Illustration

ISSUE NUMBER TWENTY
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Cover illustration by
Ellen B.T. Pyle
(1878—1936)

Original book cover for The Pearl Thief by Berta Ruck, 1926

Illustration

VOLUME EIGHT, ISSUE NUMBER THIRTY — SUMMER 2019

Contents

From the Editor...

I wanted to take a moment to thank the Delaware Art Museum in Wilmington, Delaware, for their participation in this issue, and for allowing me to reproduce text and images from their recent exhibition catalogue on the work of Ellen B.T. Pyle.

I would also like to thank The New Britain Museum of American Art for providing some of the images featured in this issue's article on Edwin Georgi and the upcoming feature on William Meade Prince. The museum's archives in Connecticut include a collection of research materials on classic American illustrators. This important resource contains hundreds of folders on artists with biographical information, personal photos, and text sheets—many of which were compiled by the artists themselves. Although this collection came to the museum five years ago, a lack of funding has made it difficult to complete the inventory process, so the material has remained unavailable to scholars for research. It is only now with the material in this issue that the public has gained its first tiny glimpse into this rich historical resource trove. Writers on illustration magazine, and all scholars of classic American illustration art, are eager to express their gratitude to philanthropic sponsors who would answer the call to help make this important collection accessible for research as soon as possible. The New Britain Museum of American Art has exciting plans to digitize the entire collection and to develop online access with a searchable database. This project will underscore the museum's ongoing leadership role in the American illustration art community. Illustration magazine encourages interested sponsors to contact Douglas Ryland, the director of the museum, at dryland@nbmaa.org to discuss sponsorship of this important preservation project.

In other news, work continues on the forthcoming books *N.C. Wyeth* by David Saunders, and *Masters of American Illustration: 40 Illustrators and How they Worked* by Fred Taraba. If you or someone you know happens to own original artwork by N.C. Wyeth, we would like to encourage you to get in touch so that your work may be included in this definitive volume. Please email myself at dbzimm@gmail.com, or write to author David Saunders at dsaunders@splendora.net.

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The Illustrated Gallery

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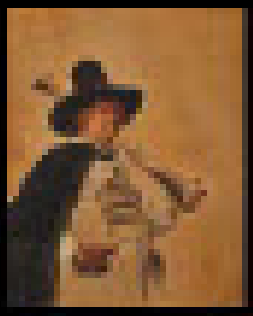
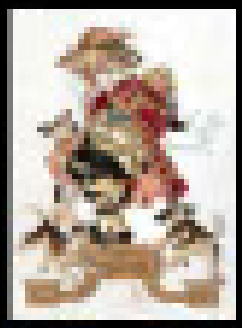

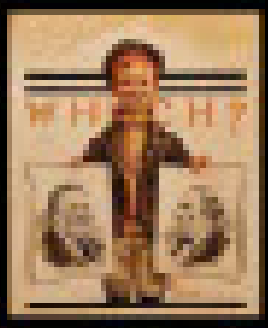
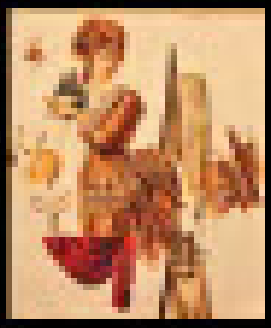
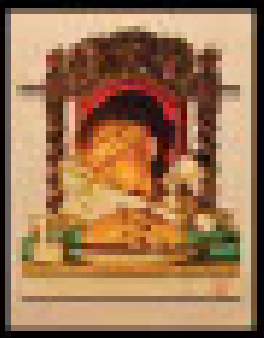

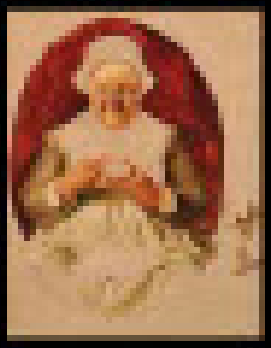
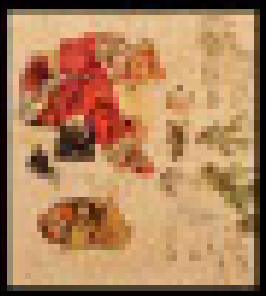
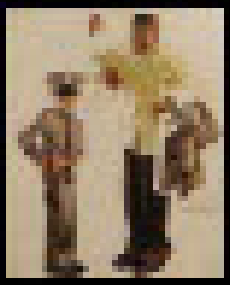
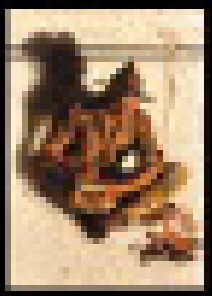
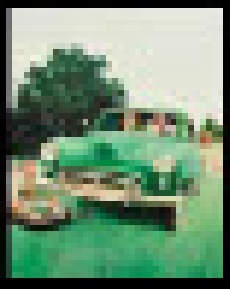
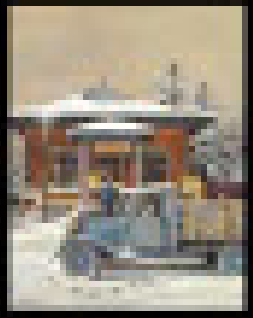

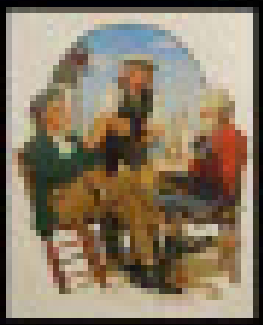
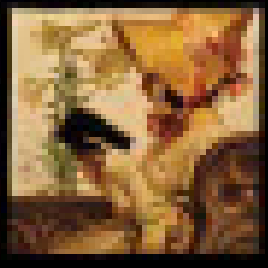

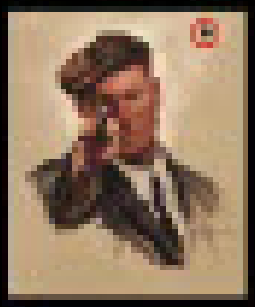
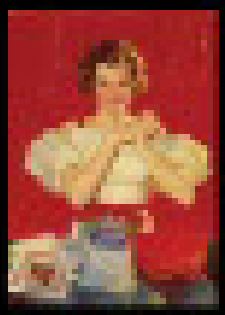
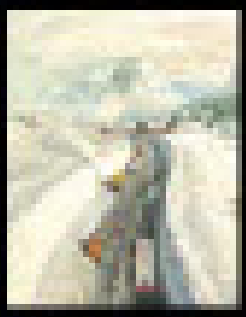
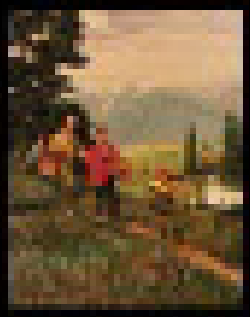
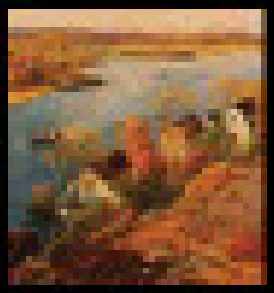
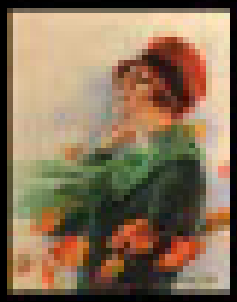
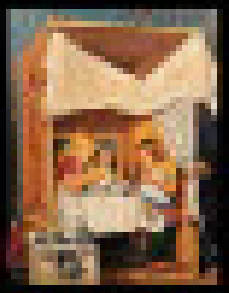
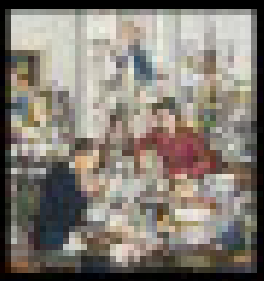


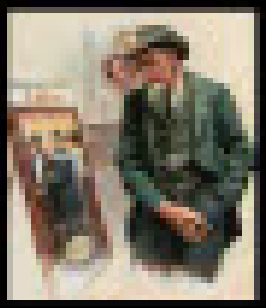
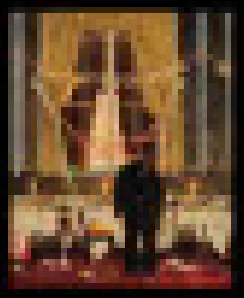
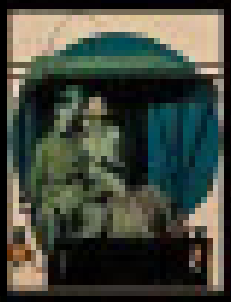

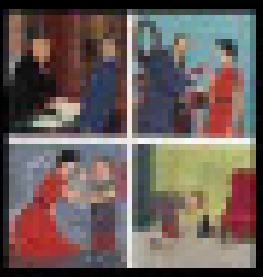

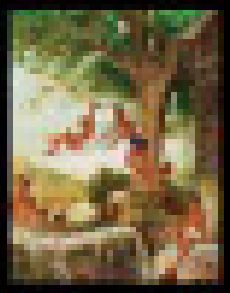

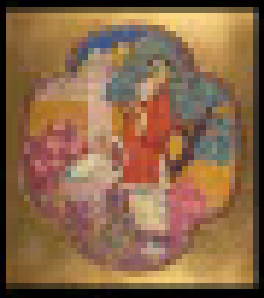
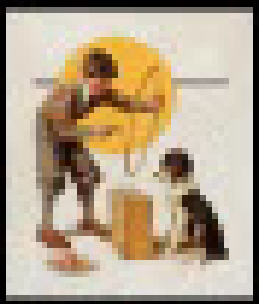
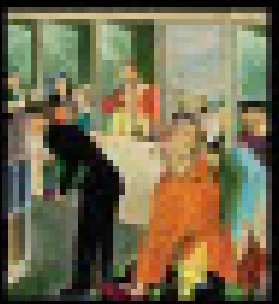
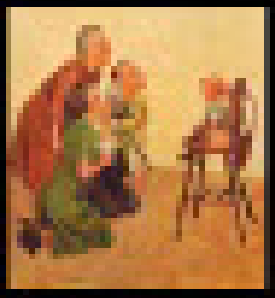

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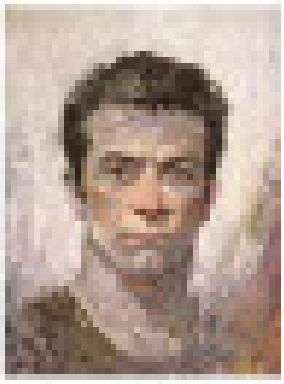


FRANK FRAZETTA

February 9, 1928 — May 10, 2010

When he was young—and he was young for a very long time—he ran with the wind, danced between raindrops to stay dry, hit baseballs so far that he laughed at their disappearance. And when he drew, the Italian Renaissance lived in his hands. He painted in smoke so soft it looked like real light, not paint. His materials were simple, so basic. He hated artistic pretense. With a child's $2 watercolor set, he painted exquisite studies. And with a few worn brushes he painted masterpieces in his living room, beside his TV on a cheap, shaky easel. Just last week we laughed on the phone. "Hey Frank, you just sold a painting for a million dollars—that you were paid $150 to do!" He loved that. He laughed. He was fine, happy, still working, proud of the sale. He knew he was good but did he know he was the best ever? Did he know he taught millions of artists how to dream? He never repeated a drawing. He always created anew, discovering again and again what it meant to create, to be a true artist that copied no one, not even himself. A world without Frank Frazetta makes no sense. No one like him will ever appear again. Remember him well.

—*Ralph Bakshi*
May 10, 2010

ERNEST CHIRIACKA

May 11, 1913 — April 26, 2010

The first time I met Ernest Chiriacka, I have to admit that I was a little in awe of the man. I never expected to have the opportunity to meet a real-life pulp artist. He drew one of my favorite pin-up nudes. To think he was, still, full of energy and life, with a firm handshake at 98 years of age. He was a guest at the Windy City Pulp and Paperback Show, and my table was directly across from his. I remember looking over again and again, and his daughter Athene asked me what I kept smiling about. I couldn't put the feeling into words, but I felt a direct link to the past. A REAL pulp artist! Wow!

Ernest, originally known as Anastasios Kyriakakos, was born in New York City on May 11, 1913. His parents were Greek immigrants, Portia and Herakles Kyriakakos. They came to America in 1907 from the mountain village Stavrokoraki in the Sparta region of Greece. Anastasios was their third child. The family lived at 41 Manhattan Street in the Lower East Side. His father was a peddler and laborer.

Ernest Chiriacka is the transliterated English equivalent of Anastasios Kyriakakos. The familiar form of the name Anastasios is "Tasos," which sounds like the English name "Tassy."

In 1927, as an industrious teenager, he painted signs for local stores, and was hired to work at a professional sign painting shop.

In 1932 he studied drafting, lettering, and illustration at the Manhattan Institute on 20 West 40th Street, which is the city's oldest tuition-free evening school for college-level technical training.

He worked for two years at a display company and studied advanced illustration with Harvey Dunn at the Grand Central School of Art. He married his wife Katherine in 1937 and they moved to an apartment in Brooklyn.

In 1938 his first published story illustrations appeared in Street & Smith's pulp magazine *Love Story*.

He sold freelance pulp covers for *Ace-High Western*, *Adventure*, *Big Book Western*, *Black Book Detective*, *Detective Fiction Weekly*, *Dime Western*, *Exciting Detective*, *Fifteen Western Tales*, *44 Western*, *G-Man Detective*, *Ace Detective*, *Phantom Detective*, *Rodeo Romances*, *Star Western*, *Sweetheart Stories*, *Ten Detective Aces*, *10-Story Western*, *Texas Rangers*, *Thrilling Mystery*, *Wow*, and *Western Aces*.

According to Harry Steeger, owner of Popular Publications, "I like Chiriacka's pulp covers, because when his women are screaming, they almost look like they might be laughing."

His pulp covers were usually left unsigned, and he used a variety of pseudonyms, such as Anka, Dacey, and A.D. He is given printed credit as "Ernest Chiriacka" on the contents pages of only a few Ace Magazine titles.

He was not eligible for military service in WWII, because of a pre-diabetic health condition, so he was among the few professional pulp cover artists to remain fully active during the war years, and as such his work was in great demand.

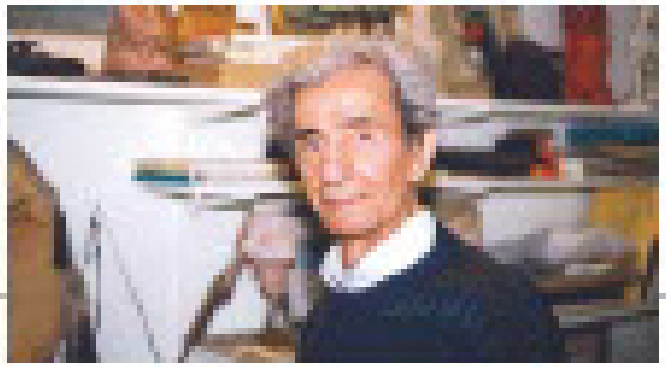
In 1950 he joined the American Artists Agency and began a successful career as a slick magazine illustrator for *American Magazine*, *Collier's*, *Cosmo*, *Argosy*, *The Saturday Evening Post*, and *Inquire*, where his pin-up calendar art brought him his greatest renown.

In 1951 he and Katherine moved to a splendid mansion in Great Neck, Long Island, where they raised their two children, Leonard and Athene.

He painted many paperback covers up until 1965, and then retired from commercial illustration to concentrate on painting visionary landscapes of the Old West, which have continued to attract appreciative collectors at fine art galleries around the world.

Ernest Dacey Chiriacka died peacefully, surrounded by family and friends, at his home in Great Neck, New York, at the age of ninety-six on April 26, 2010.

— *David Saunders with biographical data provided by David Saunders and www.PulpArtist.com*



Magazine story illustration, circa 1950s. Gouache on board, 14" x 21"

Letters to the Editor:

Dear Mr. Zimmer,

Enclosed is a money order for a four issue subscription to *Illustration*. What a great magazine! I like your new format (it's actually more like a book than a magazine.)

I discovered it years ago with #2, and later I sent for #1. I've been getting copies from a local store, but lately they've been getting sloppy so I've decided to go for a subscription.

When I ordered #4, I mentioned Frank Godwin, and I'll do it again. He did it all—magazine illustration, books, advertising, comic strips, comic books—and his work was always top-drawer!

I'd also like to see material on Henry Raleigh, Herbert Van Buren, E.M. Jackson, Matt Clark, Lucile Patterson Marsh, Martha Sawyers, and Janet Laura Scott.

R.F. Schabelitz is a special favorite. He illustrated for the slicks, the pulps, and for years produced weekly illustrations for *The American Weekly* for Hearst papers. He also illustrated a series of books as "Christopher Storm," a character who was an artist and detective, co-written by W.A. Harbar and Schabelitz. Some of the titles were *Round Robin to Murder*, *Drawn Conclusion*, *Murder Leaves the Picture*, and at least a couple more. Hard cover and Penguin Books in softcover. He illustrated characters, scenes of the crime, etc. He also did one of the "Book of the Month" daily boxtop strips illustrated by King Features.

Forgive me for getting carried away!

Dale C.
Long Beach, California

Dear Dale:

Thanks for writing to let me know your interests. I am trying to feature a diverse array of illustrators in each issue, so it's great to know what you're looking forward to. Hopefully we'll be covering some of your suggestions in the near future!

Hello *Illustration* Magazine!

I discovered your exemplary magazine while perusing the periodicals section in the University of Wisconsin bookstore. The cover of *Illustration* caught my immediate attention because of the extraordinarily colorful illustration of the old-time radio character The Shadow. I soon discovered that my $15.00 outlay was worth every penny.

I have been a long-time champion of the unsung illustrators of serial maps and advertisements and magazine covers. So you can imagine my delight and satisfaction to happen upon a high-quality publication celebrating illustrators. Finally someone is giving illustrators their long-overdue credit and recognition as being serious artists in their own right.

My interest in illustrators was sparked when I started reading Sherlock Holmes as a teen. I wanted to know more about the illustrator who created the image of Holmes I had used to envision. From that point forward, I wanted to know about the men or women behind the illustrations.

I got real interested in J.C. Leyendecker back in the 1990s. Believe it or not, I actually paid $150.00 in the '90s for a copy of Michael Schau's *The Art of J.C. Leyendecker*. Heaven only knows what a copy would sell for now!

I close with appreciation and gratitude for your pleasant and professional publication, *Illustration*.

Cordially,
Garrett H.

Dear Garrett:

I'm so glad you have discovered the magazine. Please spread the word and be sure to tell everyone you know about us!

Dear Mr. Zimmer:

I am fortunate in that I have all of your original issues. One thing is for certain, you have no competition. Each issue is a gem, and could only be produced by someone to whom it was a labor of love.

But still, I thought I'd better enclose a check!

Best regards,
John S.
Williamsville, NY

PS: I appreciate the great packaging!

Dear John:

Thank you for your subscription! Subscribing is the best way to directly support the magazine. Every issue is set in a special condition that is designed to protect the corners of the magazine from harm, and the box is almost 100% effective in keeping issues in mint condition.

Dear Dan,

Just a short email to let you know that I have just read your fantastic issue about H.J. Ward. I think it is by far the best issue of *Illustration* magazine.

Fantastic pictures of some of his original art work, and I am now hooked on this style of painting.

If I ever talk to my friends here in Ireland about pulp art I sometimes find it hard to explain what it looks like. Until now I have shown pictures of Norman Saunders' work, and Rafael Desoto—now I can add H.J. Ward and issue 29 of *Illustration* magazine.

Well done! Fantastic!

Best,
Pete O'D.
Ireland

Got a comment or suggestion? Write to: illustmag@gmail.com. Visit our blog at illustrationmagazine.wordpress.com.

Digital cover for *My Pearl Doll* by Boris Aronson (New York: Brett, Read & Co., 1924) 09 at book, 28" × 18" (Lent by Mr. and Mrs Walter Pyle Smith. Photograph by Rick Stevenson

Ellen B.T. Pyle, undated. Family collection

Illustrating Her World:

Ellen B.T. Pyle

by Katharine E. Smith *&* Joyce K. Schiller

PREFACE

In August 1927 Ellen B.T. Pyle received notes from Norman Rockwell praising her work:

> My dear Miss Pyle,
>
> Just a line to tell you how much I like your Post covers. They are dandy. So full of color and so broadly painted. Believe me I envy you the latter quality particularly.
>
> With my best wishes,
> Norman Rockwell[1]

This broadly painted quality is clearly evident in a cover design for *The Aunt They* by Berta Bleak. A bright-cheeked young woman, Ellen's 15-year-old daughter Katie, sports a leopard jacket and a striking red hat. In the dark opening of the jacket, a colorfully patterned scarf in green, red, and white competes with the leopard print so that it is almost invisible but for the leather strap dividing the two patterns and from which the girl's ice skates hang. The girl's hands appear to be tucked into the jacket's pockets. Katie's rosy cheeks and red lips are accentuated by her dark brown bobbed hair. But it is the use of Katie's cap and muscle that tie all the parts of this illustration together. This bold and compelling illustration is characteristic of Ellen Pyle's mature work, and made her the popular and much admired artist that she was.

