anonymity. Under the new packaging design, all the print graphics were segregated to one side panel of the box cover so that the illustration stood alone as a work of art. A series of "Famous Artists" circulars drew atten-

tion to the collections of additional illustrations employed to paint the box tops. However, this concept proved short-lived, perhaps because Leptowski was simply so much better than the other artists who contributed to the series. However, Ives' Ives created the poses as the right mix of Revell's "Picture Floor." Revell explicitly encouraged Ives to cut out the box cover illustrations and even used terminal paper to simulate the look of canvas.

Ives liked to keep his ship paintings in the blue, gray, and black range of his palette. To emphasize the massive bulk of modern warships, Ives usually lit from the viewer's vantage point down to the waterline so that the ships' most limited overhead. He painted in gouache and water-based



USS Houston (DD-382), *Original art by Ives*



USS Mack (LST-1169) helps with the

crisis as more powerful images of men and ships pushing through Mack was such a common story. Next, a technique was lower than Levenswood's, but he still found the same amount of complex problems "swimming out" the details of an intricate ship painting.

Stead's time with Kevill turned out to be crazy and all too brief. The book ends up off to go into, along with South Pacific women and over the fighting in Vietnam for a private research company. Conclude to his marriage also. Instead of with his productivity and the quality of his work. Levenswood later revealed that you might have slept away as a guest in home, then left the next morning before breakfast without saying goodbye. It was the last time Levenswood ever saw him. Stead moved to Mexico and tried to continue sending paintings back to Kevill, but that soon ended and the Revell staff lost track of him. It was very unusual that he had finished in the South Pacific.

In reality, Stead had returned to the way god life he. Inevitably, he returned to the military. He worked in Vietnam and a combat photo-graphics and artist. While he was there he painted another woman, and the car goes put a steel plate into his eye to repair the damage. After staying for a remarkable five years, Stead came back to the United States in 1978, remarried, settled down in Northern California, and returned to his first passion—oil painting. He also became a prolific illustrator for religious books and magazines.

Nonetheless, Levenswood was left with responsibility for virtually all of Revell's art. It's doubtful that he could not do it all,

but, of course, he did it masterfully.

One matter explained that Levenswood had an instinct for how something was supposed to look, and he could capture that look very quickly with a few deft strokes of his brush. He was fast, and he was good—used qualities for a commercial illustrator. Levenswood continued to work for Revell down into the 1980s, but by then photographs had largely replaced paintings on model box sets throughout the hobby industry.

All the while that Levenswood had been painting for Revell and other hobby companies he had pursued an independent career in fine art. He did night classes in the morning at the Art Center, where he was a study abroad instructor. More than a few of his students brought in little portfolios of Revell hobby cars, explaining that they had been inspired to enter the art world by the gallery of miniature art displayed on the shelves of their corner store wars.

#### AFTERWORD

During the 1990s the practice of putting organizations on wheels has become back more again. Today, if you go into any hobby shop you will find model kits with two art created by a few generations of illustrators. But you may find a brand new kit that uses art from many years ago by Richard Klitzky, Scott Eskrow, John West, or Jack Levenswood.

Scott Eskrow passed away in the mid-1980s, while John West and Jack Levenswood died in 1998 and 1999, respectively. Richard Klitzky still lives and paints in his home in California. 🍷

This is written by the author of *Modeling Great Model Wars* (Bantam Books). Please visit [www.bantambooks.com](http://www.bantambooks.com) to order it today.



The cover of *Medals in Armor* by John West's military work.



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# Norman Rockwell & The Saturday Evening Post

## The Story Behind the Video

"The documentary is not just an opportunity to express myself fully. And Ken [Stuart] lets me do it. He doesn't impose restrictions. He has created for me the atmosphere in which I can do my best work. Ken does it to PERFECTION."

—Norman Rockwell

"Norman Rockwell and the Saturday Evening Post" is a new video release from *Illustration magazine*, the first in a series of biographical DVD's documenting the history of America's greatest illustrators. Originally created in 1994, and available now for the first time on DVD, this hour-long film presents the inside story of the best 20 years of Norman Rockwell's legendary career for *The Saturday Evening Post*, circa 1941 to 1963.

