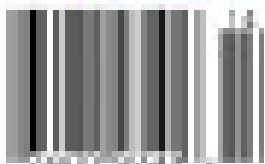


Illustration



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ISSUE 36

Illustration

VOLUME NINE, ISSUE NUMBER THIRTY-SIX - WINTER 2012

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From the Editor...

Please excuse the following "hard sell," but I wanted to make a moment to mention something which may or may not be obvious. Did you know that for a relatively small amount of money you can advertise in this full-color, nationally distributed magazine? It's true, you can actually reach thousands of fans and collectors of original illustration art, pulps, paperbacks, comics, movie posters, and so much more, for a very reasonable price. Do you have a painting in your collection that you want to sell? Why not run a quarter page ad? It beats the hassle of dealing with eBay or an auction company, and it puts you directly in touch with other collectors. Plus, you'll be supporting your favorite magazine. This one! Think about it.

And speaking of selling art, did you know that I'm hosting my own online gallery? The Illustration Gallery is a great place to buy and sell original illustration art. I'm currently featuring some amazing original pulp covers and inner cover illustrations by Robert Hooke, Norman Saunders, J. Frederick Smith, and many more. You'll find a banner link on the home page of my website at www.illustrationmagazine.com. Check it out!

And finally, as this issue was going to press, my dear friend and long-time supporter Bill Hancock passed away in his sleep on December 5. He and I had just spent four hours together in his studio a few weeks ago, so it was quite a real shock. Bill was full of life and enthusiasm for illustration art, and he was instrumental in the formation and publication of the first issue of this magazine. His article on Rudine Sanderson, which ran in issue number one, was originally published in Jerry A. Coyne's "The World of the Masters" volume. Meeting Bill and seeing his fantastic collection of original illustration art was an inspiration, and his steadfast alternating support in these early days was extremely helpful in getting things off the ground and running. Bill was a great guy and a true artist, as well as being a hell of an illustrator. His reputation in St. Louis was legendary. He will be missed.

Daniel Zimmer, Publisher



Digital art by Michael Miller / Artist by Jason Miller, PC's Game on Board



John Berkey in his studio, 1949

The Many Worlds of **JOHN BERKEY**

by Jim Pinkoski

John Conrad Berkey was born in 1912 in Edgley, North Dakota. At the young age of about 15, Berkey knew what he wanted to do, and that was to paint pictures like the great illustrators from the Golden Age of Illustration. "I started with pencil and pen-and-ink, mainly because I was afraid of the brush." During the summer months, while still in high school, Berkey got his start running errands and doing pick-ups for some of the nearby art studios in Minneapolis. From there his talent was quickly recognized. After attending the Minneapolis School of Art for only a few months and getting tired of working with red stone and copper wire, he left art school and worked as a courier for Artists Incorporated, which at the time was the Twin Cities' biggest studio and he began to apply himself towards being a self-taught painter/illustrator. "During this time I formed bonds with older artists who had interests and an appreciation of painting beyond commercial concerns. I found that the progress I made as an artist had direct connection to my working independently of any job restrictions."

In 1935 Berkey became a staff artist at the Brown & Bigelow Company in St. Paul, Minnesota, which at that time was the largest calendar company in the world. "It was a great place; they had more work than anyone could possibly do. They

employed about 150 artists, and if you wanted a job you just raised your hand." During his eight years there, Berkey produced more than 500 calendar images featuring everything from pastoral scenes to historic tableaux that he himself was responsible for selecting and researching. "The level of work that I was exposed to on a daily basis was both diverse and inspiring. It was like working in a museum of American illustration. Most of my early paintings were from my surroundings, people and places I knew. I was not comfortable going beyond this point. I could visualize great pictures but had not yet developed the skills to produce them. I could not have painted space pictures as a young artist." He also learned another valuable lesson, which he took with him into career advertising: you can't paint anything that isn't pleasant to the eye. "I couldn't paint anything that was disturbing to anybody," Berkey says. "I had to make pictures that people would want to look at for a while."