But despite the fact that Norman Rockwell admired her style and that her work was occasionally mistaken for his, her reputation faded at her death in 1936, and her story remains to be told.

CHILDHOOD

Ellen Barnard Thompson was born on November 11, 1876, the middle daughter of Townsend and Kate (Anderson) Thompson. Called Nell or Nellie by friends and family, she and her sisters grew up in the Germantown section of Philadelphia.

While her family situation should have been a comfortable one, Ellen's father, a lawyer, struggled with alcoholism for many years and was unable to maintain a steady income.[2] Despite this, Kate, a devout Episcopalian, loved her husband and remained in the marriage, helping their finances by doing needlework and giving piano lessons. Ellen and her sisters received their schooling at home: Townsend taught the girls to read and write, while Kate taught them to play pianos and sew. Although the girls' childhood was characterized by uncertainty, their mother and the church, which was the center of

Townsend and Kate Thompson, circa 1920

Edith, Katherine and Ellen Pyle, c. 1892

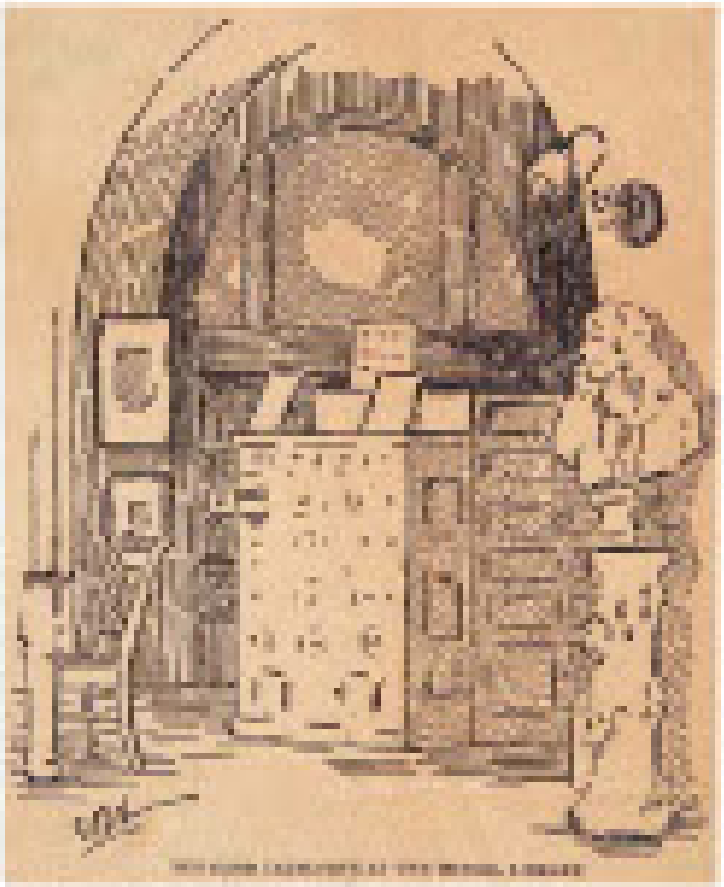
their social life, provided them an anchor. Once in their teens, the girls also contributed to the household income: Edith organized a dance class; Katherine gave piano lessons; and Ellen made a type of miniature portrait by cutting a photograph to transparency, then backing it with glass and painting color over it. This sparked Ellen's interest in painting, and one of her mother's relatives, Colonel William Ashton, offered to pay Ellen's tuition to the Drexel Institute in Philadelphia.

STUDENT YEARS

From 1880 to approximately 1930, the nation's expanding population of educated readers created a growing market for illustrated periodicals and books that benefited from a variety of advances in printing technology which, in turn, promoted the training and employment of professional illustrators. The result of these developments was a period of unprecedented excellence in book and magazine illustration, often referred to as America's Golden Age of Illustration.

It was during this early period of expansion in the publishing industry that the already successful Wilmington, Delaware, illustrator Howard Pyle decided to take his knowledge and experience and try his hand at teaching his skills to students. Turned down by the Pennsylvania Academy of the Fine Arts, Pyle was pleased to be offered a position to teach this new discipline of Illustration Art at the newly formed Drexel Institute in Philadelphia.[1]

Ellen began her art studies at Drexel in October 1894, before Howard Pyle's arrival. Linda Austin, Claire Mrs. Maxfield Parrish and Charles Godly were among her early teachers. Her first classes included drawing, the copying of antiquities from plaster casts, and "life classes," in which students drew from a



Views of the Drexel Library, published in the Philadelphia Press, December 27, 1891. Photography by Eliot Estabrooks.

Air Brought Through the Rising Hills Invites Exalted Awe, 1898. From Amelia Mumford: A Diary of the American Revolution, by Paul Leicester, in Collier's Weekly, April 2, 1898. Black and white oil on board, 8.125" x 11.75". Collection of Brandywine River Museum, Bequest Purchase, 1973

her model. This was the typical progression of classes all art students followed as learn to draw figure accurately.

While studying with Lydia Austin, Ellen published her first illustrations. These ink drawings of views in the Drexel Library accompanied an 1895 article about the library in the *Philadelphia Press*. Ellen must have been thrilled to see her work in print because these drawings were carefully clipped from the newspaper and glued into a scrapbook with a note:

> First published work. 1895. Drawn at Drexel in second year under Miss Austin.

At the end of 1896, the Art Department at Drexel held a Special Exhibition of the Work in Water-Color and Oil Painting. Ellen Thompson had one painting, *Four Graces*, exhibited in the show. The paintings were available for sale, but it is unknown whether this particular painting sold.

By 1897, Ellen was comfortable settled in to the routine at Drexel and she expanded her artistic endeavors to include participation in a small drama club called "The Thespian Trinity." Ellen was a member of the chorus in a play that was performed in the spring of that year; art classmate Clyde O. DeHaven was also in the play.

The 1897 issue of the Drexel yearbook, *The Recovery*, includes an account of a day in the life of an art student. Classes began at 9:00 a.m.; students would carry their mahlsticks and bulky art supplies from their locker up several flights of stairs

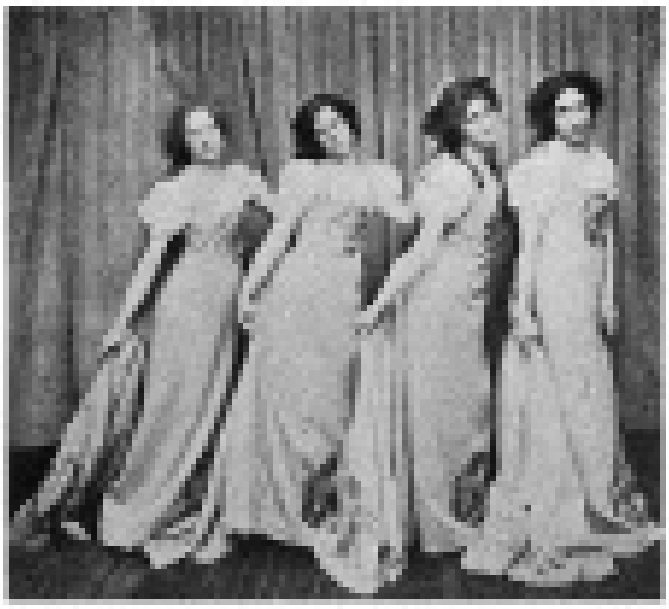


Photo of the "Bildermuhle Four" that accompanied an article in the Drexelite about the performance. Ellen is second from the right

to the various art classrooms. They would work diligently until noon, when they had an hour's break for lunch. They could purchase a "three-course dinner" in the "Lunch Rooms"). They would then continue their work under the critical eye of their instructor from 1:00 p.m. until 3:00 p.m. or later. They followed this rigorous schedule Monday through Friday.[1]

ABOVE LEFT: Study of a young girl for "The Knife Grinder," 1895. Oil on canvas, 24.13" x 1.25". Loaning Delaplaine Research Institute, Photographed by Wade Schellenberger

ABOVE RIGHT: Study for "The Knife Grinder," 1895. Oil on canvas board, 1.25" x 1.5". Anonymous lender. Photographed by Wade Schellenberger

By the fall of 1897, Ellen had begun to study under Howard Pyle, who in three years had earned a reputation as a demanding but effective teacher of illustration. His initial training with earlier instructors gave her a foundation in technique and composition that she would develop under Pyle's direction. Pyle taught his students to make their story pictures come alive using what he called "mental projection," exhorting them to live in their pictures. He also emphasized the importance of detail and historical accuracy, and he had a collection of costumes and props for students to wear and pose with for the students in recollections. Ellen found Pyle to be an inspiring teacher, recalling, "The sincerity of his own work and his unflagging enthusiasm affected everyone around him and made a deep and lasting impression on his students. I remember walking out to the station after one of his composition lectures and feeling I could hardly wait until the next morning to get back to work...."[3]

While a student of Howard Pyle's, Ellen's work was shown in five separate exhibitions at Drexel Institute in 1897, 1898, and 1899. Two were exhibitions of the students of the School of Illustration, and two were exhibitions of Howard Pyle's Summer School.

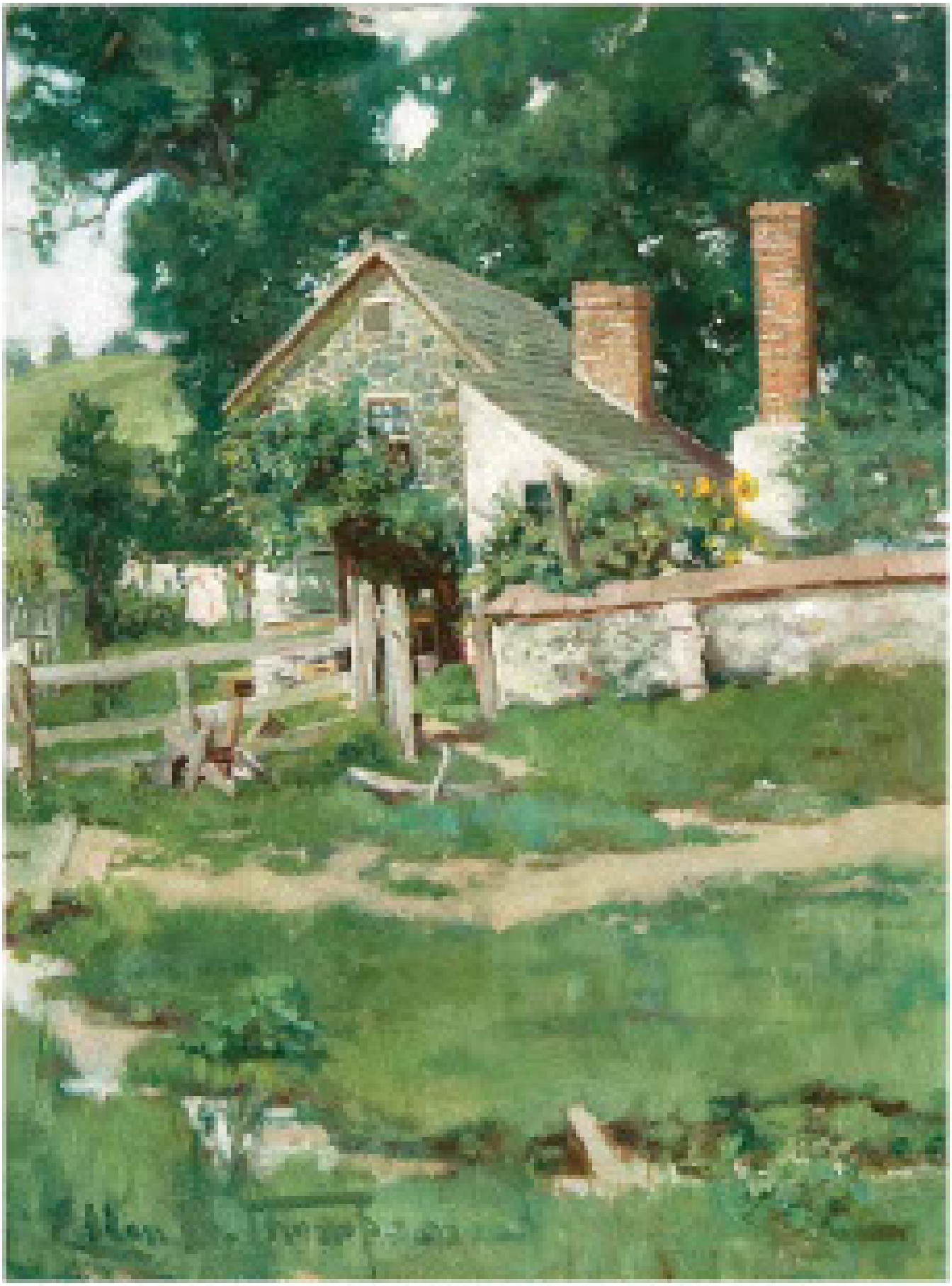
The exhibit in 1897 was held at the end of Howard Pyle's first year as art director, and the exhibit catalog explains Pyle's method and the progression of the students' skills from composition to creating illustrated works for publication. Ellen had two paintings exhibited, one from the class in facial construction and one from the draped model class. Other students, notably Elizabeth Shippen Green, Jessie Willcox Smith, and Violet Oakley, had paintings exhibited from the illustration class, as well as drawings made for publication. These eleven women had had training in art prior to attending Drexel and, at that point, were more advanced in their skills than Ellen. It did not take long for Ellen to catch up to them, however, and by the following year, she was in the illustration classes and creating commissioned illustrations.

Two studies for a larger tableau, *The Knife Grinder*, were exhibited in the *Third Exhibition of the School of Illustration* under the Direction of Howard Pyle, May 15–28, 1899. The location of the finished piece is unknown, but by pairing these two studies, the arrangement of the final painting is implied. It would have been an image of the knife grinder surrounded by an audience.[4]

In addition to classes offered in the fall and spring semesters, Pyle began to offer a special summer session in 1898. The catalog for the Summer School 1899 exhibition explains that the authorities of the Drexel Institute determined that a summer school should be established "in some rural center where the surroundings of a more open Nature might stimulate those aspirations for truth and beauty not always evoked by the walls of a schoolroom... The locality chosen for the establishment of this School was at a historic part of the Brandywine near Chadd's Ford—the scene of a part of the Battle of Brandywine in the Revolutionary War. Here amid the hills and woods and streams, the pupils worked for ten weeks, sketching landscapes, painting from the draped model, and working at compositions in black and white or in colors intended for publication in book form or for use in periodicals."[5]

Participation in these summer school sessions was by Howard Pyle's invitation only and was limited to about a dozen students, among them Ellen Thompson, Sarah Stilwell, Anna Whelan Betts, Bertha Corson Day, Stanley Arthurs, Clyde O. DeLand, John Rea, and Frank E. Schoonover. Being chosen for the summer session meant that Pyle had great regard for the student's ability. An even smaller number of these students received scholarships to attend, including Ellen. During one

Howard Pyle's summer school students, circa 1898. Howard Pyle is in the cap (fourth from left). Ellen is seated second from the right, in the left is Bertha Corson Day, who is facing the camera.



Illustration

Photo of Scottie Kansas Kay (front), with Ellen, Harold B. Gilbert, and Anne Whelan (unidentified man; the girl on the top of the steps is unidentified)

The Immigrants (with Gift Journalling Burnside in Spain, 1898), from "The Ghost of Captain Brand," in Harper's Weekly, December 31, 1898. Howard Pyle (1853–1911). Oil on canvas, 23" x 20". Private collection. Image courtesy of Christie's, New York

of the Chaddis Ford entrance sources, Ellen painted her only known landscape of the Sexton's House of the Brandywine Baptist Church adjacent to the Brandywine Battlefield.

When constructing her painting, Ellen placed the Sexton's House at a distance within the image, with almost half of the canvas painted as a large field in the foreground. With the house situated behind fences, laundry on a line, and green shrubs, and highlighted by the trees standing behind it, it is almost as though this stone house lived in a time apart. Even though Ellen revealed only a spare bit of its façade, the still extant home is recognizable today despite a slightly modified outline and a surrounding parking lot.

Pyle arranged commissions for his better students with various magazine and book publishers. That Ellen was considered by Pyle to be one of his better students is clear both due to her having been given a variety of these commissions[7] and from the Detail records, which show her to be among the top scoring students in Pyle's illustration class. Ellen's years of study and hard work were finally paying off; these commissions were her first substantial earnings as an artist and no doubt provided some welcomed assistance to the Thompson household, where she still lived with her parents and two sisters.

Howard Pyle's influence is clear in *The Immigrants*, an early work of Ellen's created for Junior Munsell. Like her mentor, Ellen mastered the crisp painterliness, attention to rendered texture, and the compositional transitions (even in the details) that might escape replication in the half-tone photographic reproductions. Compared to a similar work by Howard Pyle from 1896, it is clear that Ellen had learned the trick of using applications of red paint within the composition to help remove the viewer's notice from the foreground into the background of the image. Heralds arrayed the figures in the picture diagonally across the painting to give the impression of the depth to the boat deck.

During her studies, Ellen became good friends with fellow students Anna Whelan Betts, Bertha Corson Day, and Sarah S. Stilwell. Ellen and Bertha became particularly close, likely due to their similar skill level and desire for success. While studying with Howard Pyle, Ellen met his sister, Katharine, who was an accomplished writer and illustrator. They collaborated on the book "Twice Five and Six, a collection of essays and poetry by Grace Lillarun published in 1898. Ellen created the five illustrations for the book, and Katharine provided eyes and oak head and tailpieces for each chapter.[8]

In the late 1890s, Ellen was in her early twenties and was described as having great charm and magnetism. She used her artistic abilities to make the most of what she deemed were her best attributes—her expressive brown eyes and fine red hair—and to de-emphasize her shoulders and nose, which she regarded as too broad and too long, respectively.

The Immigrants, 1899. From Junior Munsell's Story of the American Revolution by Noel Sabrevois. In Collier's Weekly (January 28, 1899); republished in the book of the same title (Boston, Mass.: Noel Sabrevois and Company, 1899). Oil on canvas, 24.5" x 20.5". Collection of Brandywine River Museum, Museum Volunteers' Purchase Fund, 1998.

Original illustration for Collier's Weekly, March 11, 1899. Black and white oil on board, 9.25" x 15.625". Collection of Brandywine River Museum, Brandywine Foundation, 1.1963

Untitled, n.d., 1900. Oil on board, 18" x 11.25". Private Collection. Photograph by Rick Echelmeyer

Walter Pyle, c. 1900.

Petite and striking, she was considered very handsome and no doubt turned the heads of many gentlemen; however, no one seemed to catch her eye until she met Howard Pyle's youngest brother, Walter. Walter Pyle was the fourth of five children born to William and Margaret (Painter) Pyle. Born on August 1, 1859, he was six years younger than his brother Howard and four years older than his sister, Katharine, with whom he had a very close relationship throughout their lives.

Walter had the broad face, full lips, and high cheekbones characteristic of the Pyles. His eyes were blue, and his erect carriage made him seem taller than his five feet, ten inches.

Unlike Katharine and Howard, Walter did not follow a career in art and literature. He and his older brother Clifford ran the family leather business founded in Wilmington in 1847 by their father, William Pyle, and William's half-brother, Comer. C. & W. Pyle was originally a "manufacturer of japanned leather," but at some point the company began making leather mail-in book bindings.[9] Walter was the treasurer of the company.

In 1885, Walter married Anna May Jackson, and in 1891 they had a son, Gerald.

After the birth of their son, Anna succumbed to post-partum depression so severe it was feared she would harm not only herself but also the baby, and she was confined to a mental institution.

Walter's mother-in-law came to live with him to help to raise his son. She stayed for a number of years until Katharine bought a small house in the country and asked her brother, who had an abiding love of the countryside, to bring Gerald and live there with her.