Written, produced, and directed by two-time Emmy award-winning filmmaker Lew Sapoznikow, the production of the film was a natural outgrowth of his own career and participation in the graphic arts. He acts upon his early days as a cartoonist, working on comic strips for "Herman," "The Sneeze," and "Book Bredderd." He became the vicepresident member of the National Cartoonists Society and rubbed elbows with Milton, Caniff, Al Capp, and Bob Goldring. In the early 1940s he founded an advertising agency which became an overnight sensation, and soon found himself working with Ben Flomen, Arthur Bretnard and Miller Breznard, as well as Stanley Libicki on the set of "The Neighbors." The agency, Truss, Magidale and Libicki—which he described as "an irreverent TV commercial boutique"—also earned Lewis a CBS award for excellence in advertising.

Along the way he also found time to teach, and started the film department at New York's School of the Visual Arts.

All of this work in the film and television industries prepared him well for the launch of a new enterprise, a series of video profiles of famous artists and illustrators. The first film in the series was a profile of his old friend and mentor, Hilbert Caniff, creator of the comic strip "Terry and the Pirates" and "Steve Canyon." The bulk of the video, filmed in 1992 and narrated by Walter Koenig, unfolded not so well, that it inspired Stuart to consider taking an even bigger challenge.

A documentary on Norman Rockwell was a natural progression, and the idea materialized when Libicki and designer William Logan, an old neighbor from Connecticut and art director of the famous Artex School, met to compare notes. The two discussed the wealth of other major artists, cartoonists, and illustrators to feature in the series, and it wasn't long before they arrived at Rockwell. It was a happy coincidence that both men were good friends with Kenneth Frank, the legendary art director of the *Post*, and a man who could provide a unique angle for their film.

Anecdotal and charming, the late Ken Stuart—an editor for *The Post* from 1943 to 1962—soon became the focal point of the project. His participation in the film gave the producers an insider's perspective on the many changes that took place at the magazine when he became an editor, how this affected the *Post's* image, as well as its impact on Rockwell's career. His recollections provided a vivid story not only of America's most popular artist, but of an American publishing institution as well.

Some of the interviews in the film, Stuart tells of his first meeting with Rockwell:

"The first time Norman came to my office I was ready for him. Now, I had you know, my arms are going to feel, there's a nice jolt at



Norman Rockwell in his studio with one of his illustrations. © 1995

bery, or a new film, and he probably has a lot of new ideas of his own, and he's probably going to walk all over it. I pointed out to Norman that his views were so good, and I admired his work, and offered to get a little story at his eye. So they he pulled out his sketches—he used to make these sketches, even of things—small sketches that were small things to myself, if this is all I've got to do to look at this fellow's marvelous work and say, "That'll be great, go ahead," I thought, gee—I should take another job in the afternoon."

Stan's sense of humor, personal charm, and his keen observations on Rockwell made him the perfect anchor for the documentary. With Ken on board, the film makers then set out to bring a number of other important figures into the production. David Dodd, former director of the Famous Artists School, illustrated Howard Muncie, author Susan E. Meyer, and "Frank" Gilliam's cartoonist John Falter-Magley (who was also one of Norman's models when he was a boy), and a host of others were contacted for interviews. Of particular interest were some of Rockwell's most recognizable cover models.

Susan Meyer stated, "Norman was always extremely humble about everything he did, and he always made the models feel as though the painting models knew happened without them, and that his contribution to the effort was a rather minor one." The film covered a number of these models, and their fascinating recollections were spread throughout the film.

Among the chapters in a book the documentary traces the highlights of Rockwell's entire life and career. Dozens of vintage film clips and rare personal photographs discovered during a year-long process of extensive research are used to tell the story, and footage from his famous interview with television icon Edward G. Murray is also included.

Ken Stuart used to say to Rockwell, "You've got to get these away from that television set with your pictures!" Ironically, this new DVD gives us a chance to take the television back on. 📺

—Dale Gorman



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# Book Reviews



Whispered dialogue was included in the 1964 West—The Old King in New Shoes.

## THE WANDERING STAR ROBERT E. HOWARD LIBRARY OF CLASSICS

[WWW.WANDERINGSTAR.COM](http://WWW.WANDERINGSTAR.COM)

I cannot remember of anyone other than Wyatt interpreting Texas's history, or Duran painting *A Tale of Two Cities*, or Gill illustrating *King-of-the-Kings*. I can, however, only wish I could have seen the *Wandering Star* to have published them. In a matter of days the word "classic" has started to lose its meaning. Howard Amara, *Wandering Star's* Managing Editor and Publisher, has established a benchmark of excellence that defies the term. The alert of these illustrated volumes with their gilt-edged, full-sized bindings and cloth covers infused with a colorplate is subtle. However, these collections of Robert E. Howard's works are not printed for the novice reader—they are for the serious works of art. *Wandering Star* has seen little or no profit from these productions as they are priced to readers, mostly at cost (usually 50% of the retail price). No extra profit comes from art, text, typesetting, printing, binding and paper stock. The first Duran volume alone cost nearly \$300,000.00 in product. This truly are labor of love.