John got married in 1936 to Dorothy Wahl (who goes by Dora), and in 1942 they built what would become their permanent home in Excelsior, Minnesota, where John had grown up. John and Dora had four children, three boys and one girl, and occasionally John would use them as models. Wanting to be able to visit at home, in 1944



Digital color illustration: town street, 1975. © P. Mag. (copy copyright © 2004) Art.com

Berkey signed with the Frank A. Lundy Agency New York, its in New York and began doing freelance illustration for several clients from his nearby home art studio in his basement at home, while continuing to produce his calendar art. "Magazines and book covers were what I wanted to do from the very beginning, as that was the work I saw growing up, and that was the showcase for the best illustrations of the time. I feel very fortunate to have had such a wide variety of clients and subjects for the commissioned work I have done."

1,000 PAINTINGS

Renowned for his vibrant and impressionistic style, it has been estimated that during his lifetime John Berkey made over 1,000 paintings. He would begin each project by doing pen sketches and multiple color preliminary studies for each painting that he would then submit to his editors and art directors for approval. Berkey has created paintings for book covers, movie posters (*The Fighting Temeraire*, *Oliver*, *Superman III*, etc.), and publications such as *National Geographic*, *Life*, *Time*, *Roll of Time*, *Newsweek*, *News Digest*, *Good Housekeeping*, *General Motors*, *Popular Mechanics*, *Cartoonists*, *FOR Books*, *IBM*, the *Elvis Presley Catalog*, *Paramount Pictures*, *Harcourt*, *Science Fiction Age*, *Reader's Digest*, *Dave Moby Books*, *EBAY*, *Hayley*, *CBS*, *DELL*, and *Lucasfilm Ltd.*, to name only a few. His images appear on 16 U.S. stamps, and he was the illustrator of the "Elvis Presley" in the *Elvis Presley* stamp competition of the early 1980s. From 1975 to 1988 Berkey did station covers and interior illustrations for TV Guide including NBC, Showtime, MTV, BBC, CBC, baseball, etc. From 1954 to 2001 Berkey did approximately 30 covers and illustrations for *Popular Mechanics* magazine that envisioned futuristic designs of planes and boats and "half-pipe" and "death island," truly beautiful and creative paintings. Berkey also enjoyed sketching hundreds of cute cartoons, although these have rarely been seen except by close friends and family.



Digital color illustration: early 1970s. Cover of record



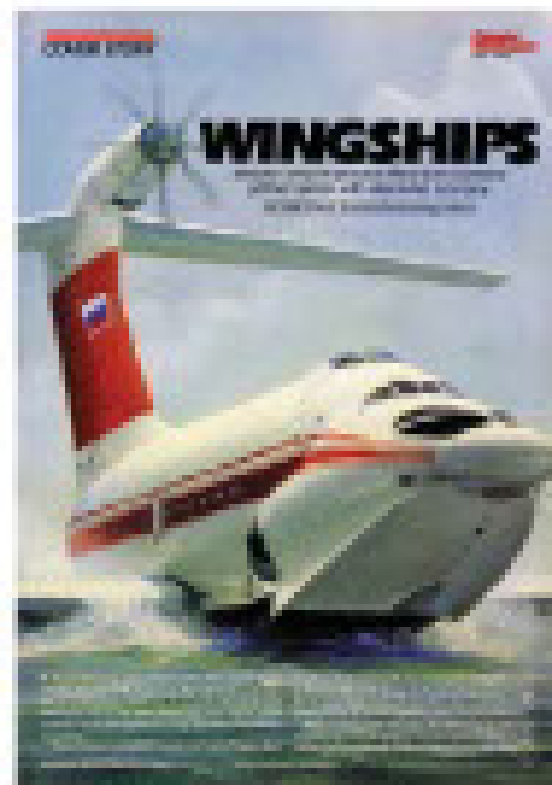
Original illustration for the 1966 issue of National Geographic, 1966. Photo: AP/WIDEWORLD



1966, 1966



1988, 1988



Article Illustration for Popular Mechanics, 1962



Original color illustration for *Boys' Life* (1941), *Grain in Hand*



Revised illustration for *Boys' Life* (1975)



Illustration for a *Boys' Life* postcard (1984)