Around 1898, Walter met Ellen. Despite the 17-year difference in their ages and the fact that Walter was a married man, Walter and Ellen fell in love. It is difficult to determine the extent of their relationship; in that era, a woman could not be seen walking arm in arm with a man unless they were engaged. Any hint of impropriety was enough to brand a woman as unmarriageable. In letters to Daniel Bates in the early summer of 1898, Bertha Corson Day recorded that Walter and Katharine Pyle had arranged to rent a cottage in Rehoboth, and they invited her and Ellen (among others) to join them. During their stay Day served as a chaperone for Ellen and Walter.[10]

Due to Ellen's father's inconsistent earnings, the Thompsons were no doubt concerned about the prospects of their three daughters, so when they found out about the affection Walter and Ellen felt for each other, they forbade Ellen to return to art school or to see Walter. Walter was helpless to change his circumstances because, at that time, the law in Delaware did not allow a person to divorce an institutionalized spouse. Ellen resigned herself to life without Walter and spent the next several years pursuing her art career from her parents' home in Philadel-

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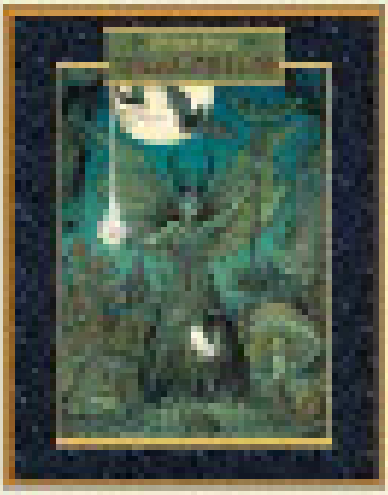

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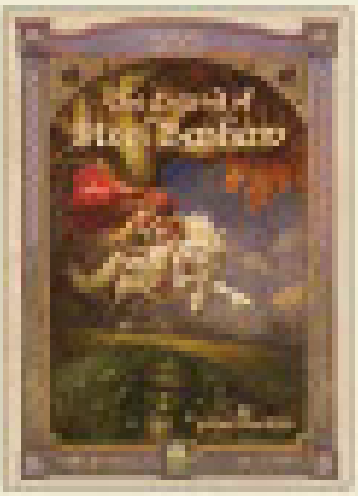

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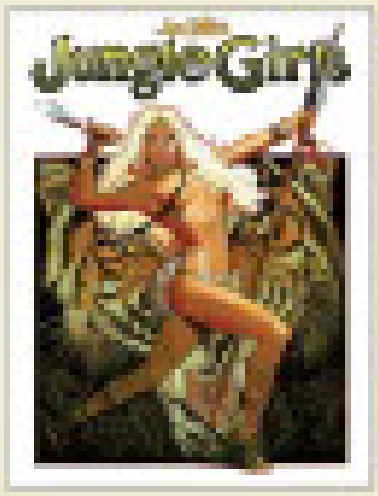

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Original illustrations for Annabel Lee Rea, by Helen Sewell Wood (Harper), Miller, Wenzel, and Snodgrass, 1930's. Photography by Malcolm Anderson

plex. From 1911 to 1915, she found commissions doing illustrations for Little, Brown and Co., of Boston, and also did some magazine article illustrations, done from Howard Pyle's influence. Ellen almost immediately abandoned the highly detailed style of her teacher and began to develop her own loose, simpler method based on capturing the feeling of the subject and scene with greater ease and fluidity. In the spring of 1911, after more than two years away from Walter, Ellen answered a knock at the door. There stood Walter, flowers in hand. "Will he," he said, "will you marry me?" Ellen was stunned, for she was unaware that Walter's wife Anna, overwhelmed with depression, had taken her own life that January. Ellen accepted his proposal, and their engagement began. As was considered proper at the time, they waited until Walter's one-year mourning period was over before they married. During the months of Ellen and Walter's engagement, Katherine Pyle wrote, "I had been interested in [Ellen] and liked her as one of Howard's pupils, but as a prospective sister-in-law, as I soon knew she was to be, I quickly grew to love her."[1]

During the year of her engagement, Ellen produced illustrations for a Helen Leah Reed book called *Annabel Lee*. When examined separately from their text, it is easy to relate the two images included here with Ellen's own situation in 1911, from before the engagement and just before the wedding. The first shows a pretty young lady seated outdoors, pensively contemplating a book. While not exactly sad, her stillness might be interpreted as her heart and mind being elsewhere. The second, later image from the story shows the same young lady dressed for her wedding day as a maid kneels at her feet, putting the final touches on the gown. This time the young lady's passive pose in the waiting customs just before her life is about to change forever.

MARRIED LIFE

Ellen and Walter were married in the Church of St. Martin-in-the-Fields in the Chestnut Hill section of Philadelphia on January 18, 1916. The Reverend Jacob LeRoy performed the ceremony with the assistance of the Reverend James Montgomery. Ellen's brother-in-law Howard Pyle was the best man, and Ellen's older sister, Edith, served as matron of honor.

In Walter, Ellen found deep love and a best friend; in their marriage, she found the emotional and financial stability that had been lacking in her childhood. She embraced family life and the responsibility of caring for her stepson, Gerald, now 11

years old. She was a natural with children, and Katharine Pyle noted, "From the very first, Gerald was devoted to her..."[14]

After their marriage, Ellen and Walter lived in a rented house on Franklin Street in Wilmington before moving to the 2300 block of Delaware Avenue, where they would live for the next eleven years. The house occupied the entire block and was surrounded by flower and vegetable gardens, which Walter enjoyed cultivating.

Around this time, Katharine Pyle moved to Boston, perhaps to give her brother and his new wife time to settle into married life. Walter and Katharine remained close, however, and he visited her whenever he traveled to Boston for business.

As for Ellen's art career, one illustration was published in 1903 for the dust jacket of the *Thor Dictionary* series of books by Martha Finley. The image first appeared on the David, Mead and Company edition and was reprinted on the book cover or dust jacket for later editions by other publishers. The charming image was obviously a great favorite. However, it would be her last new commercial illustration for the next 17 years. In January 1906, Walter Pyle, Jr., the first of Walter and Ellen's four children, was born after a extremely difficult labor. Doctors advised Ellen not to have any more children, but in August of 1907 she gave birth to a daughter, Ellen Bernard Thompson Pyle II, a healthy blonde baby with large blue eyes. Walter and Ellen were thrilled.

Around 1908, Walter persuaded his sister Katharine, who was still living in Boston, to come home to Wilmington. He bought her a small house on West 14th Street, and she stayed with Walter and Ellen while some renovations were being completed. Katharine recorded:

> While the changes were being made I lived at Walter's house and became very intimate with Walter, his wife. The better I knew her the more I loved her; she helped in many ways, not the least of these, in my battling with a naturally selfish temperament...
>
> After my house was finished and ready for occupation, I demanded to move into it largely because it would mean a separation from her, but our houses were only a few blocks apart and, after I moved, we saw each other or telephoned every day. Oh, what long satisfying talks we had! Perhaps it was a chance she was going to give, and after discussing who should be invited, we would go into long dissertations about the characters of the guests, the characters of their intimate friends and the characters of those who were to sit next to them at dinner, and why they should be suitable dinner partners; or we would talk of art, the work of artists whom we knew, their weaknesses and their strong points, or of other artists and their work. We did have such wonderful talks together.[15]

Katharine adored her new nephew and niece and was delighted to live close enough to be an active part of their childhood.

Walter and Ellen, c. 1906

Ellen with Walter, Jr., in 1906

Ellen with Ellen II in 1907

Katharine Pyle, undated

Gerald Lytle, Jr., 1914

Ellen and her children, c. 1916. From left to right: Ellen Caroline, Gerald, and Walter

Walter's son Gerald was growing up, too, and he graduated from Wilmington Friends School in 1919 and headed to Princeton, where he majored in English.[7] Ellen wrote him regularly and sent him numerous photos of the family and family events. Gerald never failed to come home over Thanksgiving and Christmas while he was away at college—this gave him the opportunity to catch up in person on the family, which continued to grow. Walter and Ellen had two more daughters, Katharine (Katie), born in 1914, and Caroline Ashton, born in 1916. Ellen's final pregnancy in 1917 ended in a miscarriage when she slipped on ice and fell while delivering Christmas presents on Greenway Ave.

During her early years of motherhood, Ellen found herself at a crossroads—should she continue to paint? In an article in *The Saturday Evening Post* from 1918, Ellen commented on the difficulty of having a career and raising children:

> "There has been a great deal of discussion as to whether a woman can keep on with her work and be a competent mother. Probably people vary a great deal, but I found that when there was a young baby in the family unless the mother was to have all the joy of caring for the child and the responsibility for its training, it was not practical for me to spend nearly all day in the studio. One or the other had to take second place."

Ellen might have had some help in making this decision, however. Katharine Pyle noted in her unpublished autobiography that Ellen, "[gave] up art at the desire of Walter, who felt that if she carried it on it would distract from her care of the house and of her children."[8]

Although Ellen set aside her easel and palette to devote her time to raising her children, she did not lack an outlet for her creativity. She kept scrapbooks for all her children that included photos, keepsakes, details of parties, and an occasional sketch. She encouraged young Walter's and Ellen's artistic endeavors and kept separate books of their childhood artwork and noted their budding skill in their baby books. Ellen didn't abandon her interest in drama, either, and created endless costumes for the children to dress up in and act out childhood charades.

Ellen also created costumes for herself and Walter for various masquerade balls they attended. For one New Year's Eve, she dressed as the Queen of Spades and Walter was costumed as a large black skeleton for a Chinese-themed party given by illustrator Frank E. Schoonover and his wife, Martha. Ellen and Walter dressed in Asian-style costumes.

The children continued to grow, and although their house

Westbourne Farm, Greenville, Delaware, undated. Family collection

on Delaware Avenue was large enough for the family. Walter and Ellen wanted their children to experience life in the country, with plenty of room to roam and play. So, on May 22, 1918, the family moved to Westbourne Farm in Greenville, Delaware. Caroline Pyle Wyeth wrote this description of their new home:

> Westbourne was a beautiful place high on a hill with 38 acres of rolling hills, woodland, and with a sturdy stream. Two tenant houses and a spring water business went with the property as well as a big barn, stable and garage.
>
> The house was large, of grey stone with three floors. It had twelve large square rooms, four bathrooms, two kitchens and a pantry, two large porches, one screened, and a brick terrace on the west side. There was a big basement which housed the laundry tubs, another bathroom for the servants, a coal furnace and cellars for coal, food and wine. The whole cellar was big, cavernous, dark, and always a little scary to me. We girls spent endless happy rainy days rollerskating at great speed in and out of the various passages and rooms in this place. Westbrae was homey and gracious with a lovely wide stairway curving down into a big hall which ran through the house from the front door to the terrace.

Outside, the planting was beautiful with large shade trees and all varieties of evergreens. There were all kinds of flowering shrubs, well planted flower beds, a lily pond, a carriage house, a lych gate, and a large more formal garden with a gravel path and rose arbor. Next to the big garden was a large vegetable garden with asparagus and strawberry beds as well as currant and gooseberry bushes. Near the house was a big stable with horse stalls, a room for carriages, and, best of all for us children, a lovely big hay loft. Oh the variety of games we concocted to jump in that hay! All of them fun, exciting and joyous.[17]

Walter was pleased to return to country living, and the children loved their new home. Unfortunately, the family's idyllic life was shortlived. During the summer of 1918, Walter was struck with an acute bout of Bright's disease.[18] Like his older brother Howard, Walter suffered from this chronic kidney disease, which had no successful treatment and would eventually cause irreversible kidney damage and failure. Walter's health deteriorated rapidly. Katharine, who was visiting friends in Virginia, was urgently summoned back to Delaware, and Gerald, serving in the Marine Corps in Haiti, returned home immediately. Walter was nursed at home until his death on August 27, 1919.

Ellen was devastated by Walter's death and had a very difficult time coping with the loss and her grief. Katharine Pyle commented, "If anyone could have done anything for Nellie to ease her from her despair [Gerald] would have done it, but it seemed that no one in the world could help her."[19] Caroline Pyle Wyeth's later comments on that time echo Katharine's. Mother barely returned her sanity, so great was her grief. How brief seemed their time together after the years of frustration and loneliness which preceded their marriage."[20]

Walter's death was also difficult for the children, but Ellen was so consumed by her grief that she was unable to help her children through theirs: "The depths of Mother's grief were such that she could never bear to speak of Father. We were never given any treasured pictures nor were we ever reminded of his traits by Mother. My sister Katie grew up feeling there was something shameful about having a father who was dead and unmentioned."[21] Young Ellen, who had been very close to her father and was 11 at the time of his death, commented later in life that she was unwilling to grieve openly for him.

Ellen had lost her anchor, the man her sister had said was "like a strong rock, something to lean on and be sure of never failing support and comfort."[22] Uncertainty had returned to her life. She found herself widowed at 43, with four children aged 8 to 15 to raise, and a household to run. What was she to do?

Digital print from film (Nannies series for Martha Stoby) (New York Daily Mirror), mid to late 1940s; 50 mm lens; 20.5" x 16.5". Private collection. Photo by Rick Echelmeyer

Untitled, 1951. Bleed proof, 11.125" x 9.625". Private collection. Photo by Rick Echelmeyer

RESUMING HER CAREER

Shortly Ellen packed up the pieces of her life Gerald, who had gone back to Columbia University and had nearly completed his Ph.D. in philosophy, abandoned his studies to return to Woodbrae to help with the failing family leather business. He also took over another family enterprise, the spring water business that was located on the grounds of Woodbrae. In addition, Gerald also home-schooled the girls while Walter Jr. attended Wilmington Friends School. As the eldest sister, young Ellen took on a significant role in the day-to-day care (and entertainment) of Katie and Caroline.

Although it would have made financial sense for Ellen to sell Woodbrae and move to a smaller house, she refused to give up the beautiful country home her husband had loved. She received some financial help from her father, until his death in 1921, and her sister-in-law Katharine Pyle, whose own career had seen its ups and downs over the years. However, Ellen needed a reliable income to support herself and her children, so she returned to illustration art.

Ellen initially set up a studio in a bedroom on the third floor of the house but found household distractions made it difficult to work. She had the skylight in the bare converted to a studio, with a wood stove for heat in the winter and a north-facing window for proper lighting.

Ellen did not forget the discipline of her long student days at Drexel, and she worked in her studio every weekday until 4:00 p.m., leaving the house in the hands of Gerald, young Ellen, the live-in cook/housekeeper, and handyman. When she was done for the day, she and her children would take a long walk around the property, no matter the season. They would all have dinner together after which Ellen would arrange the household matters for the following day. In the evening, Ellen would read or catch up on correspondence.

Katharine was dogged in her determination to help her niece-in-law, and a compelling picture emerges of the two women's struggles from Katharine's account:

> [Ellen] did some pictures with the idea of using them as magazine covers, and when they were done we took them to New York to offer to the publishers; but the trip was a failure, not one did we sell. ...
>
> When we reached home, Nellie, in spite of her discouragement, went ahead with other pictures. She finished three heads that to me were very charming, and a picture of a little child eating an ice cream cone. This time I decided to take them by myself to New York. I suggested to Nellie that I should stop off in Philadelphia and try them at *The Saturday Evening Post*. Neither of us had much hope of placing them there, but Nellie agreed to try my suggestion.
>
> At *The Saturday Evening Post* where the assistant editor had seen my pictures, he thought well enough of them to take them in to show Mr. Lorimer, who was the head editor. He came back before long and my heart went down as I saw him bringing the pictures with him. He laid them down on a big table and said, "Mr. Lorimer will take this head and this one (pointing them out);

[illegible], 1921. Original cover illustration for Her Private Parlor, by Boris Kustz (New York: Dodd, Mead, and Company, 1921.) Oil on textured mounted on panel, 14" x 12". Private collection. Photograph by Rick Echelmeyer

Girl with Squirrels, 1925 Artist's name illegible for Everybody's Magazine, November 1925 Oil on board 20 3/8" x 16 7/8". Collection of Brooklyn Museum, Gift of Carolyn Pyle Wyeth (artist's daughter), 1971

[illegible], 1921. Watercolor, 17 x 13.5". Private collection

Untitled, 1924. Gouache on paper, 5.8" x 5.4". Lent by Kimberly G. Lawrence. Photography by Blake Kimbrough

Untitled, 1924. Gouache on paper, 5.8" x 5". Lent by Kimberly G. Lawrence. Photography by Blake Kimbrough

there is a spiritual quality about them that pleases him very much. He likes too the suggestion of the child with the ice cream cone, and will take it if Miss Pyle can add something to give a little more point to it.'

'I will tell her and I'm sure she will be able to do it,' I said, and my heart that had been down in my boots was now as high as heaven itself. I could hardly wait to get to a telephone and call up Nellie in Minneapolis. 'Well, Jo, I'm not going to New York after all,' I said. 'Why?' she asked, aghast. 'Because,' I said, 'I sold two of the three heads to *The Saturday Evening Post* and there is a possibility of them taking the child with the ice cream cone and it doesn't seem worthwhile to go to New York with only one head to show.' 'Katharine, I'm dreaming. I don't believe you!' she said. 'Yes, it's true,' I repeated. 'They have taken them and will pay you $150 a piece.' Mrs. Thompson, Nellie's mother, lived in Philadelphia, and Nellie said to call her up right away and tell her. I wanted her to tell her mother herself, but she insisted that as I had sold them I should have the fun of telling Mrs. Thompson. Our talk from city to city was running up a bill, so I agreed. When I called up Mrs. Thompson and told her the news she was overcome. With tears in her voice, she exclaimed, 'Oh, Katharine! It's an answer to a prayer.' That evening when I had some home Nellie and Gerald and all the children came into my studio and I had to tell them in detail just what had been said.[9]

After Katharine returned with the paintings, Ellen took George Lorimer's advice and added "a little more point" to the ice cream cone painting with the addition of a dog, who is longingly watching the treat disappear. Ellen used her daughter Caroline as the model for the child, and her younger sister Katharine's dog, Scout, was pressed into service to pose as well. "He used up a whole box of biscuits keeping him quiet while I worked."[10]

However, Ellen got a little too carried away with her story and included the saliva dripping from the dog's mouth—a detail that was omitted from the published version.

The story above illustrates the control and vision of George Horace Lorimer, the *Post*'s editor-in-chief from 1899 to 1936. Under Lorimer's guidance, the *Post*'s weekly circulation increased steadily from one million readers in 1908 to two million readers in 1911 to three million readers by 1921. His success was attributed to his ability to gauge the literary tastes of the middle class. His conservative views were reflected in the articles he published in the magazine, and the caliber of fiction and articles improved significantly under his leadership. The *Post* included stories written by such popular writers as H. G. Wells, Jack London, Willa Cather, Stephen Crane, and Rudyard Kipling.

Ice Cream Cone, 1956. Cover for the Saturday Evening Post, August 11, 1956. Oil on board, 17.75" x 13.75". Lent by Mr. and Mrs. Jack C. Hyde. © Curtis Publishing. Photograph by Rick Echelmeyer

Target Practice, 1927. Original cover illustration for The Saturday Evening Post, October 8, 1927. Oil on board, 28" x 22". Lent by Mr. and Mrs. Walter Pyle Smith, © 1927 SEPS. Photograph by Rick Stevenson

Thanksgiving Turkey, circa 1921, eventually published as cover for *Children: A Magazine for Parents*, November 1928. Oil on illustration board, 14.4375" x 11.4375". Collection of the Brandywine River Museum, Gift of Mr. and Mrs. Willis H. Lawrence (artist's daughter), 1978

Untitled, circa 1933. Oil on board, 19.87" x 13.37". Location unknown. Photograph by Rick Echelmeyer

It was Lorimer who instructed the illustrated covers in 1899; previously, the magazine's cover was merely the artists' text under a decorative masthead. In 1912, Lorimer made a conscious decision to have American-themed covers, and many of those images would become icons of American visual culture, including J. C. Leyendecker's covers heralding the new year symbolized by a baby.

To ensure that the covers aligned with his vision, Lorimer tightly controlled the selection of artwork. ... He even went a step further and delegated to an assistant editor, Adrian, would create small "pencils" or sketches of ideas for a cover that would be reviewed by Lorimer. Of the approval process, *Saturday Evening Post* chronicler Jan Cohn wrote:

> But an illustrator, whatever his fame, had control over a cover of the *Post*. Like everything else in the magazine, the cover belonged to Lorimer. He would review a set of potential covers rapidly, dismissing most with a cursory glance and a terse "Out." As Norman Rockwell described it in his autobiography, Lorimer's comments were limited to "Bad" and "Good," the "Good" illustrations marked by a scrawled "OKHHH" on the mock-up.[7]

"If it doesn't strike me immediately," Lorimer used to tell Rockwell about his proposed covers, "I don't want it. And neither does the public. They won't spend an hour figuring it out. It's got to hit them."[8]

Lorimer controlled the flavor and feel of the cover art, so it's not surprising that variations can be seen across various artists' designs. He also had certain rules about what could and could not be on the cover, as Ellen Pyle would discover.

In the mid-1920s, Ellen used her African American maid's daughter as a model for a charming portrait of a young girl holding a turkey. However, Lorimer rejected it. As Norman Rockwell recalled, Lorimer once told him "never to show colored people except as servants."[9]

Because selling her artwork was her livelihood and because no publication at that time would accept a realistic portrait of an African American, Ellen did not attempt to paint any African American subjects again. She painted an illustration that was nearly identical to *Thanksgiving Turkey*, but with a Caucasian boy holding the turkey. That image was published as a cover for *Children: A Magazine for Parents* in November of 1928.

Although Ellen had six covers published for *The Saturday Evening Post* in 1927 and one the following year, she had none published in 1928 or 1929. During that time, she began to produce about 'jacket' art for books by Kerstin Rauh, who has been described as "one of the most adept chroniclers of flapper women during the golden period of romance literature."