*Wandering Star's* legends have an annual night. Maxine Amara is a Fine Arts graduate of the Ohio State School of Art, and was instrumental in developing the long-held field of comic videos in the early 1960s. Among a few of the stories Maxine Amara illustrated were *Peter Rabbit*, *Little Red Riding Hood*, *Goldilocks*, *Arnold Schwarzenegger* and *Duran Duran*. Maxine grew up with Robert E. Howard's tales of adventure and "When I started to make movies I wanted to make *Johnston* books. I love books, collect books, illustrated books, like the *Wyatt* stuff, so when we were thinking how to show Max I thought that by making a nice illustrated book, the readers could see what kind of stories that Howard wrote. The book was so highly acclaimed that

I thought we could do the whole library and illustrate Howard's better position as an American icon." In addition to his duties as *Wandering Star's* publisher, Maxine is also the producer of the forthcoming *Johnston* comic movie.

To see that the stories in the *Robert E. Howard Library of Classics* have been rendered suitable a commission rather than they've been state-of-the-art according to Howard's original art or words (connections for unappreciated words to illustrate pronunciation have been made). Now Robert E. Howard has made and *Wandering Star's* other *Star* books would find Howard's original typescripts or from his published versions of such story. Each volume in *Wandering Star's* contains material that has never been seen before, which makes them unique and highly collectible. Fans often call for two new publications each year featuring volumes on *Kate*, *Alfred*, *The Desert Adventure*, *El Dorado* and *Elfin O'Donnell*, *Book of Ages* and *Private Stories*, *The Crusader* series, *Book of Kings*, *Howard* series and a huge compilation of Howard's best stories, *Great Volume #2*, illustrated by Gary Gianni, in the year the fall and *Wandering Star* is currently talking with large publishers about distributing Volume #5. I had fun with purchasing each and every one.



In 1996, *The Savage Tales of Johnston* became the flagship book for *Wandering Star's* publishing line. Gary Gianni was an excellent choice to bring Howard's *Private* adventures to life for his second (the definitive version of *Johnston* King, Gianni's 176 pen-and-ink drawings are reminiscent of Joseph Clement Coll and Reginald Birch, and his 70 oil paintings convey a strong feeling for the *Johnston* tradition). Unfortunately this book is currently sold out. The original \$299.99 (signature edition, limited to 1,000 copies, including early sale for \$200) and up while the \$299.99 "Ultra Limited Edition" (signed by

gambles and knifed to fit copies, recently sold an issue for \$1,000. Both editions came with a compact disc recording of Howard's lecture. Kane poems illustrated by Paul Blake.



**Then Back More—The Last King** features 11 of Gianni's and 60 pen and ink drawings by Gary Gianni. The rest of the First series gives us all his best-loved fantasy glory as Gianni, with his flair for the surreal and a genuine empathy for the tragic, has been beautifully deft in the study between Roman and Celtic cultures. A compact disc is also included with the signed introduction and letters to a privileged distribution of Howard's story "The Wars of the Earth," read by former members of the Royal Shakespeare Company and accompanied by an original score. While not as popular as some of Howard's creations, these stories reveal his passion for the Celtic man, which is as captivating as ever in many of Howard's adventures. The characters in these stories are made of flesh and bone and blood, and are lovable because they're "real" for Howard, and, it seems, they became "real" for countless.



**The Ultimate Triumph—The Heavy Fantasy of Robert E. Howard** is the first collection of Howard's work illustrated by Frank Frazetta. Although Howard may have created the legend and source upon most people associate Frazetta's powerful paper-back covers when comparing images of Conan, this volume contains seven stories and five poems, the base of Howard's tales of his heroism, illustrated with over 120 sketches and ink drawings from Frazetta's sketchbook—many of which have been published here for the first time. Of special interest to Howard enthusiasts are excerpts from his letters to H.P. Lovecraft discussing "fantasy vs. civilization." It has been a long time in coming but the master of the adventure tale and the master of horror are here finally being brought together in one volume.