© Illustration



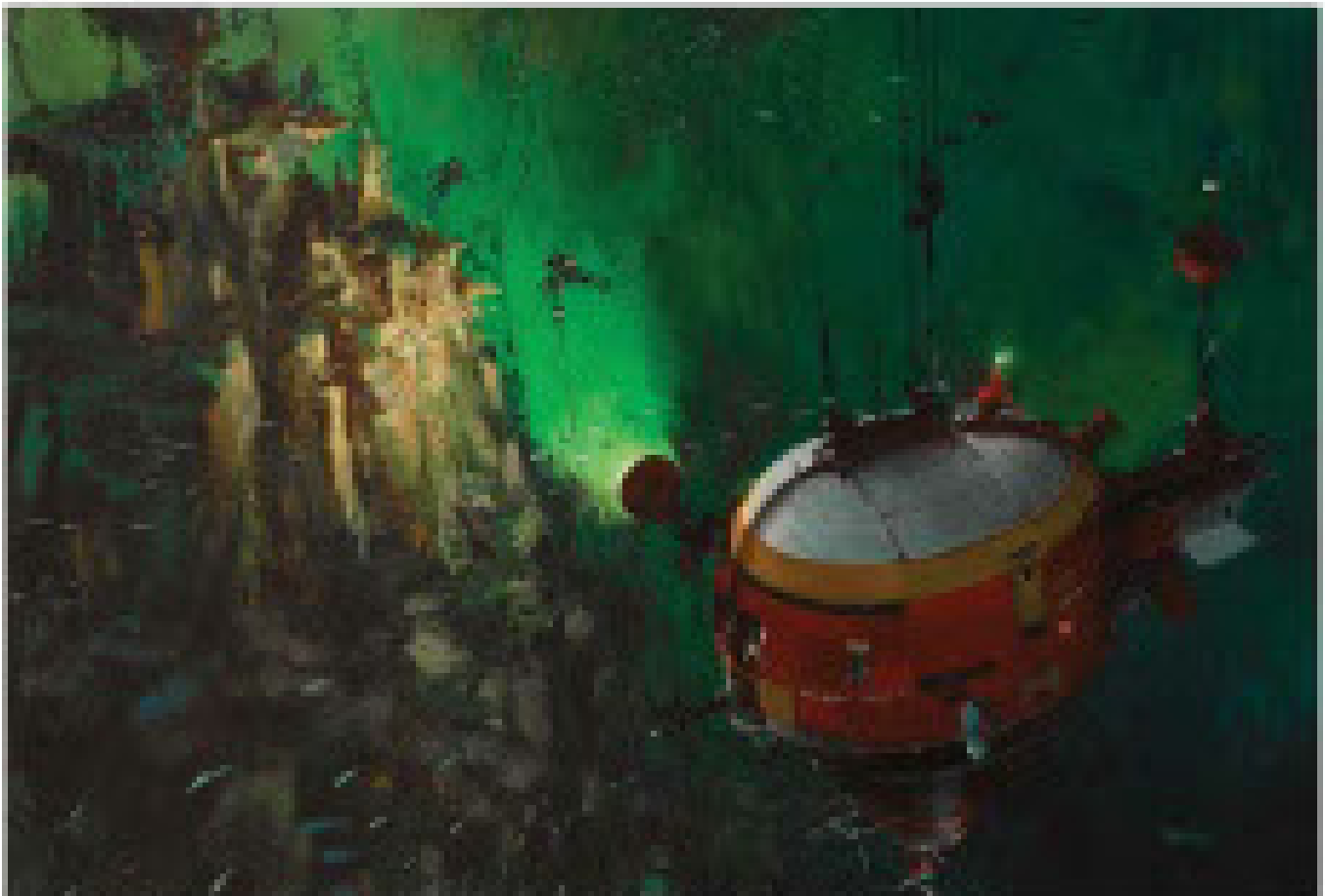
Illustration: Snowy night scene, 1871 x 1871