Ellen proved her daughters were service as the models for most of the cited jackets. However, she did make a few changes to their appearance to align the cover images with those of the native heroines described in the books. She made young Helen's lips plump and pouty, and she made Caroline look older

Untitled, 1924, cover for *The Vanished Arms* by Berta Bush (New York: Dodd, Mead & Co., 1925). Oil on board, 14.75" x 12.75". Lent by Mr. and Mrs. Todd C. Wyeth. Photograph by Rick Echelmeyer

Portrait of William Ramsay Ferris (Jr.), oil on board

than her 13- or 14-year-old sister. Ten of Ellen's paintings were used for Berta Bush books from 1923 to 1926, both in the first editions published by Dodd, Mead, and Company, and in later reprints produced by A. L. Burt and Company. Caroline is the model for both of the cover designs.

Ellen also painted several commissioned portraits at this time. Her subjects included Elizabeth Ramsay Ferris and her son, William Ramsay Ferris. Elizabeth Ferris was the daughter of William G. Ramsay, a top engineer at E. I. du Pont de Nemours & Co. in the early 1900s. Ellen also painted a portrait of Mary Newton Carpenter, the wife of Walter S. Carpenter, Jr., who was another long-term top executive of the DuPont company. These portraits were exhibited at various Wilmington Society of the Fine Arts (WSFA) exhibits.[9]

In 1924 or 1925, Ellen was commissioned to paint a portrait of Howard Pyle's daughter Phoebe Chamberlain Pyle Brokaw (Mrs. Roberts Brokaw). Mrs. Brokaw lived in Newark, New Jersey at the time and traveled by train to Wilmington several times to sit for the portrait. The portrait, shown on the next page, was exhibited in February 1925 at the Exhibition of Paintings by Delaware Artists, Members of the Society and Pupils of Howard Pyle, held by the WSFA at the Wilmington Library.

A local newspaper article about the exhibit described the painting as "one of the outstanding paintings" in the exhibit and noted that it occupied "the place of honor on the north wall of the gallery."[10] Many people who knew Phoebe Pyle Brokaw remarked that it was a striking likeness of her.

Although Ellen painted several portraits from 1923 to 1925, no records exist of her doing any portraits after that time. The exact reasons for this are not known, but it is possible that more time was required for a commissioned portrait than for a piece for commercial publication. The brushstrokes and detail in the portraits are finer than the work done during the same time frame for the Berta Bush dust jackets. This time requirement may have made portraiture a less lucrative endeavor, and with two children to support, money had to be Ellen's primary consideration. This theory seems to be supported by her eldest daughter, Ellen Pyle Lawrence, who noted, "[Mother] always regretted that she did not have enough time to give to the development of her true creative and artistic abilities in the field of portraiture and landscape painting, but the immediate need of supporting a family made that a luxury."[11]

Another possibility is that young Ellen, who would later become Ellen Pyle Lawrence, was a budding artist in the late 1920s and early 1930s, and concentrated her studies on portraiture. If the science Ellen found that she could not afford the time to do these commissioned works, she may have retired potential clients to her daughter, who became an accomplished portraitist, despite her mother's initial hesitation about supporting her daughter's desire to pursue a career as an artist. (It was Katharine Pyle who persuaded Ellen to encourage her daughter's studies at the Pennsylvania Academy of the Fine Arts.)

Portrait of Nicola Pyle Graham, oil on board

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CIRCUS PARADE

In the early 1920s, Elliott continued to struggle to make ends meet. The income produced from her artwork was enough to continue to live at Westham, but there was little money for extras. To add to their woes, the Pyle leather business, which had been floundering since Walter's death, finally folded in 1925. It had specialized in bookbinding leather, and after World War I, demand for leather-bound books decreased sharply as publishers switched to less expensive cloth or paper bindings.

Paradoxically, the Great Depression improved the family's finances as popular magazine sales increased during this time. With no extra money for expensive luxuries, people indulged themselves for five or 10 cents for printed entertainment. They couldn't take real vacations, but they could take a "paper vacation" in a magazine or lose their troubles in a serialized story. When Elliott's artwork returned to *The Saturday Evening Post* in 1926, a dramatic change had taken place at Curtis Publishing—the *Post* covers were no longer published in just black, white, and red. The problems of how to achieve quality image reproduction and high press output for four-color printing had finally been solved.[7] The lifting of the color restriction seemed to unleash Elliott's creativity, and she used bright hues with abandon—green and orange were a common pairing, and children with rosy cheeks and bright outfits became one of her trademarks.

To create a cover for the *Post*, Elliott would do preliminary sketches of her ideas and then paint not only that would be fair-

Untitled, c. 1926–30 or later, 14" x 11". Artist's collection. Photograph by Ron Edmonds

[illegible] with Kitten, c. 1930. Watercolor, 22.8" x 17.75". Lent by Caroline A. Ames. Photograph by Rick Echelmeyer

Baby Pitch, 1931. Cover for The Saturday Evening Post, May 9, 1931. Oil on board, 17.5" x 13.5". Lent by Caroline A. Ames. © 1931 SEPS. Photograph by Rick Echelmeyer

ly close to the final version but with less detail. She would then take these studies, which were about 12 by 9 inches, to Curtis Publishing in Philadelphia, where George Lorimer would review them. If an idea was accepted, Ellen would return to her studio and recreate the painting on a larger surface (approximately 20 by 12 inches). The trips to Philadelphia by train would take all day, and Ellen, who had been in a chorus group at Drexel and was a gifted mimic, would recount these trips for her children's entertainment when she returned:

> We always looked forward to her trips to Philadelphia.... When she returned, usually glowing with the sale of one or more sketches, we would all gather in her room crowded on her big brass bed...and she would create the entire day's happenings for us, starting with her memory of the receptionist at the entrance to the Curtis Building on up to a delicious take off of editor George Horace Lorimer.[9]

As for finding models for her art, Ellen had no trouble—she had four attractive children and a stream of young people coming through the house all the time. Her daughters were featured on nearly half of all the covers she produced for the Post. If infants or young children were required, Ellen had a way of finding the models she needed. In an article for the Post, she explained:

> "It is not always easy to get just the baby you have in mind for a model. I often go in to Washington and watch the children being wheeled about the streets in their go-carts. The reaction of the mothers varies. Some treat me as if I were had invented them, don't want to have the baby painted and stare at you coldly and suspiciously. But most of them are proud to have the child admired."[10]

Popular child models included Wilmington-area Mary and Anne McLaughlin and Gerald and Alice Brinton.

Although Ellen used her daughters frequently as models, only one illustration with her son, Walter Jr., was ever published—a cover for *The Saturday Evening Post* showing two new graduates that included Walter's youngest sister, Caroline.

Starting in 1926, Ellen's designs became more complex and often involved groups of people or children. Part of this evolution was no doubt influenced by the changing tastes of the Post's readership, and one can imagine that Lorimer, ever sensitive to his audience, guided contributing artists on what would and would not constitute a successful Post cover. When Ellen started to paint more complicated scenes, she would, with the help of Walter Jr. as model, photograph the scene and paint from the photograph and preliminary sketches. There is little evidence of this technique. Most of these photographs have not survived, and it is unknown whether the

photographs were simply discarded when they were no longer needed or whether they were intentionally destroyed. The one bit of photographic evidence is several trimmed photos of baby chicks that Ellen Pyle used for her May 7, 1932, cover for *The Saturday Evening Post*, popularly called "Baby Chicks." At the time, the practice of photographing models was not generally accepted in the community of illustrators. However, as was noted by Rockwell commentator Christopher Finch, "from 1937, [Rockwell] made extensive use of photography as an aid in capturing naturalistic poses."[7]

In an interview, Ellen stated, "People ask me how long it takes to do a cover. It varies a great deal. If I find after two or three days that the picture is not working out well, I start all over again. I hate a painting that looks labored and color that has grown dead through being worked over. Then, of course, full-length figures and a design very much detailed take much longer than just a head. You might do a head in a couple of sittings and spend two or three weeks on a design with two figures and a lot of accessories."[8]

Holiday covers became an institution at the *Post*, and Ellen created nine Fourth of July covers in 1932, a Halloween cover in 1938, and two Christmas covers—one in 1936 and one in 1941. Jan Cohn notes, "These holiday covers belonged to the magazine's most famous and best loved illustrators."[9]

Cohn continues, "Pyle's work was clearly valued by Lorimer, for he gave her the Christmas cover in 1932. The cover shows a Madonna and Child motif. Pyle uses simple composition and vibrant colors to reflect the radiance of the Madonna."[10]

In the late 1930s and early 1940s, the *Post*'s circulation averaged 2.5 to 3 million copies a week in a country of 123 million residents. The stories that Ellen Pyle's paintings told seemed to strike a chord with the public, and she received many letters praising her work. Her sister-in-law Katharine remarked, "Nellie made a name for herself and her prices advanced step by step until they equaled the prices received by the men who were her contemporaries [reportedly up to $3,000 per cover]. Much praise she received and in her portfolio that she kept were letters from people in almost every state in the Union."[11]

Very often, after a cover was published without one of her daughters on the cover, Ellen would receive letters from young men asking whether they were portraits of real girls and, if so, who the girls were. In one letter, an eighteen-year gentleman from Iowa wrote asking about the girl with the dark, curly hair who was featured on a certain cover (the model was Caroline). He pleaded for information about her, imploring, "Have pity on a fellow, won't you please?"[12]

Ellen also received a particularly elaborate letter from an admirer in California. The gentleman wrote, in careful calligraphy:

> "Among all the magazine covers that have delighted my eyes ever since the movie stands began to go chromatic, yours are the most appealing to me. Your subjects emanate a cleanly wholesomeness, a subtle something of character and of fresh out-doorness that hitherto I had thought to be beyond the power of brush and color to

Couple in Rain, (A.M) Preliminary study for the cover of The Saturday Evening Post, October 1, 2005. Oil on board, 21" x 17". Used by John and Deborah Blyth. © 2005 SEPS. Photograph by Rick Echelmeyer

Trick or Treat, 1930. Preliminary study for the cover of The Saturday Evening Post, October 25, 1930. Oil on board mounted on panel, 11 7/8" x 10 1/2". Lent by Mr. and Mrs. Walton Rich Gaither. © 1930 SEPS. Photograph by Rick Echelmeyer.

Balloonman, 1956. Cover for The Saturday Evening Post, May 5. Oil on board, 20" x 22". Art by Alice L. Edwards. © 1956 SEPS. Photograph by Rick Echelmeyer

Woman in Wheelbarrow, 1930. Cover for The Saturday Evening Post, June 28, 1930. Oil on board, 28½" x 28". Lent by Lindsey G. Lawrence. © 1930 SEPS.
Photograph by Nick Kindelsperger

Bubbling. 1935. Cover of The Saturday Evening Post, August 3, 1935. Oil on board, 20" x 18". Private collection. © 1935 SEPS. Photograph by Bob Crimmins

Ellen Pyle Brooks, 1931. Cover of The Saturday Evening Post, September 12, 1931. Oil on board, 20" x 17". Private collection © 2020 IEPA. Photograph by Rick Echelmeyer

Ellen Pyle Brooks, 1934. Study for the cover of The Saturday Evening Post, November 24, 1934. Oil on board, 20.25" x 17". Private collection © 2020 IEPA. Photograph by Rick Echelmeyer

> shapes. The eyes, whether known or false, that you give to youth, have a limpid clearness and a dewy sweetness that I cannot succeed for by cold analysis of the way in which you put pigment upon paper ... Every piece of your work that I have seen is an epitome of the basic virtues enhanced by an intangible quality that you impart to individuals and environments to immortalize them for our delectation."[4]

Ellen herself said, "The girl I am most interested in painting is the unaffected natural American type, the girl that likes to swim [sic] and skate in winter, who often goes without her hat, and who gets a thrill out of tramping over country roads in the fall and bringing home branches of scarlet leaves for the living room."[5]

Although Ellen liked girls to be natural and outdoorsy, she disliked the bevish flapper image popular at the time. She felt women should be feminine in appearance; however, this did not mean she thought they should be weak. In addition, she did not approve of the way women were portrayed in early silent movies—fragile, fainting, and needing a man to rescue them. Ellen succeeded in passing her views on to her daughters, all of whom became strong and independent-minded women.

In the 1930s, while Ellen enjoyed her hard-earned success and acclaim, her children grew into adults and started down their own paths. Early in 1931, Walter Jr. married Sophie Kootenay Lawler. Walter Jr. pursued a career in art, and he was also awarded to the Wilmington Society for the Fine Arts (in 1934 he was an Exhibitions Committee member). He had a number of illustrations published in *Youth's Companion* and *St. Nicholas* magazines, and he also was part of the Index of American Design project, one of several Fine Arts Divisions in the Federal Art Project (FAP) of the Works Progress Administration (WPA), which operated from 1935 to 1943. He also had illustrations published in a number of books.

After their marriage, Walter Jr. and Sophie lived on the third floor at Westbrae. The arrival of their first child, Margaret, delighted Ellen. She painted a charming sketch of Margaret in a Dutch-style outfit, probably as a cover idea for *The Saturday Evening Post*, but it was never published.

In 1934, Emily Rand and her sister Ellen married and moved from Westbrae to start their own families.

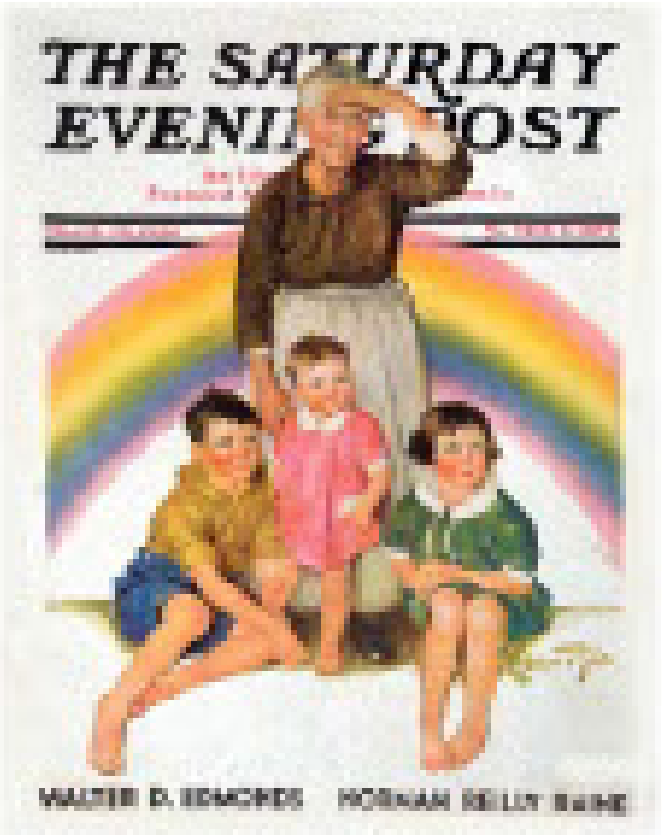
Gerald would not marry until several years after Ellen Pyle's death, and he and his wife eventually settled in Ohio where his wife's family lived.

In 1934, 1935, and 1936, Ellen had two covers published each year for the *Post* and two covers published for *Woman's* magazine. With three of her four children married and out of the house, and with the income from the spring water business, she could allow herself the luxury of easing up on her work schedule.

Ellen's last published cover for the *Post* in March 1936 was, in retrospect, perhaps prophetic. It depicted an old woman with three children at her feet looking ahead with a rainbow in the background signaling the ending of a storm, as though the old

Reading the Mail, 1936. Preliminary study for the cover of The Saturday Evening Post, February 29, 1936. Oil on board, overall, 16 3/16" x 13 3/8" (41.1 x 34 cm). Norman Rockwell Museum Collections, NRM.1999.1.1.

The Saturday Evening Post, March 28, 1936



The Saturday Evening Post, December 17, 1932

woman looks to see ahead in the children's future. Katharine Pyle considered it one of Elliot's most successful paintings and said it was "a beautiful, beautiful thing with a most wonderful spiritual quality. [Elliot] received letters about it from people in 34 different states and nine foreign countries in the Far East. A priest wrote to tell her his interpretation of the expressions of the people in the picture. Another gentleman sent her a copy of a poem which he said had been inspired by her picture. Indeed there was something about it that was not of this world but of the other."[6]

The summer after the "Rainbow" cover was published, Elliot's youngest daughter, Caroline, became engaged to her long-time beau Nathaniel (Nat) Wyeth, eldest son of artist N. C. Wyeth.[7] Elliot Pyle planned a party to celebrate, but as she was hanging decorations she suffered a severe heart attack. Elliot was cared for at home for a month before dying at Westbrae on August 6, 1936, at the age of 69 on what would have been her husband's 70th birthday.[8] Katharine Pyle, who outlived her sister-in-law by two years, wrote the following about Elliot's passing:

Her three older children were already married; the youngest was engaged, and everything seemed to promise for them happy lives. Grief could be still sufficient except for the unwonderful thing that her going would leave in his life. But she could now lay down the burden she had borne so bravely and her spirit, freed, could go forth to meet the husband whom she had never ceased to miss.[9]

—By Katherine E. Smith & Joyce K. Schiller, 2000

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We would like to thank Curtis Publishing for its generous donation of gift-in-kind use of The Saturday Evening Post cover images and artwork in this article and for the exhibition. All images copyrighted by SEPS and licensed by Curtis Publishing, Indianapolis, IN. All rights reserved. www.curtispublishing.com

NOTES:

1. Norman Rockwell's Elliot B. Pyle (August 1927, family collection).
2. Researchers would eventually locate a file of complete editorials and would be extraordinarily fine glimpse Pyle's life as a child and gender roles.
3. The Drexel Institute of Art, Science, and Industry (now Drexel University) was established in 1891 and opened its doors to students in 1892. The department was originally the Department of Fine and Applied Art. In 1895 and six months and only two years later Howard Pyle started the School of Illustration a subdivision of the Art Department, from 1894 to 1900.
4. "Art is Long and Time is Fleeting" (The Bookman, vol. 3 Philadelphia: Bookman Company, 1897).
5. Maybelle Parker, "Mary Who—And Why: Curious and Timeless Facts about the Great and Near Great," The Saturday Evening Post, (April 7, 1928), 17–18.
6. Elliot received a letter from the Art Department (www.norman.com) on June 14, 1936.
7. Catalog of Exhibition of Work Done by Students of the Summer School Session 1898 (Under the Direction of Howard Pyle (Philadelphia: Art Department Drexel Institute of Art, Science, and Industry, 1898). Eight ladies for the painting the Apple Gatherers are listed in letters 17 through 24.
8. Ibid.
9. Pilot Longfellow Ward, "Jennie Wyeth: A Story of the American Revolution," Cur-

Ann's Weekly Journal, June 1858, reprinted in Howard Pyle's Book of Pirates (New York: Harper & Brothers, 1921); Mary Johnston, Sir Mark (Boston and N. York: Houghton Mifflin and Co., 1900); and Nathaniel Hawthorne, The Complete Works of Nathaniel Hawthorne, vols. 2 and 3 (New York: Houghton Mifflin and Co., 1883).

8) Grace Matthews, Back Bay and the Beacon Hills, Boston and Co., 1888).

9) J. Thomas Scharf, History of Delaware, 1609-1888 (Philadelphia: L. J. Richards and Co., 1888).

10) Critch Sig 10, Buford Brides, Jr., ed. (Bend: BCH Blue Collection, Historical Society of Chickasaw).

11) Katherine Pyle, unpublished memoir, c. 1951, family collection.

12) Katherine Pyle, unpublished memoir, c. 1951, family collection.

13) Ibid.

14) In 1904, Gerald graduated from Princeton University and went on to complete his Master's degree in Philosophy from Columbia University in 1906. In 1909 or 1910, he enlisted in the Marine Corps, upon completing the officers' training program, he was commissioned as a second lieutenant and was stationed in Haiti, where he remained for several years.

15) Maude Parker, "Who's Who: And Why: Curious and Frivolous Facts About the Great and Near Great," The Saturday Evening Post, April 7, 1928, 41-48.

16) Katherine Pyle, unpublished memoir, c. 1951, family collection.

17) Caroline Pyle-Wyeth, unpublished notes, c. 1970, family collection.

18) Bright's disease is a rare kidney disease.

19) Katherine Pyle, unpublished memoir, c. 1951, family collection.

20) Caroline Pyle-Wyeth, unpublished notes, c. 1970, family collection.

21) Ibid.

22) Katherine Thompson Salisbury to Caroline Pyle-Wyeth, c. 1916, family collection.

23) Katherine Pyle, unpublished memoir, c. 1951, family collection.

24) Maude Parker, "Who's Who: And Why: Curious and Frivolous Facts About the Great and Near Great," The Saturday Evening Post, April 7, 1928, 41-48.

25) Jay Kirby, Cousy of the Saturday Evening Post: Seventy Years of Outstanding Illustration (New York: Viking Studio, 1995), xi. Mr. Latimer's sweet son-in-law was Elsie Pyle, pupple for the Fox.