**Robert E. Howard's Complete Conan of Connors, Volume One, 1933—1935**, is the first of a trilogy of volumes dealing with the popular barbarian. The series is intended to collect all of Conan's adventures chronologically, according to when Howard wrote them, for the first time. Author Brian Lumley, who wrote the

Ph.D. dissertation and the *Devised Gods* on Howard, was chosen as the Conan series editor. Lumley, aided by Emily Berke, combined their skills to re-edit these stories with the intention of preserving Conan as Howard intended him to be...and succeeded. It is a much more serious version of Howard's tales for being an unromanticized historical record of decades of old world imagination.

Whisper Mark Schabert certainly noted the quality of his dry-brush techniques as well as his skill with his brushes for Conan. Even though many people would include,



**Red jacket scene illustration by Robert E. Howard's Complete Conan of Connors, Volume One, 1933—1935 by Mark Schabert.**

author Mark's work on *Conan: The* 73 black & white pieces in this volume are spectacular. Every effort was made to present the art exactly as Mark intended it—including blacking out the book back to the printer for revision two years. The 7 color plates are printed in color and make the best of the old Scribner's volumes. Schabert's version of Conan, while slightly influenced by Frank Frazetta, is much more grounded in reality. It's refreshing to see Conan with-out his 1970s styled, skin tight chain mail shirt and horn cloth. The architecture is believable and captures the feel of being born from Howard's "Age of Conan" of "the mostl durable in the western world."

While I eagerly recommend that fans of high adventure and Robert E. Howard collectors buy the *Vanguard* Narratives of these books for themselves I would encourage anyone to pick up the oversized trade paperback edition from Ballantine. I'd buy when they become available. *Conan: The* is due out in November and *Conan: King of the Mountains* and give them a try to seeing series or *Conan* in person. Even though there are plenty of not only reprints of Howard's work I can't help but wonder what effect this particular illustrated volume might have on a young teenager. Being nervous like in *Then Back More* or *Conan* for the first time, imagine these books in the hands of a young Williamson, Frazetta, or Wiggins (not to mention Gianni

or Scholastic? Through you may simply consider them gifts, what you would really be doing is making an investment in the future of art.

After the Golden Age of Illustration, the proliferation of illustrated books declined. The public was told that they were immature, passé, old-fashioned, or any number of detractions meant to distract people from the real reasons, which was that they were too time-consuming and too expensive to produce. So one will ever be able to comfort me that Don Quixote illustrated by Timofeyev: a watermark even in publishing history and possibly the most lovingly and intelligently created & volume art feature in even postmodern, something akin to Impressionist. The standard bane of a writer and an artist is a new thing and when that synthesis is combined with a gifted publisher and designer the result is a creation of transcendent quality. Superior art, in all its forms, needs a forum for exposure so that society can be educated that talent and passion and craftsmanship have worth beyond a profit margin. Writers, artists and publishers will eventually pass over but their legacies will endure in all. Weaving this tape by following in the tradition of the great illustrated books, but what has recently done is creating new publishing gems that will be sought after for generations to come. 🍷

— Bruce M. King



Booklet for *The Dog and the Man* by Sam Rains.

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## ALBERT STAGLE AND COVER BOY BUTCH: A BIOGRAPHY AND COLLECTIBLES GUIDE

BY SHARON DEER DUNBAR  
130 PAGES, B/W, \$5.95, 10 PAGES, \$9.95  
WWW.COOKBOOKS.COM

The life and career of popular American illustrator Albert Stagle (profiled in *Illustration 101*) is deftly cataloged by author Sharon Deer Dunbar in *Albert Stagle and Cover Boy Butch: A Biography and Collectibles Guide*. Perhaps best known for his paintings of his lovable tinker spaniel, Butch—who appeared on the covers of the *Saturday Evening Post* and *American Weekly*—Stagle spent his 38-year career producing 39 cartoon animal syndicates from the 1930s to the mid-1960s.

Stagle created the character "Smiles West," who he originally painted for the United States Forest Fire Prevention Program in 1941. He also gave life to a large number of other memorable characters who appeared in advertising campaigns for dozens of brands, as from Soap, Imperial Whisky, and Currier's Ink. Dunbar's wonderful book presents the most authoritative and complete history of the artist's life and career to date, and is a treat for both fans of his charming work and collectors of Stagle-related memorabilia—which is not a lightly documented phenomenon.