Illustration: River scene with boat and steamship, 1871 x 1871



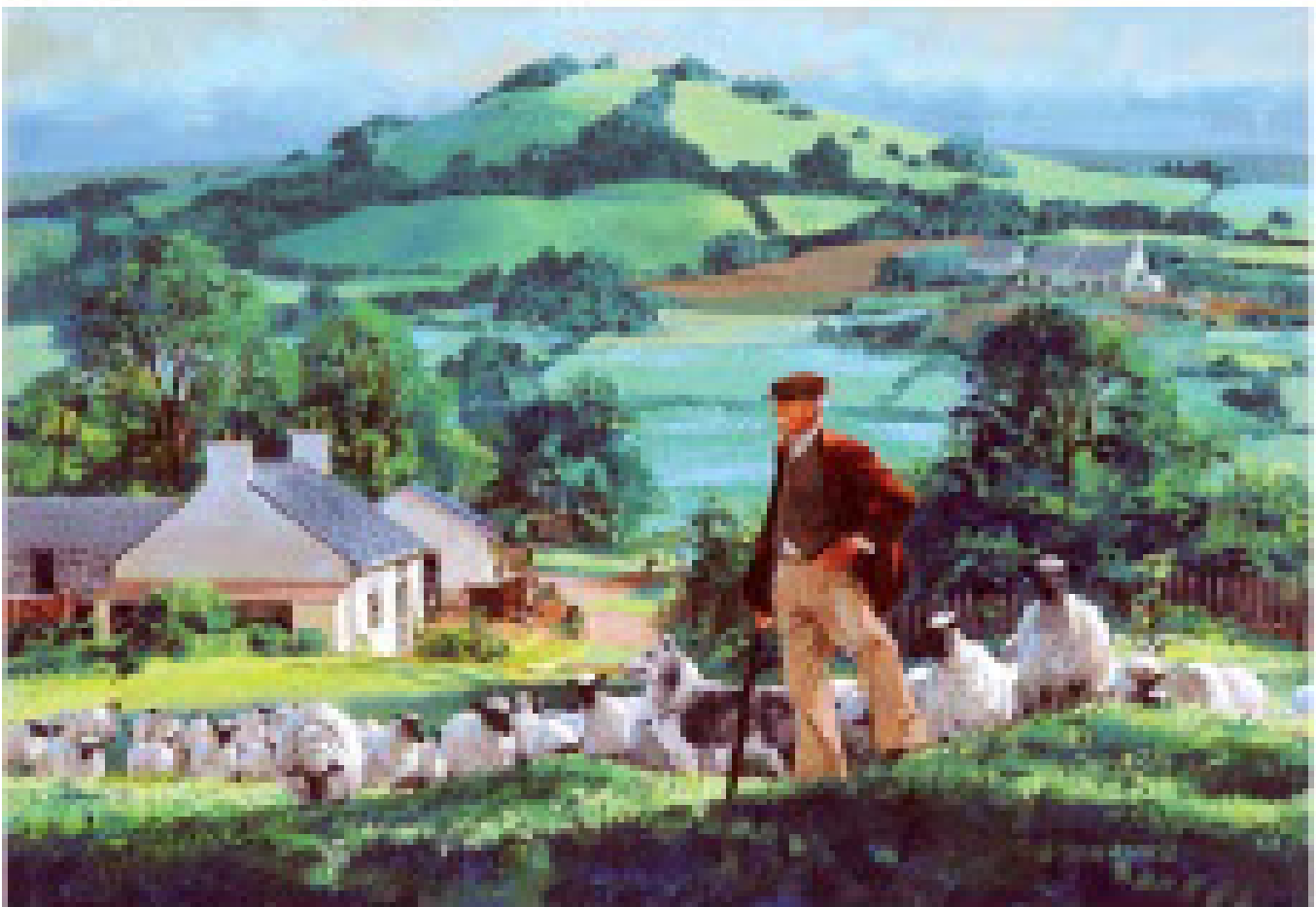
Digital sculpture illustration, circa 1970s, located on stock



Digital illustration for US/UK League Under the Sea located on stock, 1980s or 1970s image courtesy of Heritage Images, UK.com



Digital magazine illustration for "Elle 1991" by Leszek Piotrowski, January 1991 issue on board 100" x 100"



Digital calendar illustration for Bristol (England) 1991, Gaudin on board 100.0" x 11.250"