26) Norman Rockwell, as told to Thomas Rockwell, Norman Rockwell: My Adventures as an Illustrator (Garden City: Doubleday, 1960), 188.

27) Robert Reeves, "Norman Rockwell's Love Affair with Norman Rockwell," New York Times Magazine, February 26, 1971, 62.

28) The NCPA was founded in 1912 to preserve and exhibit the works of Howard Pyle, who passed away unexpectedly in 1911. The NCPA is now the Delaware Art Museum. Many of Howard Pyle's former pupils were involved in the formation and running of the NCPA. Anne C. Schutzmann and Brandy Wilson served as directors for years. Elsie Pyle's involvement with the NCPA appears to be limited to providing works for exhibitions.

29) "Art Exhibition Continues Today" Every Evening (Wilmington, DE), February 23, 1923.

30) Elsie Pyle-Lawrence, unpublished memoirs, c. 1960, family collection.

31) The first four-color comic was published in February 1933.

32) Caroline Pyle-Wyeth, unpublished memoirs, c. 1970, Family collection.

33) Maude Parker, "Who's Who--And Why: Curious and Frivolous Facts about the Great and Near Great," The Saturday Evening Post, April 7, 1928, 41-48.

34) Christopher Finch, (German Rockwell: 332 Magazine Covers (New York: Abbeville Press, 1979), 18.

35) Maude Parker, "Who's Who--And Why: Curious and Frivolous Facts About the Great and Near Great," The Saturday Evening Post, April 7, 1928, 41-48.

36) Jay Kirby, Cousins of the Saturday Evening Post: Seventy Years of Outstanding Illustration (New York: Viking Studio, 1996), xi.

37) Ibid., xiii.

38) Katherine Pyle, unpublished memoir, c. 1951, family collection.

39) Pat Gallagher to Ellen Pyle, June 20, 1933, family collection.

40) John F. Light to Ellen Pyle, May 21, 1933, Family collection.

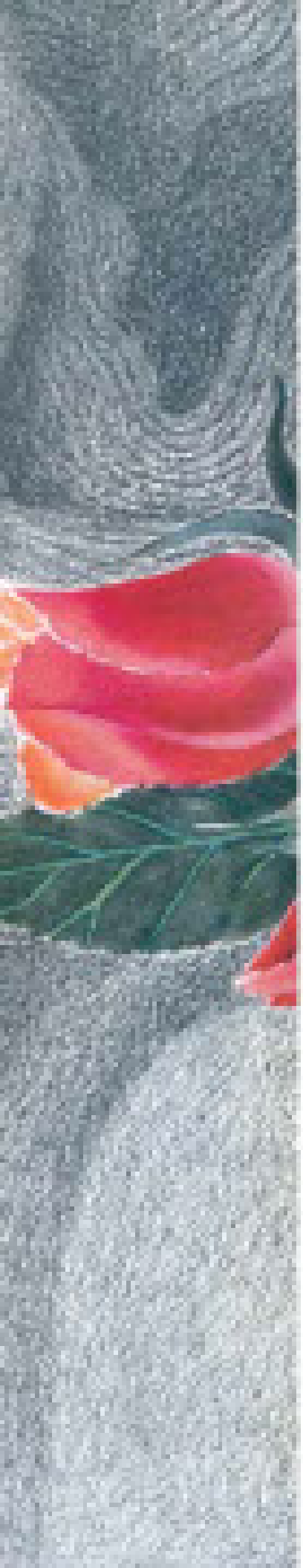
41) Maude Parker, "Who's Who--And Why: Curious and Frivolous Facts About the Great and Near Great," The Saturday Evening Post, April 7, 1928, 41-48.

42) Katherine Pyle, unpublished memoir, c. 1951, family collection.

43) H.E. Wyeth was also a pupil of Howard Pyle, beginning in October 1902, when he was after Ellen had returned to Philadelphia. Wyeth and Ellen soon enjoyed joyful visits and Caroline became engaged. When Caroline then opposed Wyeth's talent, she found many of his illustrations too violent for her taste.

44) Ellen and Walter Pyle are buried at the Wilmington Friendship Cemetery.

45) Katherine Pyle, unpublished memoir, c. 1951, family collection.



Edwin Georgi circa 1910s

The Brilliant Art of Edwin Georgi

by Dan Zimmer

INTRODUCTION

Football star, artist, war hero, a self-made man with an indomitable work ethic—Edwin Georgi was an artist ahead of his time. Largely self-taught in his craft, Georgi began his career firmly rooted in the stoic and formal styles of French artist Pierre Brissaud, and master Boris Artzybasheff, as he grew as an illustrator, he soon abandoned his old style and rapidly developed his own radical new approach, one that is even viewed as bold even by today's standards. His pictures evolved from a muted palette into a kaleidoscope of colors. His women are lush and shockingly gorgeous, his color schemes utterly fearless. When else could paint such outrageous skin tones with such conviction?

EARLY YEARS

Edwin Albert Georgi was born in Nyack, New York, on April 14, 1894. The son of parents William and Ann, he was the oldest of his three siblings Carl, Wilma, and Elsa.

Following Ann's death, William Georgi traveled to Sweden to help raise his young children. He hired Olga Tomkin, a Czech immigrant who first came to America in 1905. He later married her, despite being separated by some 36 years in age. With Olga, William fathered three more children: William Jr., Gerald, and Basil.

Georgi's upbringing in Nyack was generally unremarkable. After graduating from high school he enrolled at Princeton University to study civil engineering. He was athletic, tall, and handsome, as well as a standout star on the football team. As an undergrad he developed an interest in drawing, and landed his a position on The Tiger, the humorous monthly student paper. But before he could make his mark as a cartoonist, World War I intervened, and, like many of his generation, Georgi volunteered for military service in 1917.

Edwin Georgi in France, 1917

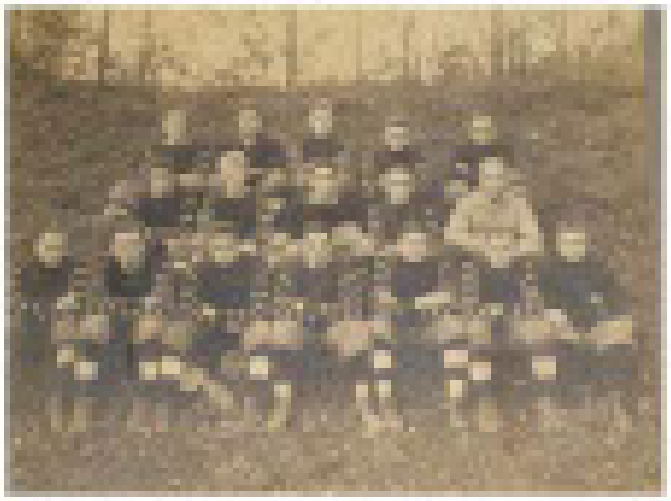
LEFT: Advertising illustration circa 1935. Image courtesy Illustration House, NYC

Advertising illustration, circa 1930s. Image courtesy Illustration House, NY.

Edwin George (upper right) at Princeton, circa 1917

Edwin George (lower left) with his baseball team at Irving Prep School, undated

Edwin George (center left) with his baseball team at Irving Prep School, undated



Edwin George (middle row, center) at Princeton, circa 1917

He left college and became an aviator, serving as a pilot in the U.S. Army's Air Corps. His war experiences related values he valued serious misery after his plane was shot down.

While flat on his back for the better part of a year, George's interest in art intensified. He spent much of his time doodling to while away the hours which he was expected to heal. Though he had no formal art training to speak of, he knew that he possessed a natural talent for it and decided upon the end of the war that he would pursue a career as a commercial artist.

Edwin slowly recovered from his war wounds, eventually graduating from Princeton with the class of 1918. His brother Carl followed him in the class of 1920. (Carl later worked in the advertising field himself, and was employed by Kellogg's in Battle Creek, Michigan, until his retirement in 1964.)

CALKINS & HOLDEN

Like most aspiring artists, George started at the bottom—doing paste-ups and mechanicals and running errands for Calkins & Holden (C&H), a prestigious New York advertising agency originally founded in 1911. It was a lowly position at first, but he worked with some of the best and brightest talents in the industry, and it was a fertile training ground for the ambitious young man.

At C&H, advertising copy meant not just the words alone, but "that combination of text with design which produces a complete advertisement," as founder Ramsay Hines Calkins defined it. According to Calkins, the first duty of any ad was to capture the reader's attention to stop and hold the eye of someone turning the pages of a magazine or newspaper. That required attention to detail, and the creation of advertising with its own mood and atmosphere. Sort of his own aesthetic tastes, Calkins sought out the best artists he could find to recruit his visions. The real talents, he said, dedicated advertising work as 'occasional prostitution.' His hope was to make advertising akin to fine art, and to elevate billboards into "the poor man's picture gallery." For a time he resorted to use of the camera, spending long hours in photographers' studios looking for the right models. Eventually he found artists who satisfied him.

The C&H art department quickly became a model for the advertising trade. Under art director Tom Hall and his successor Bert Clarke, the agency produced "the finest art work of

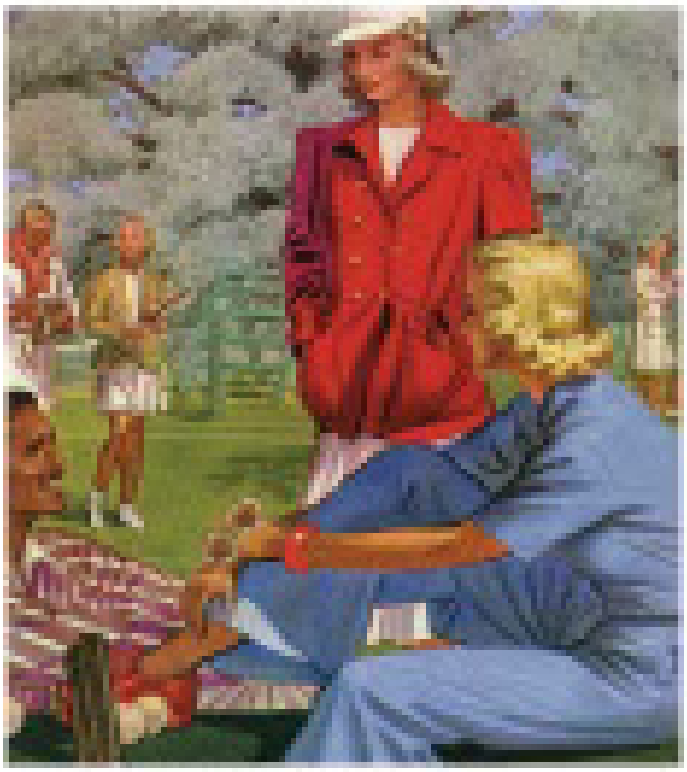
Advertising illustration, circa 1940s. Image courtesy ©IWM.

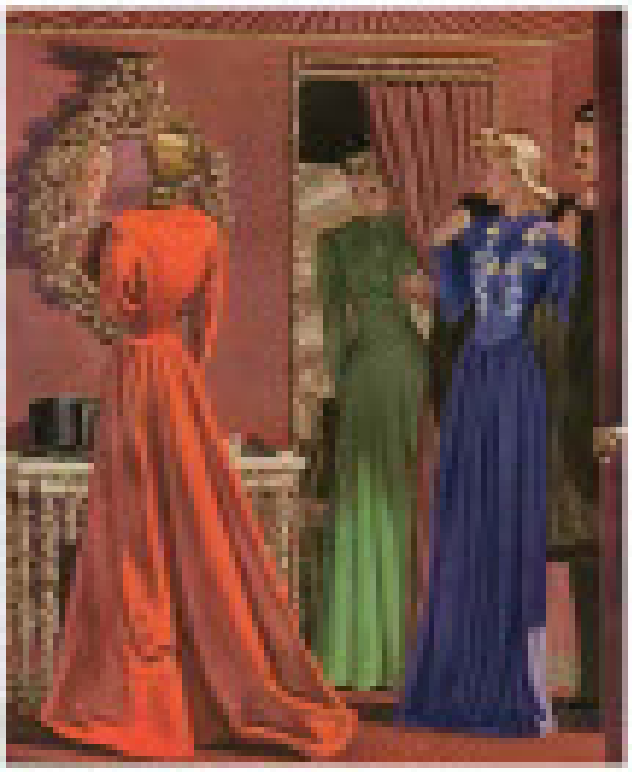
Advertising illustration for Hockanum Blankets, Rank & Eble, image courtesy NYPAA

Advertising illustration, published September 8, 1919. Image courtesy Hilliker.

ing agency in New York at the time," one veteran of advertising art recalled 50 years later. "We all looked up to the pictorial leadership of the agency." Calkins was himself considered an expert on the touchy-chosen "handling" artists of reconciling their "unrestrained imaginative temperament" with a "hard-headed bookkeeping business instinct."

The ads created by H&H during this period were restrained and tasteful, what later would be called "soft sell." For Arrow collars, Train Hall created a campaign stressing the accessories and backgrounds of the man who wore the product. Instead of picturing the collar by itself, Hall put it around the neck of an impossibly handsome young man, and surrounded him with opulent possessions and beautiful women. Joseph Leyendecker, known for his Saturday Evening Post covers, painted the prototypical "The Arrow Collar Man," who went on to not only become more popular than Rudolph Valentino, but to enable detachable collars entirely to later become the Arrow Shirt man. For another client, Wesson Oil, the agency set out to convert American housewives from their traditional use of hardened animal fat shortening to a liquid, vegetable version. Instead of verbal persuasion, Rene Gruau's paintings of enticing salads dressed with Wesson oil (the kind oil authority) drew the point home. H&H applied the same techniques to campaigns for Kelly Springfield tires, Sherwin-Williams paint,





Ethical Illustration, circa 1950s. Image courtesy Kellogg Gordon Galleries, CA

Power-Astor cars, the laboratory of Thomas Edison, and many more.

In 1928, responding to the uncertain relationship between advertising art and fine art, Earnest Calkins co-developed Louis Pollak to form the Art Directors' Club in New York to "dignify the field of business art in the eyes of artists" and communicate the message that "artistic excellence is vitally necessary to successful advertising." Calkins himself organized ADC's first annual exhibition in 1921. Charter members of ADC included Richard Walsh, Stanford Briggs, Everett Current, and Cushman Parker, among other advertising, illustration, and graphic arts luminaries.

In 1931 Edwin Georgi made his premier appearance in the Fourth Annual of Advertising Art (now known as the Art Directors' Club Annual). During the next 20 years he showed consistently in the competitions, receiving medals and honorable mentions along the way. Further in his credit, an illustration for Riding Wood, Inc. was reproduced as the color frontispiece in the Fifth Annual.

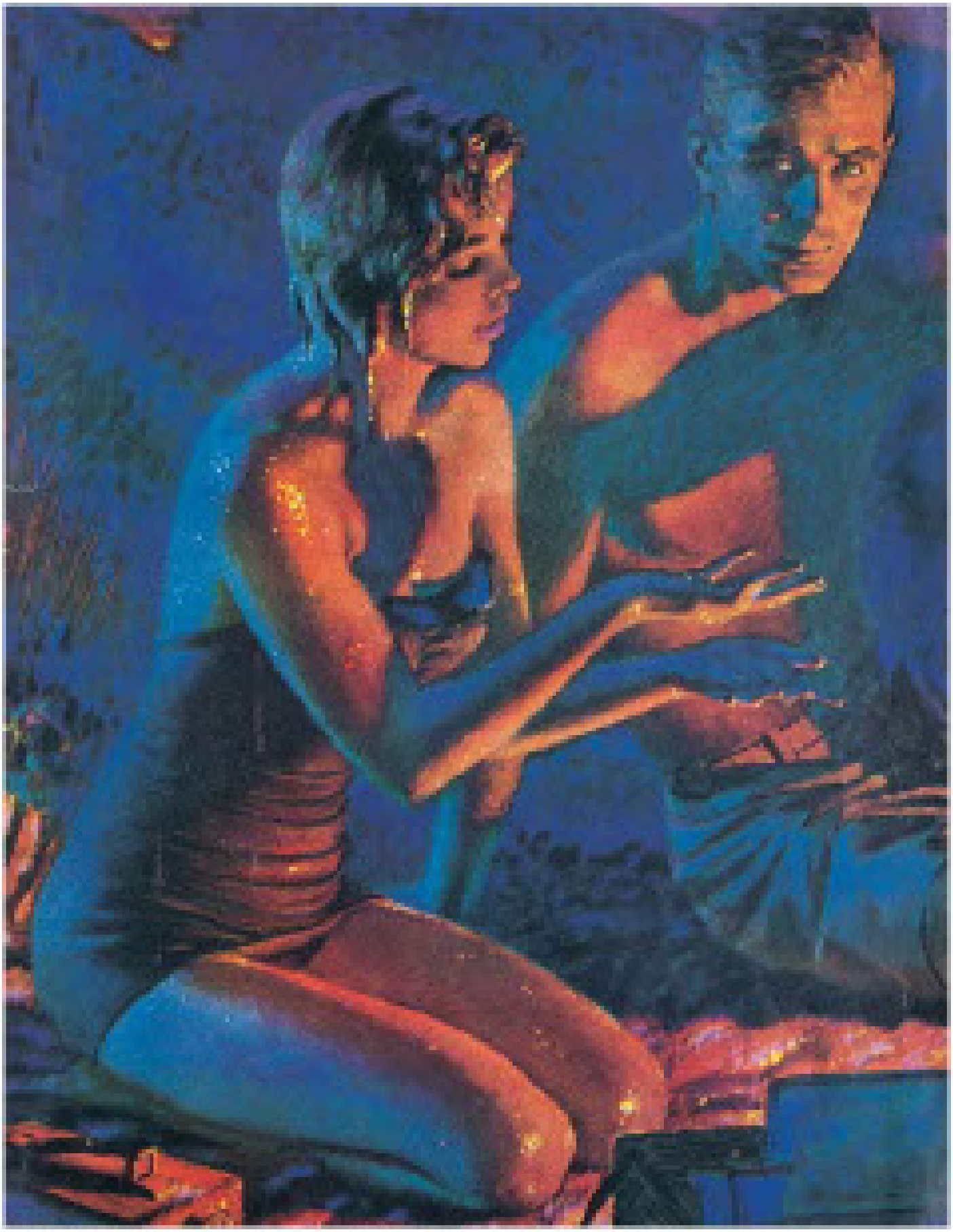
EVOLUTION OF A STYLE

Early in his career, Georgi demonstrated skill in eclectic styles, though his most obvious influences were René Gruau, his mentor at GMI, and the French Art Deco illustrator, painter, and engraver Pierre Brissaud (1885–1964). Brissaud's influence is readily seen in the elongated figures, muted colors, and high fashion sense evident in Georgi's earliest professional work.

His illustrations for the Rockford Fire Insurance Company, some of his first published ads, employed an illustrative style that would later become his trademark. "It emphasized the isolation of shape and pattern over detail," according to the flyer for his induction into the Society of Illustrators Hall of Fame.

In his work for the B.F. Heinz Company, he took a more traditional approach with the realistic depiction of wholesome products like Rice Flakes and Instant Postum. His clients such as Crane Papers, Webster Cigars, Hockanum Woolens, Studebaker, U.S. Steel, Stetson Hats, and Hartley & Company, Georgi illustrated the good life with elegance and refinement. Some other advertising clients included Wrico, Phillip Morris, Woodbury Soap, Cashmere Bouquet, and more.

Although his initial clients were advertisers, his ability to depict beautiful women brought Georgi's work to the attention of the top magazines of the day. As the Crowell-Collier publishing group introduced color gravure into their publications of the late 1930s—Woman's Home Companion, American Magazine, and Collier's—Georgi was ready to fill them with bold and colorful illustrations. It is in this editorial work that his cool and graceful style of the '20s and '30s would give way to his later approach, generally typified by a riotous palette of vibrant color applied in a pointillist manner. He was tremendously successful, and worked for all of the other major publications: Redbook, Pictorial Review, McCall's, The Delineator, The Saturday Evening Post, Ladies' Home Journal, and more.



Alfred Eisenstaedt, Life magazine, 1950s

Editorial magazine illustration, circa 1950s, image courtesy Illustration Master Art

Mihaela Dudeles, circa 1950s (image courtesy Dudeles Press NY)

Editorial magazine illustration, circa 1940s. Image courtesy Illustration House, NY.