Also notable about Stagle's career was that he generally embraced the concept of commercial licensing. This insight allowed him to maintain his images of Butch in a constant stream of Butch-related merchandise: magnets, coasters, posters, calendars, playing cards, figurines (Hagen-Bucken and Stagle), and more! Also shown here are and field plant tags, and Stagle's signature cards and coloring books. The point is, Stagle's plan lay in his decision to sell only the first-400-reproduction rights to his images, making his characters of the 40s.

The categories of Butch collectibles, including all commercially available Butch items are documented and appeared for value in the book. Also shown are Stagle's 1991 World's Fair poster and Stripes Bear poster, in addition to rare Butch items. Nearly all are presented in color 300-bleed and when physical and a 16-page section of color reproductions. The volume—printed in a limited edition of only 500 copies—is topped off with a comprehensive chronology and detailed notes. 🍷

—Chris Jarman



## JOSEPH CLEMENT COLL THE ART OF ADVENTURE

Introduction by

*A. Williams and Neil Strick*

112 Pages, 8 1/2" x 11", \$19.95, Hardcover

Joseph Clement Coll (1874-1941) was an American explorer, geographer, and ethnologist who spent most of his life in the Amazon basin. He was a member of the United States Geological Survey and the Smithsonian Institution. He is best known for his work on the geology and ethnology of the Amazon basin, particularly in the region of the Peruvian Andes. He was also a member of the Explorers Club and the National Geographic Society.

*The Art of Adventure* is a collection of his most famous sketches and paintings, including a number of his most famous sketches of the Amazon basin. The book is a beautiful and informative introduction to the life and work of this great explorer and ethnologist.

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## IT'S A MAN'S WORLD: MEN'S ADVENTURE MAGAZINES, THE POSTWAR PULP

By David Mervin  
2008, Da Capo Press, 344 pp.  
[www.dacopopress.com](http://www.dacopopress.com)

Adam Fetter's new book, *It's a Man's World: Men's Adventure Magazines, the Postwar Pulp*, is an exhilarating ride into the cult through the strange jungle of the men's "man" magazines, an odd period in popular publishing that arose immediately following World War II. Luring men and their boys with testosterone, these rugged magazines, with titles such as *King, Ranger, Climb, Sport and Fire*, were devoted to the exploits of the "man's man"—men who liked their magazines, and their readers, guns blazing.

With the death of the pulp magazines by the mid-1950s, these "manly mags" as they were called, were the last great burst of popular fiction. The pulp artists, faced with limited prospects for work in the mainstream magazine market, began turning to the men's adventure magazines for assignments. The pay was tiny, but it was a handy bid, and the last with any opportunities for illustration. It is estimated that over 6000 individual issues were produced from over 130 separate titles.

The book contains a virtual overview of the diversity of these titles, and includes hundreds of full-color reproductions of the period magazines, with many illustrations such as those from the original network. Many will be shocked by the "manly mags," the obvious examples of camp from the magazine genre, such as the covers that must be seen to be believed.

More: an ecological analysis. The book includes previously unpublished essays written by important figures in the history of the magazines. The pieces by Bruce Jay Friedman, John Alvin Friedman, David and Norman Saunders, and Peter Escobar, among others, are thoughtful, entertaining and informative. It is fitting that the book does a great job of illuminating what it was like for pulp artists to work in this unique corner of popular fiction. An extensive collection of magazine titles assembled by collector Bill Dornier rounds out the volume and is therefore an excellent resource for now or coming fans of the genre seeking further rooms to the world of the manly adventure magazine. 🍀

—Dan Zetter



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## UNCOVERED: THE HIDDEN ART OF THE EROTIC PULPS

BY TERRY O'NEIL  
200 PAGES, HC, \$C, \$24.95  
www.dk.com/9780756610200

In 1935, the publisher of *Black Book* Steven (Elmore) Publications, Inc., sold the publisher of *The Saturday Evening Post* (Arthur Hays Sulzberger, Inc.) to prevent them from using the "wailing" part of its magazine name. Upon loss, not because Steve wasn't interesting, but because the court found neither magazine worthy of protection. "The Court will not grant either magazine a claim of respectability for being an enterprise. These magazines can have no useful place in the world of literature, and the very selection of the names is indicative of the fact that the publishers' sole domestic financial reason for the dumping of obscene and the publications of a cheap press where the young, immature and impressionable people can buy," such was the *Black Book*'s magazine published in the 1930s.

In *UNCOVERED: The Hidden Art of the Erotic Pulps*, Doug Mink documents the history of these magazines, which appeared regularly "under the counter" during the 1930s and 40s, and presents a gallery of over 400 full-color cover reproductions, many of which are seen here for the first time since their original publication.

Content is the belief that "sex sells" really meant a refusal of publishers to admit over-the-table, for the doors, their covers adorned with bewitching women in various states of undress—showing as much as the law would allow, and often daring to show more. With publishers like such as *French-Style Life*, *Amateur News*, *Bedtime Story*, *Body Talk*, *Sexy Adventure Stories*, and *Nude Charms*, every young man watched their covers go by the millions, and the publishers talked just one step ahead of the law's attempts against each other's attempts to maintain their control of the market. Talented illustrators such as *Frank Buller*, *Frank Dillon*, *Paul E. Boyes*, *Norman Saunders*, *H.I. Wood*, *Joe Murray* and others contributed roughly 500 art to the publishing covers, and from the backs of things, they had a hand doing it. Unlike the later magazine and calendar pin-up art of the 1960s, most of these covers have been hard to come by, so *UNCOVERED* fills in a valuable addition to the body of literature works that exist to document the many obscure genres of the colorful pulp magazines. **A**

—Cris Ziemer



## BELGIUM: PULP ART MASTERS

BY JOHN F. BURNETT  
112 PAGES, HC, \$C, \$24.95  
www.dk.com/9780756610200

Budelyk DeMaess (1908–2001) is most widely known today as one of the best pulp-art artists of the late 1940s and 50s. Along with the book's art team, he created illustrations for some of the most valuable and desirable of the strange paperbacks. Most experienced collectors know that Belgium trained his craft over earlier, and produced many fantastic covers for the pulp magazines during the 30s and 40s. This new picture book represents nearly 50% of his full-color pulp covers, many of which are reproduced from the artist's own archive of printer's proofs. This spectacular hardcover edition is a collection of covers with the first or a proposed series of each volume, which will include other artists such as *Pauler Baumbach*, *Emo Lovel*, *H.I. Wood*, *John Brown*, and *Robert and George Breen*.

In the late 1930s, the pulp magazine market had a waning appetite for fresh artwork, and thousands of titles with provocative full-color covers flooded the overcrowded Dutch market. Many graduated from Paris institutions and he quickly found steady work in the industry, producing covers for a variety of publishers. His first covers were for *Dutch Line* of romance pulps, and with few exceptions, these covers dominated his output until the mid-1950s, when he started painting covers for the *Thrilling Group* of titles. In 1957, the *Frank A. Munsey Company* publishers of *Argosy* and a number of detective titles, recruited DeMaess, and before he knew it he had more work than he could handle. Some of the various titles he regularly produced covers for included *Argosy*, *Amateur News*, *Bedtime Story*, *The Sexy Adventure*, *Psycho Detective*, *Star Kids*, *Hot, Private*, *Playboy*, and a host of others. The increased World War II demand of that the paper shortage led to a shrinking pulp market, and after the war, DeMaess made the switch to the paperback. By late 1954, the work was complete, and DeMaess never painted for the pulp again.

With fantastic cover reproductions and a very brief overview of DeMaess's personal history, the book contains an extensive bibliography of his pulp magazine art compiled by *Lars Roberts* and *Albert Louw*. I eagerly look forward to all of the forthcoming books in this series, and highly recommend this volume to all serious pulp aficionados. **A**

—Cris Ziemer

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## FRAZZINI: PAINTING WITH FIRE

Directed by James Kaufman  
90m, DV, MPAA-R, \$19.98  
www.cineplex.com

Labor Day's new "masterpiece" documentary is an eagerly awaited look at the life and art of Canadian painter the late Frank Frazzini. Shot from the perspective of a true fan, the film is a loving tribute to the artist, including interviews with his friends as diverse as filmmakers Peter Miller and Stanek Siskind, Justice Associates creator Jerry Lebrun, Mary McCormack's *Glenn Tilgner* actor John Swenson, Mark Schultz, and even *For Dads!* There are no attempts at thinking revelations or commentary in this film. This is simply the story of a seldom-to-seen guy from Toronto who loved playing football and drinking, who grew up to become one of the most successful and respected on his generation.