1941

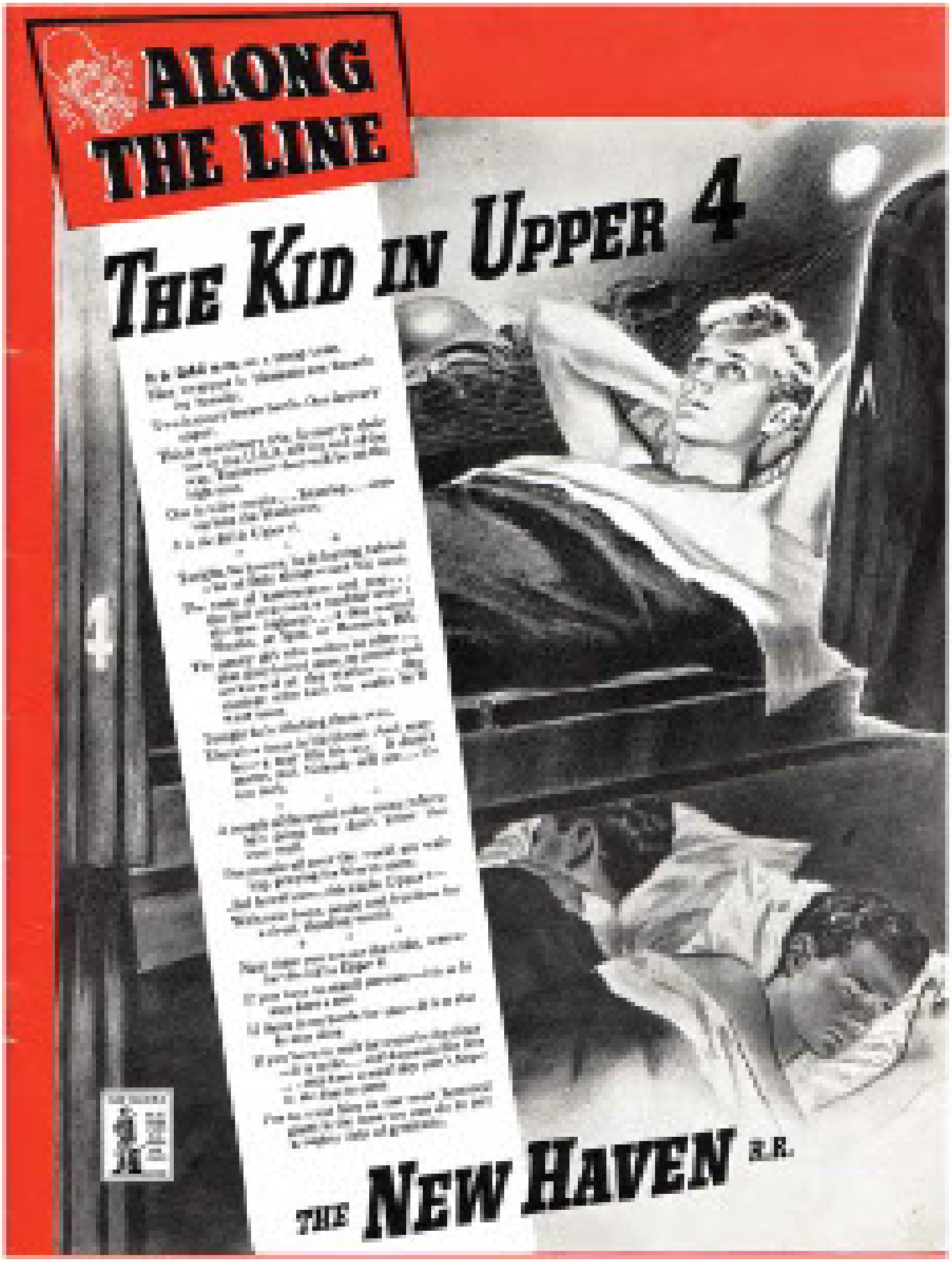
A mere 10 months after the bombing of Pearl Harbor and the start of the war, Gorgi produced a piece of advertising illustration for the New Haven Railroad that has often been called "the most famous single advertisement of the war, and one of the most effective of all time" by Frank W. Fox, in his monograph *Madison Avenue Goes to War*. Known as "The Kid in Upper 4," the advertisement became an overnight sensation.

At the story goes, the New Haven Railroad had a problem. As U.S. troops by the thousands spoke out on special troop trains to ships bound overseas for war, civilian customers began to grumble. Train service for regular passengers was handicapped by a shortage of equipment. Tickets were late. People couldn't get a Pullman berth or a seat in the dining car. Travelers often had to stand in the aisles. Outraged passengers blasted the railroads with complaints and hate mail.

The railroad decided they needed an ad to address the issue. An ad on troop transportation that would pay tribute to the most important person in many people's lives—the man who was going to war to fight for them. The ad would express the soldier's thoughts, his feelings. What it was like to be leaving the U.S.A. for war. And why railroads must put his interest

Editorial illustration, circa 1940s. Image courtesy Heritage Auction Galleries, TX

ART: Editorial magazine illustration, circa 1940s. Image courtesy Illustration House, NY



Advertising Illustration, 1930

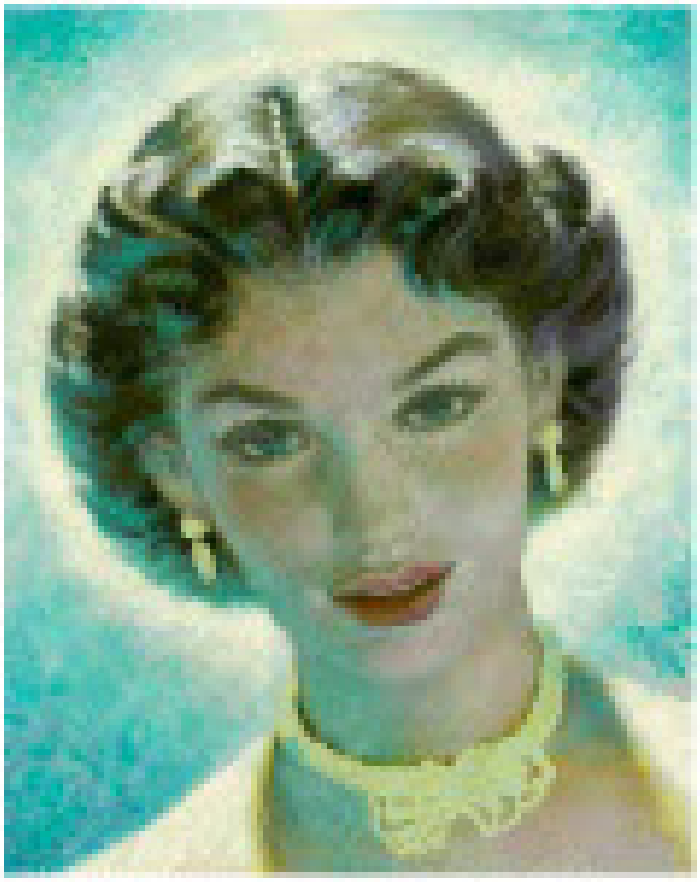
first, even at the expense of civilian passengers.

Opening with the eight words on a troop train, the copy was written in a stream of consciousness style by 28-year-old copywriter Nelson Metcalf, Jr. Describing the feelings of any American kid at age 18 leaving the country as he was to war, the ad ended with a plea to passengers to accept discomforts willingly for the sake of the servicemen. Never once did the copy mention the New Haven Railroad, except for the logo across the bottom of the page.

Shortly after the premiere of the ad, the agency's phones started ringing off the hook. They began receiving letters and calls from grateful parents, servicemen....even from other railroads. The lists read as good. Suddenly the New Haven Railroad was out of the doghouse. They received thousands of requests for reprints.

"The Kid in Upper 4" appeared in *Life*, *Newsweek*, *Time*, and other national magazines. MGM made a movie short based on the ad, and a song was written about it.

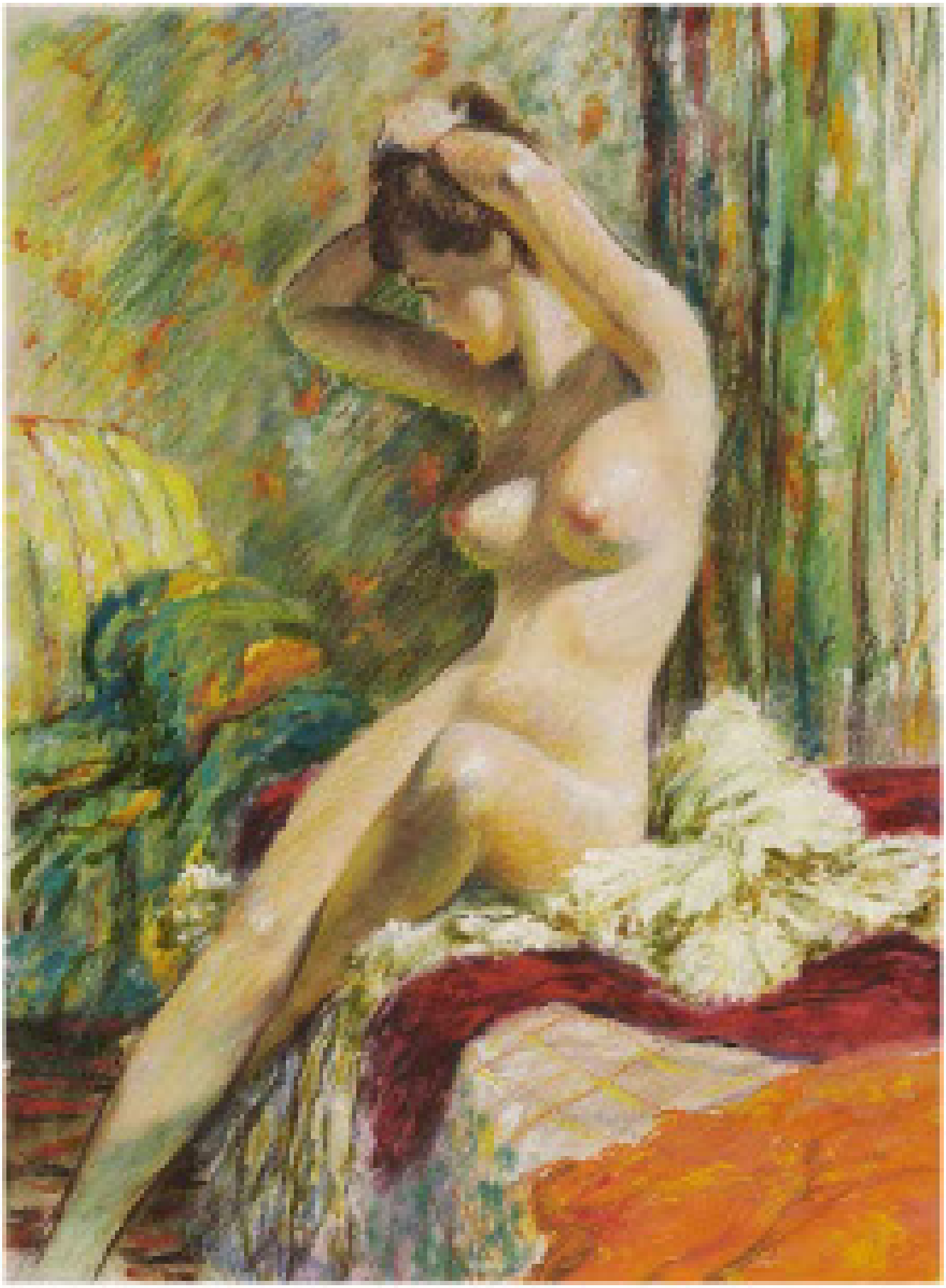
By request, the ad was used to raise money for the Red Cross, to sell U.S. War Bonds, and by the U.S. Army to build morale among servicemen. Most importantly, it helped many Americans to understand the wartime shortages and to get behind the war effort. In recent years, a poll by *Advertising Age* ranked it among the all-time top advertisements in history, and Julian Watkins' book *The 100 Greatest Advertisements* includes "The Kid" within its pages.



Editorial illustration, circa 1950s. Image courtesy Heritage Auction Galleries, TX

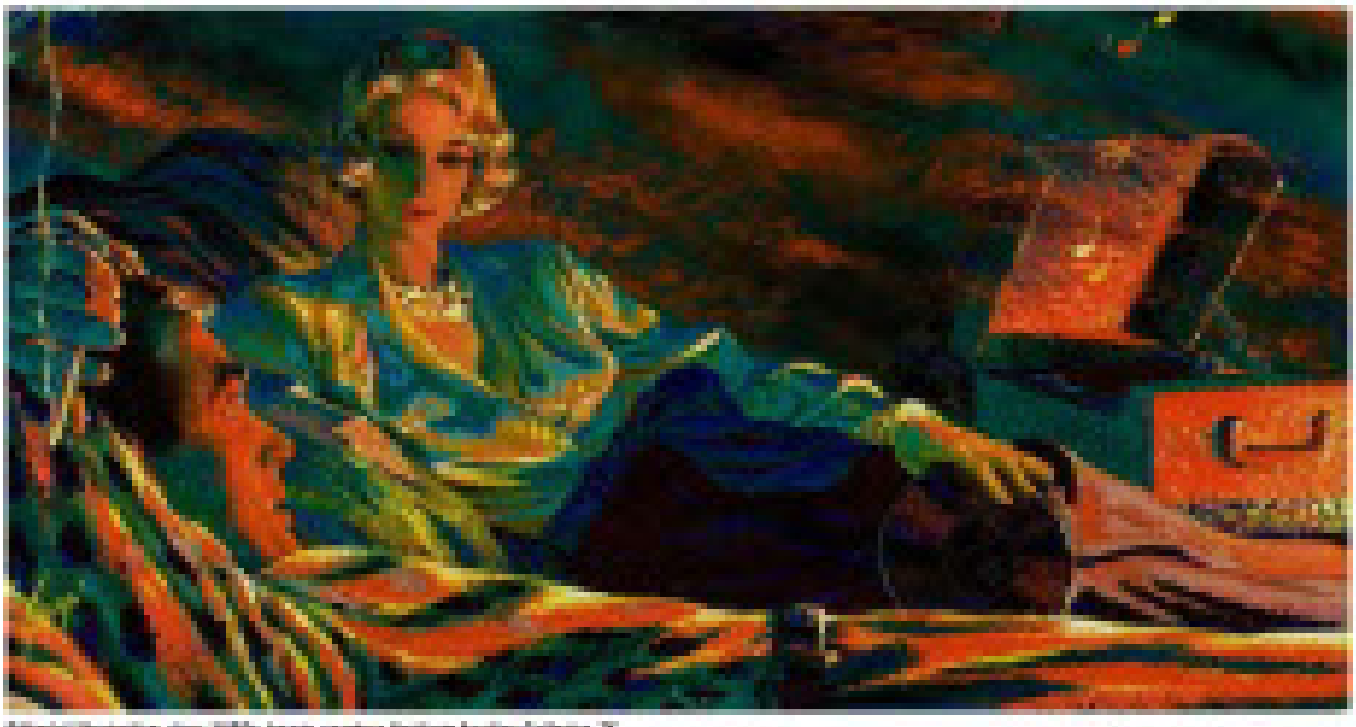
Advertising illustration, circa 1930s. Image courtesy Illustration House, NY.

Editorial illustration, circa 1930s. Image courtesy Illustration House, NY.



Editorial illustration, circa 1930s. Image courtesy Illustration House, NY

Alberto Vargas, circa 1950s. Image courtesy Heritage Auction Galleries, TX



Alberto Vargas, circa 1950s. Image courtesy Heritage Auction Galleries, TX

Alberto Vargas, circa 1950s. Image courtesy Illustration House, NY

Mixed-media illustration, circa 1950s. Image courtesy Illustration House, NY

WORKING METHODS

A painstaking perfectionist, George regularly worked his pictures over two or three times to heighten his compositions and color for the most dramatic effect.

In *Illustrating for the Saturday Evening Post*, author Ashley Bailey Jr. describes George's working method as applied to the creation of three different versions of the illustration for the first installment for Leslie Ford's "Date with Death" in *The Saturday Evening Post*. At the artist contemplated the job, he reminded himself, "Now this is for *The Saturday Evening Post*, a family magazine. It better be nice. Can't get away with the sexy stuff that runs in some magazines."

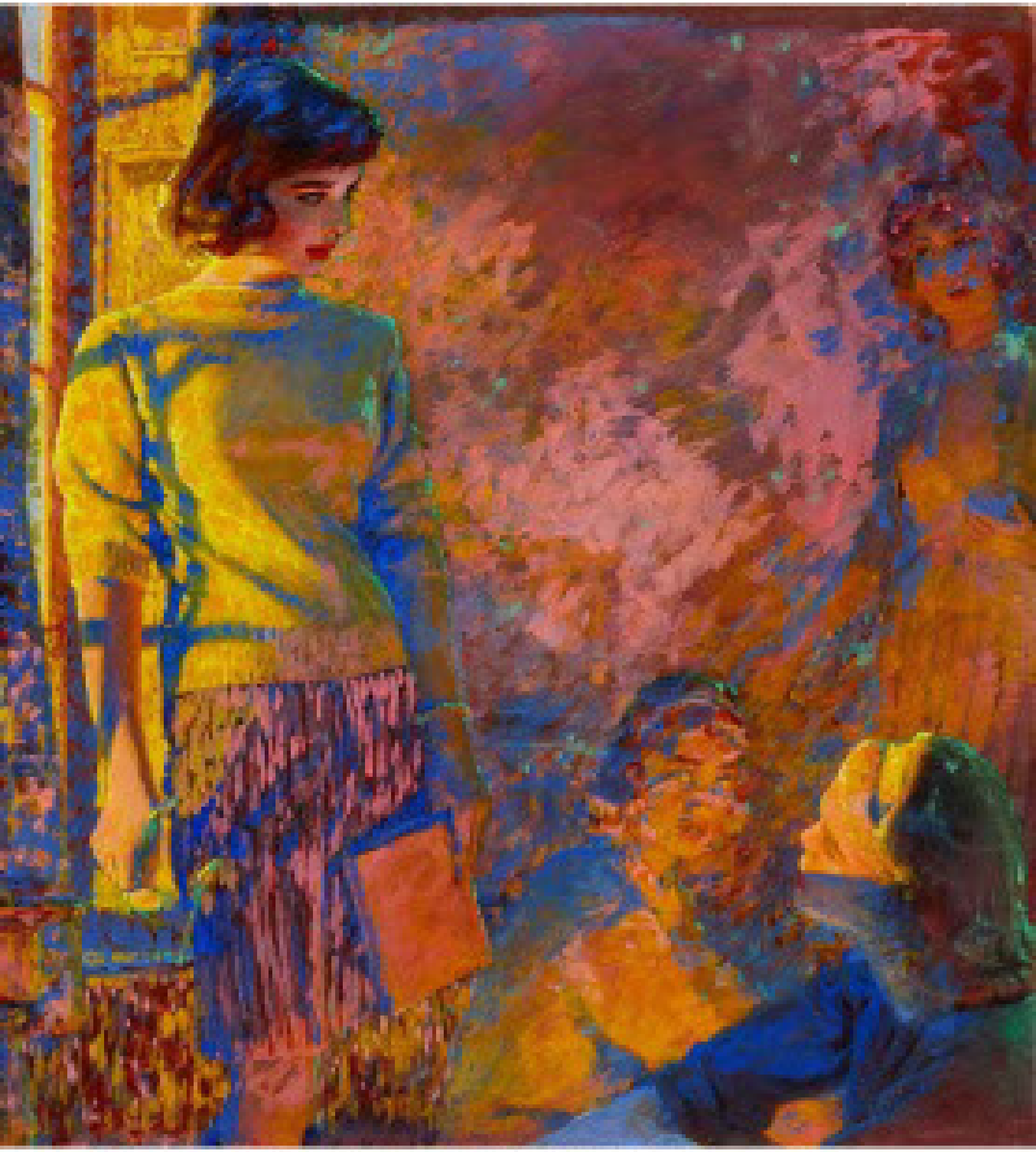
George had singled out the scene in the first installment of Leslie Ford's "Date With Death," in which the girl is slipping out of her dress. But while George talked firmly to himself before he began painting the full-page illustration—as it turned out, the editors were looking for something more.

His first version was a fairly static scene showing the girl from the back. Meanwhile, preparing to go on to the second installment, he phoned up Associate Art Editor Frank Kilker from his Norwalk, Connecticut, studio to discuss details. Kilker had the preliminary sketch for the first installment painting before him.

"Frank said he wondered why I hadn't turned the girl around," George reports. "I was speechless—for I had just completed the finished painting, itself according to the original concept."

Loving no time, George recalled his watercolor model and spun her

Illustration at work, c. 1950s. Image courtesy Illustration House, NY



Neil Reid (UK) 1933 The ultimate version of an editorial illustration since 1950s. Image courtesy Illustration House, NY

Alberto Vargas, circa 1950s. Image courtesy Heritage Auction Galleries, TX

Alberto Vargas, circa 1950s. Image courtesy Heritage Auction Galleries, TX

THE MUSICAL PAINTING

"George sketches out a song."

A Cincinnati one-shot concerning George's song selling scene. Publication unidentified

Youth Rushed Here By Plane For Emergency Operation

Edwin Georgi, Jr., 11, Of James Street Strikes with Appendicitis At New Hampshire Camp; Parents Accompany Him On Flight

Telegraphy news item—The Bennington Banner, July 5, 1944

owned to have the new situation.

"I completed that painting," he says, "and then, just to make things easy I threw the whole damned thing in the ash can and started all over from scratch."