The film begins by showing Frazzini's life from his childhood in Ontario, where he was a tough and athletic kid who loved to play football and hang out with the guys in this case, friends Al Williamson, Bob Hoggie, and Ray Frazzini's brother, who is probably an exceptionally gifted guy with parents who encouraged his natural ability. Though he loved sports, and played football well enough to catch the attention of the major league, he decided not to sign with the pros and instead stuck to art—at the time a very viable career route. This is a key scene in his story. If he could do it all over again, he would have played for the Dolphins!

The history of exhibition galleries, his art, and Frazzini's work life as a writer and an inventor that is discussed in an excellent portrait. The film ends with his last employer and his destiny is something, so Frazzini sees in the film. "Everything I did, I did with a healthy understanding, I have to agree with him. It was always and painting from every phase of his career, America with documentary, portraits, movie screens and film illustrations. There are dozens of his "barbecue-and-beers" oil paintings from the late years, but it is striking to see air-pays from his "business" character art. Frazzini's art is a mix of both, his artistic sensibility, as well as his collaboration with Al Williamson for a number of U.C. lower courses of the 1950s.

Throughout the film, the picture jump off the video screen and seeing some of his artwork is close-up Frank Frazzini's face dominating it. In many cases, however, the picture "come to life" in a way that is very beautiful and amazing. Many of the portraits are unappreciated and unadmired, with "multi-phase careers" effects, strands of light coming from the camera, and elements of the painting. But, etc. I think some of the portraits. It is not just Frazzini himself, some work with the technique of one of his own paintings? While there are close portraits, and the production team includes those effects in a beautiful and professional manner, the work itself is a mixture of art and it is a very interesting and unique of Frazzini's portrait was "artist" art. But this is a very interesting and a more creative, creative artist.

For a number of years, Frazzini has been plagued by both problems, and the film looks at his troubling period with an artful eye. We know that a third of his work developed from overexposure to opening, and for a while he was not truly satisfied, by his own admission. The almost 80 years from 1986 to 1996, the condition almost his ability to create, and caused him great physical and mental anguish. Now 77 years old, he has suffered from a number of debilitating issues which have affected his ability to draw, but even so, Frazzini's spirit remains undiminished. The film draws him painting and drawing today with his left, to his right, hand.

Portrait Painting With Fire is a surprising documentary in the life and art of one of the most available illustrations of our time, and a loving tribute to his achievement in the state of his biggest day. **B+**

—Chris Johnson

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## TUZAN OF THE FENNER

By ROBERT R. BARRY  
116 PAGES, H.C., \$26.95, \$12.95  
ISBN 0-8129-1800-0, ISBN 0-8129-1801-8

Besides the Tuzan novels and the USF radio series, the 1930s and 1940s comic strips have always been the most fascinating to Edgar Rice Burroughs' fans. But Robert R. Barry's exceptional new book is a scholarly and long-overdue study of the creation and evolution of the Tuzan comic strips, covering the period between 1939 and 1958 (the years that Edgar Rice Burroughs was alive and the strip was produced under his supervision). Barry is a leading expert on all work done for the Burroughs books, with contributions to numerous reference titles. He has done a fantastic amount of research for the new volume. Correspondence between Burroughs and the newspaper syndicates is included in appendix A and the book includes many lots of the comic strip developments. Including a number of photos that have strip-up over the years.

The role of the artist in the development of the strips has been the source of some speculation for years, and Barry's records show that neither Roy Moore nor Hal Foster had ever written any of the Tuzan strips, and those fingers did not begin to wiggle until late 1945.

He also lists that although many credits have been incorrectly given to the artist with creating the artwork of using captions below the comic strip panels, as in the daily adaptation of Tuzan of the Fenner, or within the panels as in the Tuzan Solaris page, the technique had in fact been used for some time before it was adopted by Tuzan. It was used in adapting *Walt Disney's* pages into daily strip format as well as in a number of other contemporary strips such as John R. Hoff's *The Little Rascals* for *Vip and Tuff*, and in Johnny Crawford's Sunday page *Mr. Tandy Thinks*.

The book contains numerous illustrations by the strip's many artists: Hal Foster, Thomas Vilgis III, Rex Mason, William Lahr and Harvey Herrera and includes full-page photos by Mason, Lahr, and Frank Hobson. A full-color illustration featuring an introductory page drawn by Foster in 1950 is also included as a color page in the otherwise black-and-white book.

For fans of Tuzan, and for serious students of the history of the comic strip, this is an essential reference. **B**

—Don D'Amico

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