The third version, much like the second in general outline, shows the girl from the front. As might be expected, due to the passage of time, she has lost clothes farther down than before.

THE GOOD LIFE

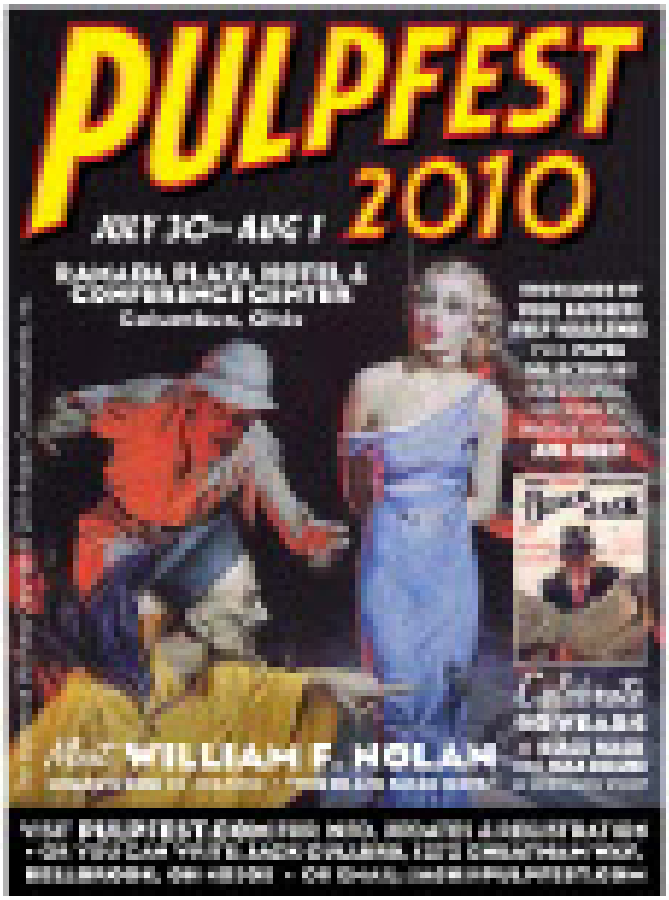
His pictures made him both something of a celebrity and a rather wealthy man. He had a home and studio in Norwalk, Connecticut, a summer farmhouse and a home in Bermuda for the fall and winter seasons. And despite his early brush with death, he maintained a love of aviation. When he was not at his drawing board, he could often be found at one of the metropolitan flying fields, standing, or just sauntering, his throat rubber-necking at the other flyers. Several years before Hopalong Farms was started, he tried his hand at bread making, but alas, the timing was off—people weren't ready to pay 25 cents for a loaf of bread just yet.

Unknown to most was that Georgi was an enthusiastic musician, and composer of popular tunes such as "The Moon and Bermuda" and "There's a Time and a Place for Love" recorded for Columbia Records by singers such as Julie Gosney and Beatty Brown.

With his wife, Beatrice Baxter (with cousin of Prince Rainier of Monaco), they raised their only child, son Edwin Albert Georgi, Jr. The Georgi's had three grandchildren, including Edwin Albert Georgi III.

—by Dan Zimmer, 2018

Special thanks to Fred Ott, and to Dan Georgi for providing photos from Dan's early days. Also thanks to the New Britain Museum of American Art, The Illustration House, Inc., Heritage Auctions, Illustration House Gallery and Heritage Auction Galleries, for providing photographs and scans of their sheets and original artwork seen in this article.



Establishment illustration for 'Canon Alberic's Scrap-Book' by M.R. James. Atlantic & Scholastic, numbers 2-3, 1919

The Weird Worlds of Douglas Walters

by John Coiner

INTRODUCTION

The ten-year-old boy watched the mine land some distance from the sky. It was summer 1940 during World War Two and fight overhead the British Royal Air Force battled the Luftwaffe. The mine, dropped by parachute, landed not beyond the front garden of his parents' home in Gravesend, a small village on the south bank of the Thames within a few miles of London. Luckily, the mine did not injure the boy Douglas Walters, or his family, but the memory of it dropping, out of a sunny sky remains vivid almost seventy years later, and the experience along with London burning as if apocalypse had arrived, helped Walters develop a strong feel early in life for the surreal, particularly for "dissociation and the distant world expressed in art," he says. Consequently, much of his art is surreal and nightmarish.

THE LIFE OF DOUGLAS WALTERS

Born February 3, 1930 Douglas Walters attended provincial art school at nearby Gravesend in Kent where he studied painting and drawing, anatomy, perspective—"the usual things of those days," he notes. He passed his exams in 1947 and 1949 then went to prestigious Royal College of Art in London. He got his diploma A.R.C.A. (Associate Royal College of Art) in 1952. Keith painting school he studied under Professor Rodrigo Moynihan, R.A., known for realistic and naturalistic paintings.

If this kind of work was not exciting to Walters with his surrealist bent, the training he received from Moynihan and his staff, nevertheless, provided solid grounding in drawing figures and objects which is apparent in even his most bizarre fantasy and horror depictions.

After college, Walters taught art and drawing, then later drama, in secondary schools across England including in Kent, Devon, Essex, London, then back in Gravesend where he continues to reside today. He took early retirement from teaching in 1980 to concentrate on illustration and paintings. At first, in order to make money he did many portraits of houses with their owners, including a set of three works that had portraits of 79 people, and a recurring theme was a cathedral in the background.

"I hope never again to tackle that kind of assignment," he says, calling the type of work required as "photographical."

He turned to book illustration, which "gives freedom from all that and entry into the world of imagination, and even though tied to the text, it still allows room for interpretation as in play production."

Deeply interested in plays and theatre as well as art, Walters had a tiny theatre as a child made by his older brother. "I wrote plays and designed sets and characters for it," he recalls with pleasure. While he was there he attended ballet presented by the International Company in London. "They let me go back

Scratchboard cover illustration for *The Night Comes To Us* by Diane Wolfe, Ash Tree Press, 2004

Scratchboard illustration for "Oh, Whistle, and I'll Come to You, My Lad" by M.R. James, *Illustrated London News*, Christmas number, 1904

stage after the show, a great thrill. I can remember the details of the performance, setting, and music." Later when teaching, he took off a year to study Speech and Drama. Returning to teaching he switched from art instructor to teaching drama and producing plays. Subsequently he produced and acted in "many plays" with students and adults. He devised smart backcloth making a straw and other props out of cardboard, acrylic, and paper mache, "a useful thing when producing Shakespeare," he observes. His dramatic sense is evident in his art. In illustrating a story or book, he will choose a particularly dramatic scene. For example, in the M.R. James' story "Oh, Whistle, And I'll Come To You, My Lad" Wilkins' pen and ink drawing in *Ghosts and Scholars* depicts the climatic scene as the protagonist starts to topple out a high window when confronted by his faceless tormentor. Many of the architectural backgrounds for Wilkins' drawings reflect his experience in designing stage sets.

Not just the scenes he illustrates are dramatic but so is his drawing style. Illustrator Jason Van Hollander says of Wilkins' drawings that they "are imbued with a macabre exuberance." Indeed, the macabre is the subject Wilkins' is most attracted to with his interest in the surreal. Among the authors he has chosen to illustrate, besides the above noted ghost story writer M.R. James, are the Irish fantasist and horror writer, Sheridan Le Fanu as well as the early Gothic novelist, Horace Walpole.

Fantasy and horror allow wide scope for the imagination and have attracted major artists from Durer to William Blake, both of whom Wilkins greatly admires and cites as influencing his own work.

"Blake was a kind of intensely superior surrealist before, of course, they were invented," claims Wilkins. Blake, a mystic visionary, Romantic poet, and painter, was trained as a boy to be a metal engraver. On metal, Wilkins says, every line "must be carefully considered and expressive" and corrections are, even when possible, tedious and difficult. This care to attention to line is evident in Wilkins' own work, especially on scratchboard (in England called scraperboard). In his scratchboard *Ghosts and Scholars* illustration for James' story "Lost Hearts," the seated figure seems almost vibrating with terror and anguish, expressed by each line which exudes the "macabre exuberance" Van Hollander noted. Blake believed, Wilkins adds, that "the more distinct, sharp, and wiry the bounding line, the more perfect the work of art," and in the "Lost Hearts" illustration "wiry" lines are everywhere, contributing to its overall effect on the viewer.

Wilkins' training in wood engraving prepared him for use of the scratchboard medium. As in metal or wood engraving, scratchboard demands such line must be painstakingly executed; there is little room for error as mistakes are hard to correct. Scratchboard is a thin board coated usually with a layer of white China clay and painted over with a coat of black ink. The artist uses a sharp tool to draw his lines, and the effect is very much like a wood engraving.

Carole Kunert illustration for "Lord Haunt" by W.B. Lawson, Ghosts & Gothics omnibus (A. 1998)

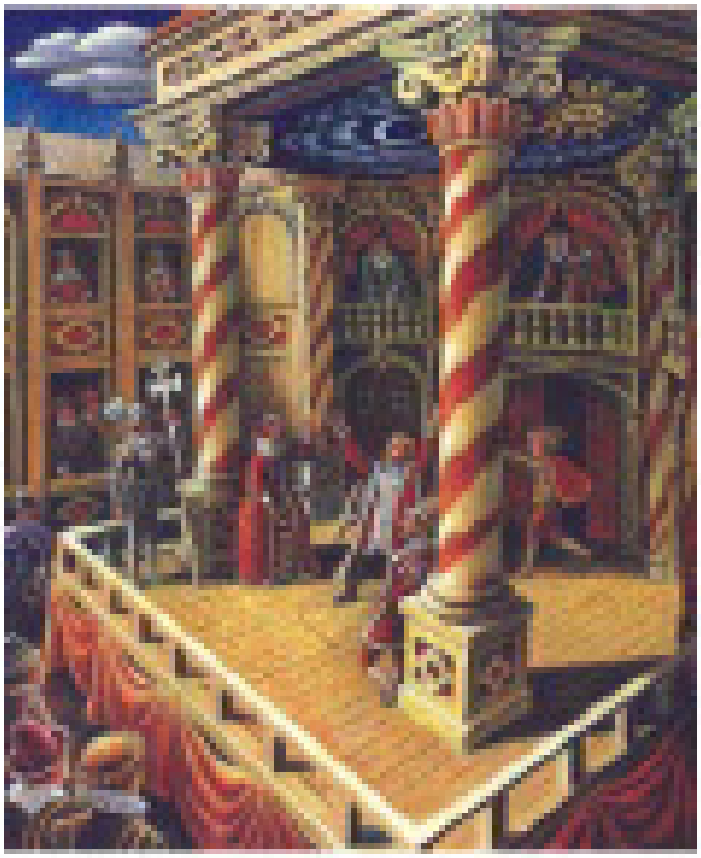
Illustration for *The Castle of Otranto* by Horace Walpole. Egg tempera, 1997

Dürer was trained as a woodengraver too, and a number of Walters' scratchboard illustrations owe something to the late-medieval master both in style and subject matter. In the book jacket scratchboard drawing for *The Night Comes On* by Steve Daily, which Walters executed in 1998, the grim reaper makes forward over a sprawled corpse while looking avidly ahead for more victims. It is reminiscent of Dürer's "The Four Riders of the Apocalypse" woodcut done in 1498, five centuries earlier. Some of the effect depends on the fact it is black and white. Whether in dreams, films, or art, black and white seems the proper medium for horror. Though Walters' horror and fantasy work is usually black and white he does some work in color.

"As a student, secretly I longed to work in egg tempera," he says, "a medieval technique... but I could find nobody to instruct me."

He taught himself the technique by studying down an English translation of a book on the subject written by an obscure fourteenth century Italian artist. Using tempera he painted a beautiful, muted picture illustrating a dramatic scene from Horace Walpole's novel *The Castle of Otranto* in which a giant helmet looms outside a moonlit window while a figure in armor steps from a portrait frame to confront a terrified man. In the background a woman, her back turned to the viewer, walks serenely down a long corridor seemingly oblivious to the supernatural manifestations around her. It is a perfect example of Walters' "dream world expressed in art." In another tempera "dream world" painting titled "Incubus Ship" a man in the foreground with a horned animal's head stares at the viewer. Above him floats a lovely nude woman, at his feet lies a severed head. The painting shows Walters interest in theater as do several others including his tempera painting, "Imaginary Theater." For these and others he does a gouache study or "rough" before doing the tempera painting.

Besides tempera and watercolor he sometimes works in acrylic, but it is his black and white horror illustrations, whether in pen and ink or scratchboard, where he truly touches the nerve. After retiring from teaching and giving up "typographical" painting, one of the first works he illustrated was a wraparound book jacket in 1993 for *The Witches of Kent* by Katrin Jones, a close friend. Done in pen and ink it again has the look of a medieval woodcut; on the front cover three women dangle




The WITCHES of KENT
by Alan J. Jones

Pen and ink illustration for "The Haunted Doll's House" by M.R. James. Illustrator & Scholars member (IL) 1998

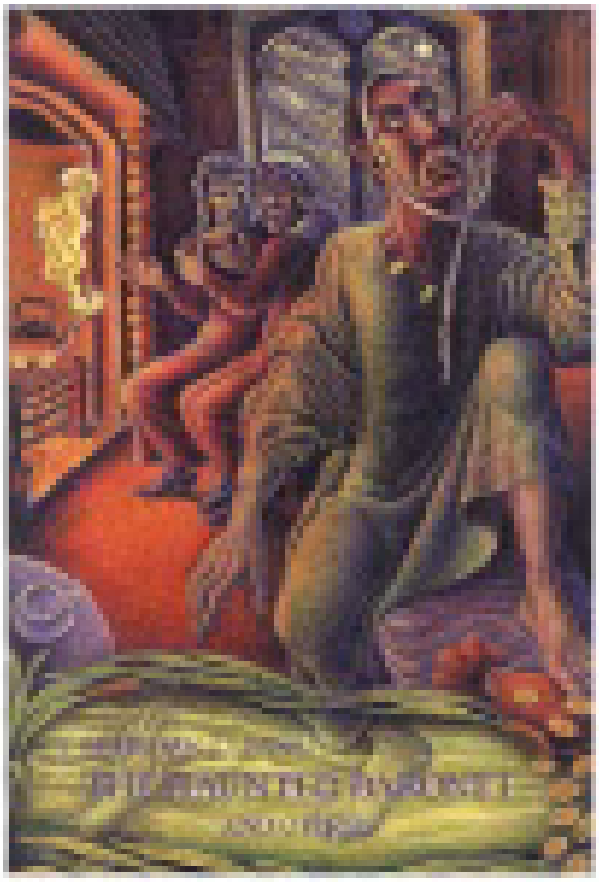
Pen and ink illustration for "The Treasure of Abbot Thomas" by M.R. James. Illustrator & Scholars member (IL) 1998

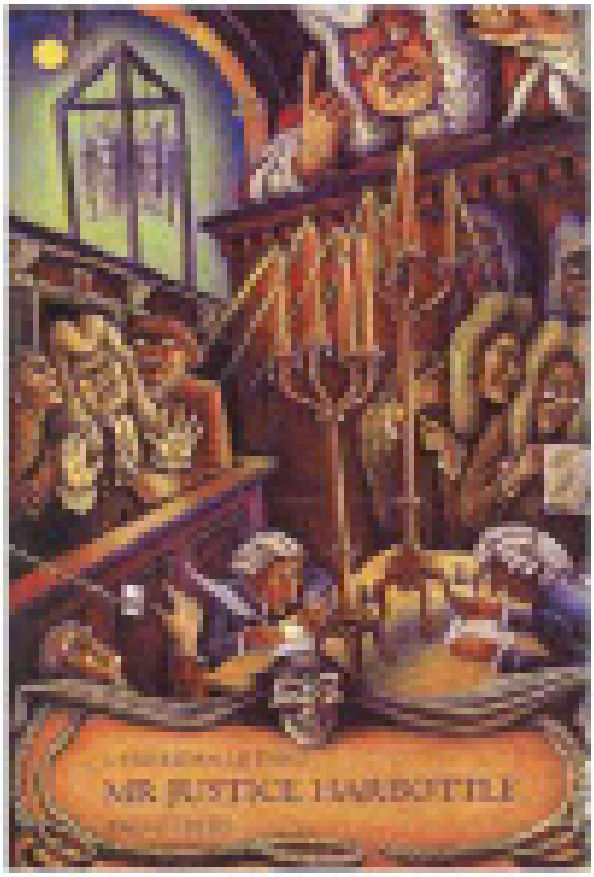
publication) limits a gibbet before a crowd, some members of the people mocking, others indifferent; on the rear cover a naked woman is being tormented by a winged, goat-like creature.

Soon he was submitting work to the British periodical *Ghosts & Scholars*, illustrating many M.R. James' ghost stories. In addition to "Lost Hearts" and "Oh, Whistle, And I'll Come To You, My Lad," other illustrations include pen and ink drawings of a leering monster threatening two children in "The Haunted Doll's House;" a gruesome creature seizing a man in "The Treasure of Abbot Thomas;" a melancholy dancer in "Canon Alberic's Scrapbook;" and a marvelous depiction of a man fleeing a hooded horror in "Count Magnus," as well as straightforward illustrations for Le Fanu's "Schalken the Painter," all memorable and highly imaginative.

At the same time he started doing illustration work for Jacobs Press, *All Hallows* magazine, and Ash-Tree Press, all publishing horror and fantasy. For Ash-Tree his first book jacket was for Randall's *Incunabula* (Bennett Scott in 1994). Subsequently he has done nearly twenty book jackets for the Canadian publisher, many of them woodcut prints and all except three by Lee Pelton, including *Who Knows Who Remains* (2002), *The Haunted Baroness* (2003) and *Mr. Justice Raffercty* (2005) in black and white, generally scratchboard.

In preparing to illustrate a story or book Walters says he reads it carefully, making notes of character, plot, period, costumes, then makes sketches of difficult things to draw—"from life preferably." Then he makes "rough sketches of the compositions worked out in full tone, for example black, white, and a range of grays, and makes a tracing of the main outlines and areas." The tracing is pressed through with a hard pencil onto the finished board, or if a pen drawing, onto card or paper. This moment, he says, "is like the last judgment when one must account for ones sins. The tracing makes your best work look a failure. This is a crucial moment but you must work through the pain barrier." After that, faced with making the first mark on scratchboard or with a pen on paper, he tries to delay by drinking another cup of coffee or by taking a walk around the block, he says, but with a deadline looming "you take the plunge while thinking you are not fitted for this work." Yet after chipping the piece off, he admits some months later "when you see it again, it seems quite good."

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Scratchboard illustration for an unpublished story by Ellen Lindner, 1987

Evan Bernard Woodruff for an unpublished video by Fela Jenkins, 2021

Illustration for 'A Peculiar Terror: The Life and Ghosts of M.R. James' television program (Anglia Television, 1998)

While his attention to realistic detail is obvious in setting and costume, Walters' imagination and skilful draftsmanship are the ingredients that lift his illustrations from the ordinary to a high level. Whether depicting ghastly malevolent demons or human suffering and agony he endows his creatures, monster and human, with a vitality that seems to vibrate from the page into the marrow.

In his fondness for expressing hellish visions, Walters again harkens back to old masters like Durer and Rauch. "All monsters are," he says, "have a large literary element informing it" including the Biblical. "but it still stands on its own right as visual expression. If it does not, it is nothing." And like the old masters he believes in the old methods saying, "Everything I do is done by hands, eye and imagination. I know nothing of digital art."

Not confining himself only to book and magazine illustration, Walters did a series of illustrations for an Anglia Television broadcast documentary in 1995 entitled "A Peculiar Terror: The Life and Ghosts of M.R. James." The program also featured a contribution by British horror movie icon Christopher Lee. Around the same time Walters was doing theatrical posters for theater groups. Temporarily leaving horror and fantasy illustration, he did a realistic color cover and series of half-tone illustrations in 1997 for Calabash Press, a publisher specializing in Sherlock Holmes literature.

While busily engaged in illustrative work in 1998, he discovered he was born with only one kidney which "then was functioning poorly," he says. "An adenovirus attacked his eyes directly afterward, leaving him 'quite blind for three days.' he says, "and groping about in a foggy dark for several months. It was agony being unable to draw and read."

The imaginative qualities displayed in his art and his love of theater and drama had to help him through his ordeal. He "pretended to be Blind Pew (from Robert Louis Stevenson's *Treasure Island*) or Gloucester in *King Lear*," he says.

Eventually he recovered and continues to illustrate, but now with the aid of eyeglasses, as well as a collection of magnifying glasses. Since then he has produced some of his most outstanding work, an accomplishment recognized in 2002 when he was nominated for best artist at the World Fantasy Awards. Though he didn't win, among those who believed he should was Van Hollander. He wrote at the time, "that he (Walters) does not rely on computerized wizardry of the 'digitally-skilled' in order to camouflage mediocre technique. ...he produces artwork at a magisterial level" concluding that "he is quite irreplaceable." Many familiar with Walters' work agree.

Walters expresses deep regard for artists who "employ accident and instinct to great harrowing," what they do "much as Degas in old age" who though trained in the classicist tradition, came to realize the value of the unconscious in art and anticipated what Walters refers to as "accidental methods" of such modernists as Max Ernst and Salvador Dali.

In one of his illustrations for the forthcoming *Grimm's Grisly Casebook* by Robert Adams, Walters seems to suggest how art, whether conscious or unconscious, reveals the truth be-

Norman Saunders

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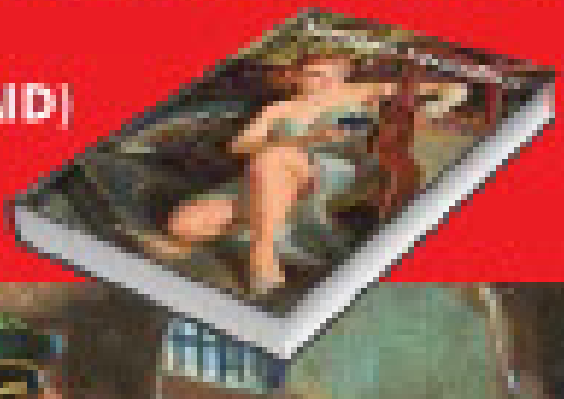

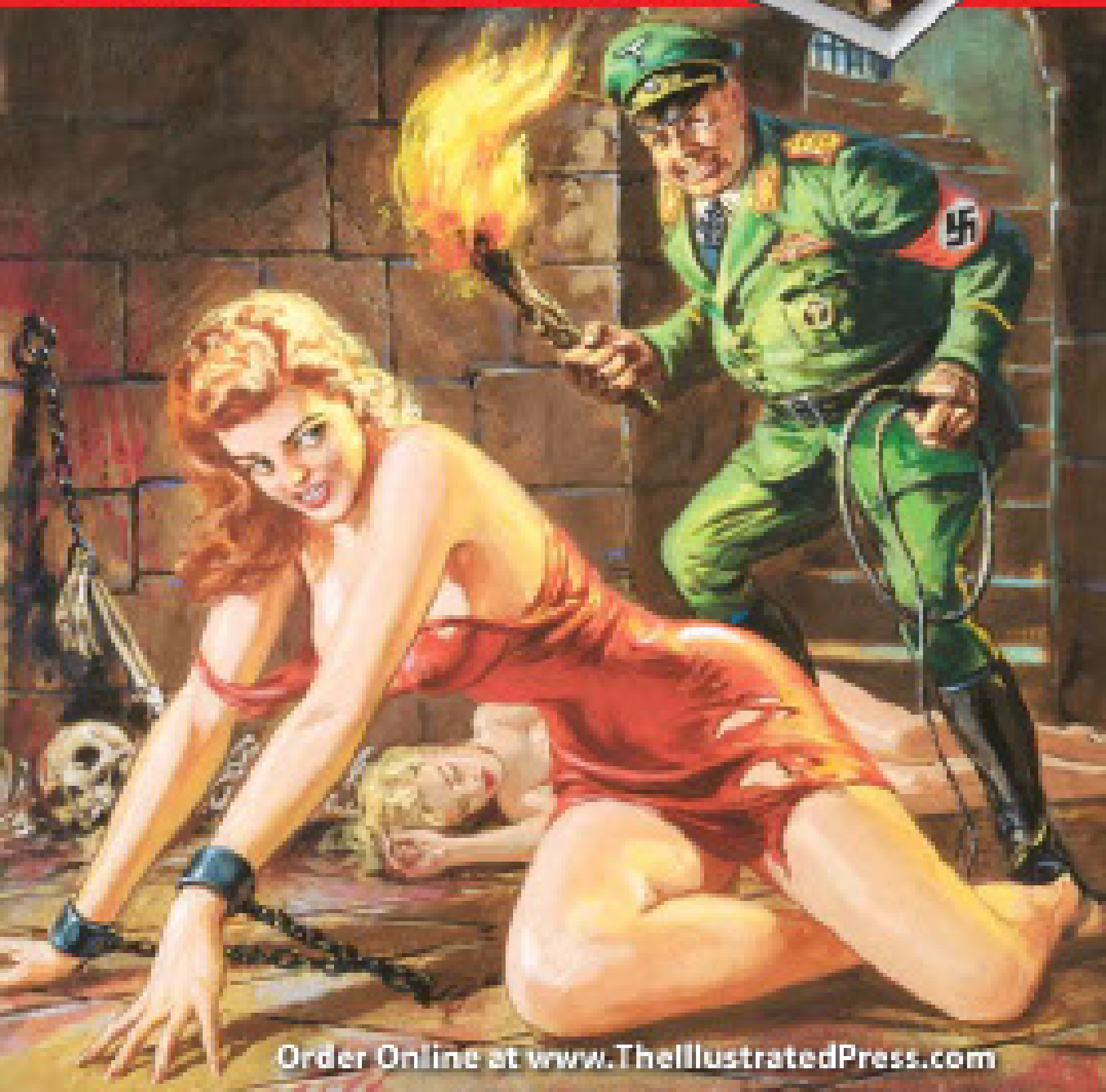

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Caricaturesque illustration for Apuleius's Eros Psyche fable by Joseph Sheridan Le Fanu, Lovell Press, 1901.

reads the author. "The picture shows the real-life English Victorian artist Richard Dadd appearing outwardly calm and placid before a portrait he is painting. But the portrait shows a madman clutching a disembodied eyeball. The illustration is chilling, all the more because we know that with a promising artistic future ahead of him, Dadd murdered his father and spent the rest of his life in a lunatic asylum.

Linda Wilkes has expressed interest in illustrating tales by the American horror story master, H.P. Lovecraft. But he confesses to a "certain amount of trepidation," since being English, he says "so many people would know" Lovecraft's New England settings and architecture "better than I." Typical of his painstaking illustrative method, Wilkes would prefer to immerse himself thoroughly in architectural details like "pointed roofs" before attempting to do Lovecraft's Arkham.

To judging by his body of work, Wilkes would seem admirably suited to the task.

The union between such a powerfully imaginative horror writer and this powerfully imaginative horror artist is something lovers of the macabre can only anticipate with relish—and a shiver.

Special thanks to Jason Van Hollander for supplying some of the images used in this article.

Preliminary rough for a multi-layered illustration in Carter's Occult Construct by Orville Lawson, Holmgate Publications, 2000

New and Notable:

CONAN OF CIMMERIA VOLUME 3 DELUXE EDITION

BY ROBERT E. HOWARD
FULL PAGES, PARTIAL COLOR
EDITED BY MARK SCHULTZ, DAVE MORT & SUSAN
SIGNED AND NUMBERED, LIMITED TO 1,500 COPIES
MONUMENTAL WORLDWIDE PALACE BOOKS, 2008

This is the third book in a three volume set that covers all the Conan stories, textually restored and meticulously researched by Robert E. Howard scholar Patrice Louinet.

Conan was the blueprint for the sword and sorcery genre, and this Deluxe Signed Limited Edition is a finely crafted example of the book publisher's art, equal to the very best in illustrated classics and a worthy tribute to Howard's greatest character. Lavishly assembled, this gilt-edged book contains 13 gorgeous full color illustrations and 32 black and white tonal paintings by award-winning artist Gregory Manchess. This edition comes with a dust jacket and slipcase, and the book also contains an embossed, signed and numbered book plate.

The book features the Conan stories "The Servants of Bit-Yiktar," "Beyond Black River," "The Black Stranger," "The Man Eater" and "Red Nails" as well as over 200 pages of never-before-seen material straight from the Robert E. Howard archives: synopses, plot outlines, characters, initial drafts, original ideas—everything Conan's creator ever wrote about the greatest barbarian adventurer of all time.

FRANK BELLAMY'S COMPLETE SWIFT STORIES DELUXE LIMITED EDITION

BY MICHAEL BUTTERWORTH AND FRANK BELLAMY
EDITED BY STEVE HOLLAND
INTRODUCTION BY DAVE GIBBONS
280 PAGES, PARTIAL COLOR
$125.00, HARDCOVER IN SLIPCASE, LIMITED TO 2,000
BOOM PALACE BOOKS, 2010

Frank Bellamy's Complete Swift Stories gathers together all of Bellamy's contributions to the classic children' comic, Swift, uncut and as they appeared over 50 years ago. This 280-page volume contains the complete adventures "Robin Hood," "King Arthur and His Knights," and "Baron Bounty Robinson," plus his contributions to other strips ("The Boot Family", "Paul Raphael") and the *Swift Annual*. The book has a foreword by Dave Gibbons and introductory material to each of the strips by comics historian Steve Holland. As a bonus, the book includes a color frontispiece of Bellamy's color cover for *Swift*'s anniversary commemoration of Amundsen's Polar Expedition, and spot illustrations from the Swift annual. It's also issued with a unique print of a page of "Robin Hood" reproduced from the original art board.

The strips are beautifully reproduced and it is clear that careful scanning and restoration was performed from the original printed pages of *Swift* to achieve these magnificent results. The leather binding and slipcase in which the book is housed also lend a luxurious feel to the production, and it is clear that this was a labor of love for all concerned. This is an extremely limited edition of only 200 copies, so you'll need to act fast to avoid missing out.

DRAWING DOWN THE MOON: THE ART OF CHARLES VESS

BY CHARLES VESS
FOREWORD BY TAMORA PIERCE
100 PAGES, FULL COLOR
SIGNED HARDCOVER
BOOM! HOBBES, 2010

"The reason that Charles Vess draws such astonishing things, such beautiful things and such strange things so very well is simple. He draws what he sees." —Neil Gaiman

Charles Vess has been an acclaimed illustrator of the fantastic for over 40 years. Hard working, endlessly inventive and prolific, Vess has made his mark in a wide variety of publications and genres, working for magazines such as *National Lampoon* and *Metro Mood*, while illustrating books covers and, most famously, working in comics. Recalling the timeless approach of Golden Age illustrators such as Arthur Rackham, Aubrey Beardsley, and others from the Victorian period of Britain's book illustration, this lavish and beautifully produced new book is a splendid tribute to his prodigious talents.

THE WEIRD WRITINGS OF H.P. LOVECRAFT

BY HOWARD PHILLIPS LOVECRAFT
INTRODUCTION BY NEIL R. LOWDER
2 VOLUMES, 384 AND 376 PAGES
$175.00 HARDCOVER, LIMITED TO 300 COPIES
GRAVES CELESTIBUS, 2010

This new two-volume set collects H.P. Lovecraft's writings from the original runs of *Weird Tales* stories, verse, and letters to the editor. The works are presented chronologically by original publication date, aside from one or two alterations to better serve the layout of the books. Volume One contains Lovecraft's work from the oversized "bedsheet" issues, while Volume Two presents work from the "normal" sized issues.

The content presented here is in facsimile form, scanned directly from the original pulp pages including all accompanying illustrations. No editing or resetting of the type has been done so as to preserve the flaws of the original publications. Considerable cleanup has been done to the electronic files and multiple copies of the magazine were often scanned to improve the production quality. *Weird Tales* underwent several size and format changes over the years, from the "bedsheet" format to the "standard 7"x10" pulp size, then finally to digest size in the 1980s shortly before its demise. All of the variations in size have been preserved to stay true to the original printing.

FRANK E. SCHOONOVER
CATALOGUE RAISONNÉ SET

BY LISTER SCHOONOVER SMITH
848 PAGES, FULL COLOR
EDITED BY HARRY KOENIGSBERG, DAVID MAY, SCOTT SCHOONOVER, AND LISTER SCHOONOVER SMITH
DAN PUBLISHING, 2005

Frank E. Schoonover (1877–1972) has long been recognized as one of the most important illustrators of his generation. (We featured his work in *Illustration* #7 way back in 2003.) His prolific contributions to American illustration spanned more than 40 years and included more than 1,200 illustrations. His work appeared in most of the popular periodicals in the first half of the twentieth century, including *Harper's*, *Scribner's*, *The Saturday Evening Post*, *American Boy*, *Century Co-operative*, and *Collier's*, as well as in over 150 books, particularly children's classics and contemporary fiction by such authors as Jack London, Edgar Rice Burroughs, Clarence Mulford, Lucy Foster Madison, James Willard Schultz, and Zane Grey. His iconic images of Hopalong Cassidy, Blackbeard, Jean Lafitte, Kit Bridger, Robinson Crusoe, Hans Brinker, Gulliver, Abraham Lincoln, George Washington, and Joan of Arc remain a testament to his creative, artistic ability.

Born in Oxford, New Jersey, in 1877, Schoonover eventually attended Drexel Institute in Philadelphia where he was taught by the influential American illustrator, Howard Pyle. The young artist was chosen to attend Pyle's summer school in Chadds Ford, and with Pyle's help, Schoonover initiated his illustrative career in 1899 with four exquisite oil paintings for the book *Jersey Joe in the Revolution*. He numbered them #1–4 as he began recording his works in his "daybooks," a chronological, detailed set of log books that he maintained throughout his entire career. The comprehensive data in those books provided the starting point for the research in these catalogues. After settling in 1900 in Wilmington, Delaware, the artist traveled widely in the United States and Canada, giving him a unique perspective and a rich reservoir of experiences, which he incorporated into many works. He subsequently became recognized as an expert on the indigenous native American tribes of the Hudson Bay area. When the popularity of illustration waned in the 1940s, Schoonover turned to landscapes and commissions including designs for mosaic and stained glass windows. He was also a sought-after and accomplished art teacher for twenty-five years.

This spectacular oversized two-volume set encompasses all of Schoonover's known works and features some 848 pages and 8,000 images—over 1,800 in full color. The Catalogue Raisonné embodies Schoonover's entire oeuvre, from his earliest sketches to his last easel paintings, and is chronologically organized with the numeration based upon his daybook entries. Included are a detailed biography with accompanying timeline, information about his materials and studio, lavish exhibitions and the magazines he illustrated, two additional bibliographies, and three indices. Beautifully printed with clear and vibrant reproductions, and comprehensive in scope, this work will stand as the preeminent record of Frank E. Schoonover's life and consistently imaginative work.

EXHIBITIONS & EVENTS

Dinotopia:
The Fantastical Art of James Gurney
June 1 through September 6, 2020
Norton Museum of Art, West Palm Beach, FL

Inspired by a deep and abiding interest in archaeology, lost civilizations and the art of illustration, James Gurney invites viewers to enter a fictional world in which dinosaurs and humans live side-by-side. Dinotopia comes to life in this enchanting exhibition that features over 50 original oil paintings from the best-selling illustrated books *Dinotopia: A Land Apart from Time* (1992), *Dinotopia: The World Beneath* (1995), and *Dinotopia: Journey to Chandara* (2007), and presents fascinating examples of the illustrator's creative process, including preliminary studies, reference photos, and hand-made scale models.

For more information, visit: www.norton.org

A Fairyland of Flowers:
Beatrix Potter and Cicely Mary Barker
December 21, 2019 through June 14, 2020
Victoria and Albert Museum, UK

This small display features illustrations by Cicely Mary Barker. In her fascination with natural history and scientific observation, Barker has often been associated with Beatrix Potter. Both were strongly influenced by what Potter described as the Pre-Raphaelites' 'niggling but absolutely genuine admiration for copying natural details'. The principal concern was to explore the world of the imagination while remaining faithful to the true likeness of things. Sketching always from life, Barker and Potter share a keen eye for natural beauty and a botanist's concern for scientific accuracy.

For more information, visit: https://www.vam.ac.uk

Robert Fawcett Solo Exhibition
May 22 through June 14, 2020
Gallery Nucleus, Alhambra, CA

Dubbed "the illustrator's illustrator," Robert Fawcett was recognized as the master of value and technique, with an impressive eye for detail and composition. His legendary draftsmanship and ability to consistently deliver excellent illustrations garnered many commissions that fostered his successful career as a commercial artist.

Fawcett had an incredible work ethic and artistic integrity that prevented visuals from affecting the quality of his work. A member of the founding faculty of the Famous Artists school, Fawcett's legendary style would influence his peers as well as generations of artists.

Selected from various local collectors, the show will feature some rarely seen finished and rough pieces by Mr. Fawcett.

For more information, visit: http://gallerynucleus.com

On Assignment:
American Illustration 1880–1930
March 6 through October 10, 2020
The Delaware Art Museum, Wilmington, DE

Classical literature, romantic best-sellers, cowboy adventures, historical fiction, frothy short stories about high society—all these and many more were the assignment of the working illustrator during a century of profound cultural change. Illustrations captured telling moments of the written narrative, and individual illustrators were often sought out by editors and recognized by readers. This exhibition, drawn primarily from the Delaware Art Museum's nationally recognized collection of illustration art, demonstrates the range of styles and subjects that characterized American books and magazines from the mid-19th to the mid-20th century.

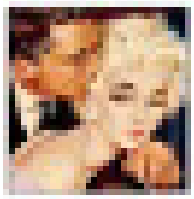
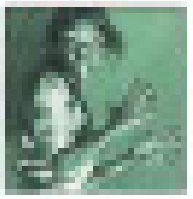
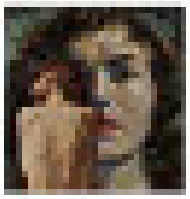
For more information, visit: http://www.delart.org

An Exquisite Vision:
The Art of Lisbeth Zwerger
June 20 through September 20, 2020
The Eric Carle Museum of Picture Book Art, Amherst, MA

Lisbeth Zwerger is one of the foremost illustrators working today. In 1998, at the age of thirty-six, she received the Hans Christian Andersen medal—the equivalent of the Nobel Prize for children's literature. Her range of subject is remarkable, encompassing the brothers Grimm, O. Henry, Oscar Wilde, Charles Dickens, and L. Frank Baum to name a few. Her artistic vision is informed by watercolors executed with a delicacy and delicacy that nevertheless possess an assurance and substance.

For more information, visit: http://www.carlemuseum.org

In the Next Issue...

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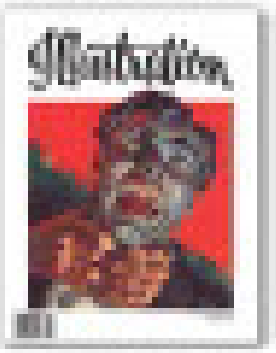

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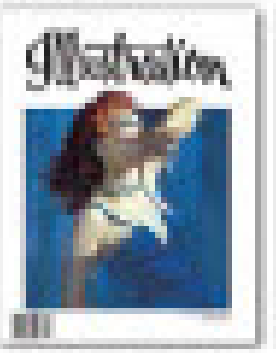

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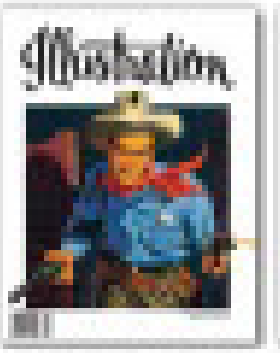

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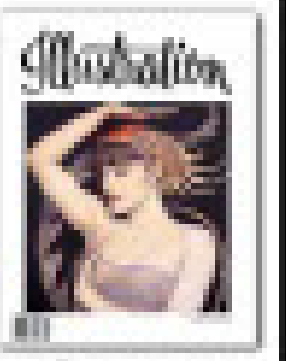

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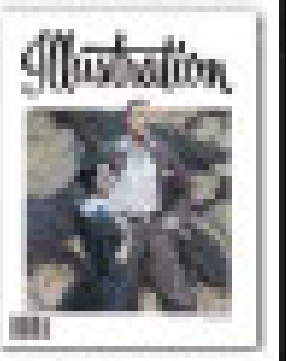

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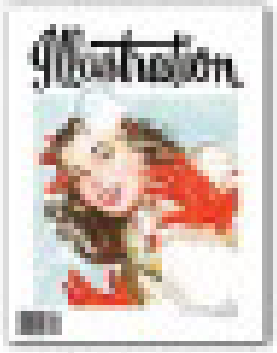

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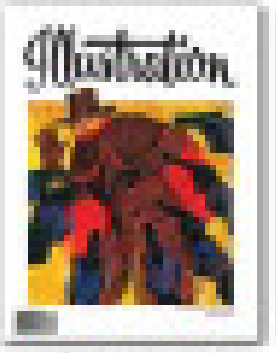

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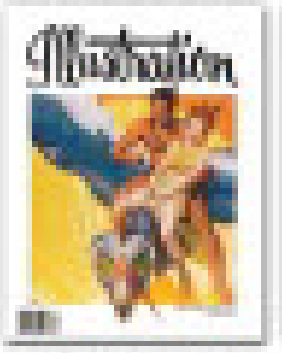

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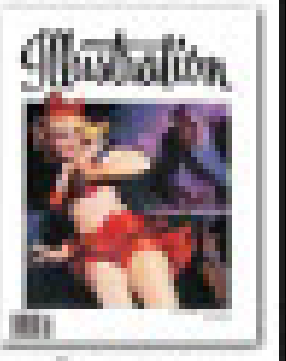

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