Digital artist's illustration for Brown & Rigley, 1991. Credit to artist, 27" x 27"



Digital illustration. Credit to artist, 20" x 20"

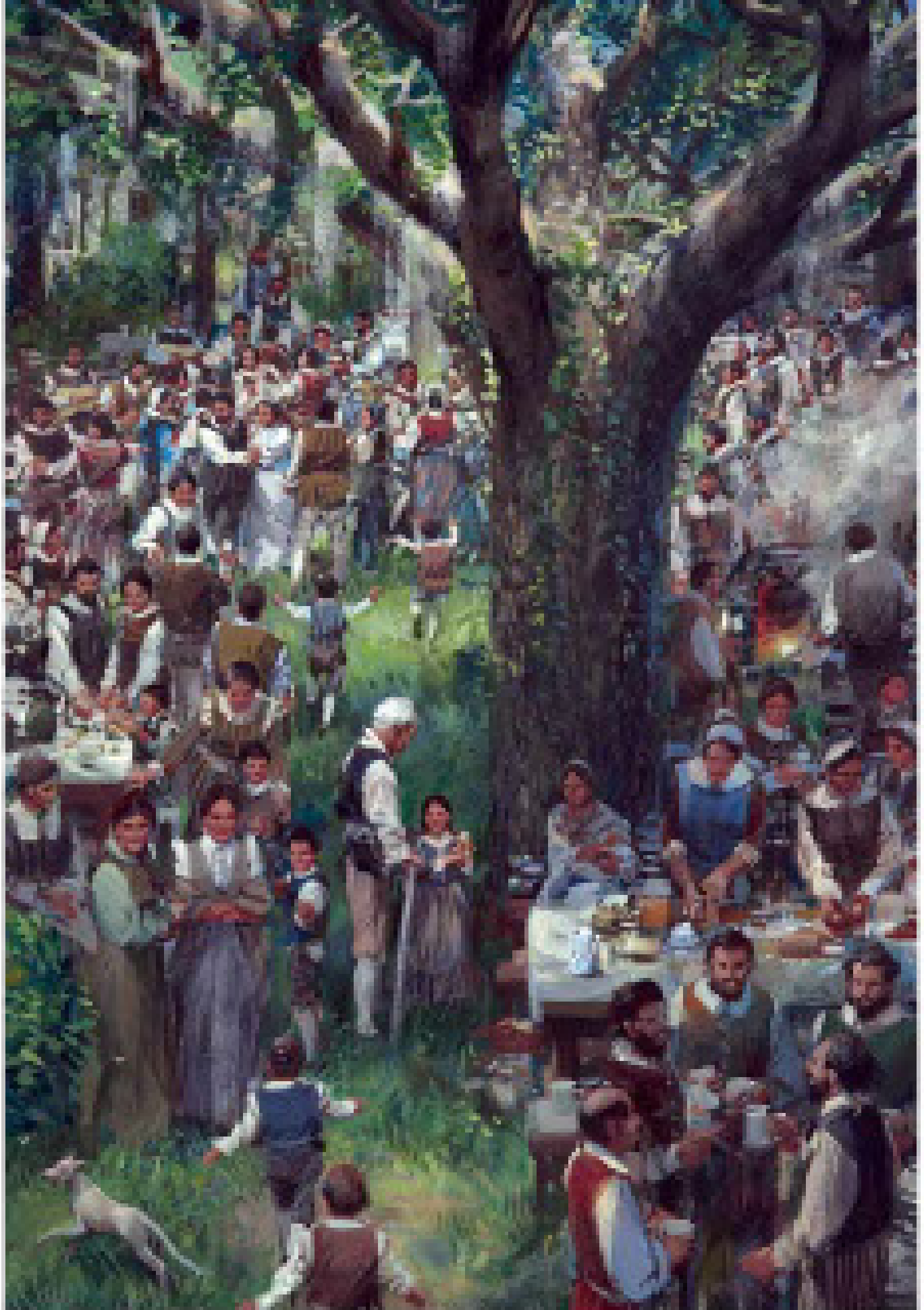
11 Illustration



Original magazine illustration. House around 19" x 10" large versus original section. 10000



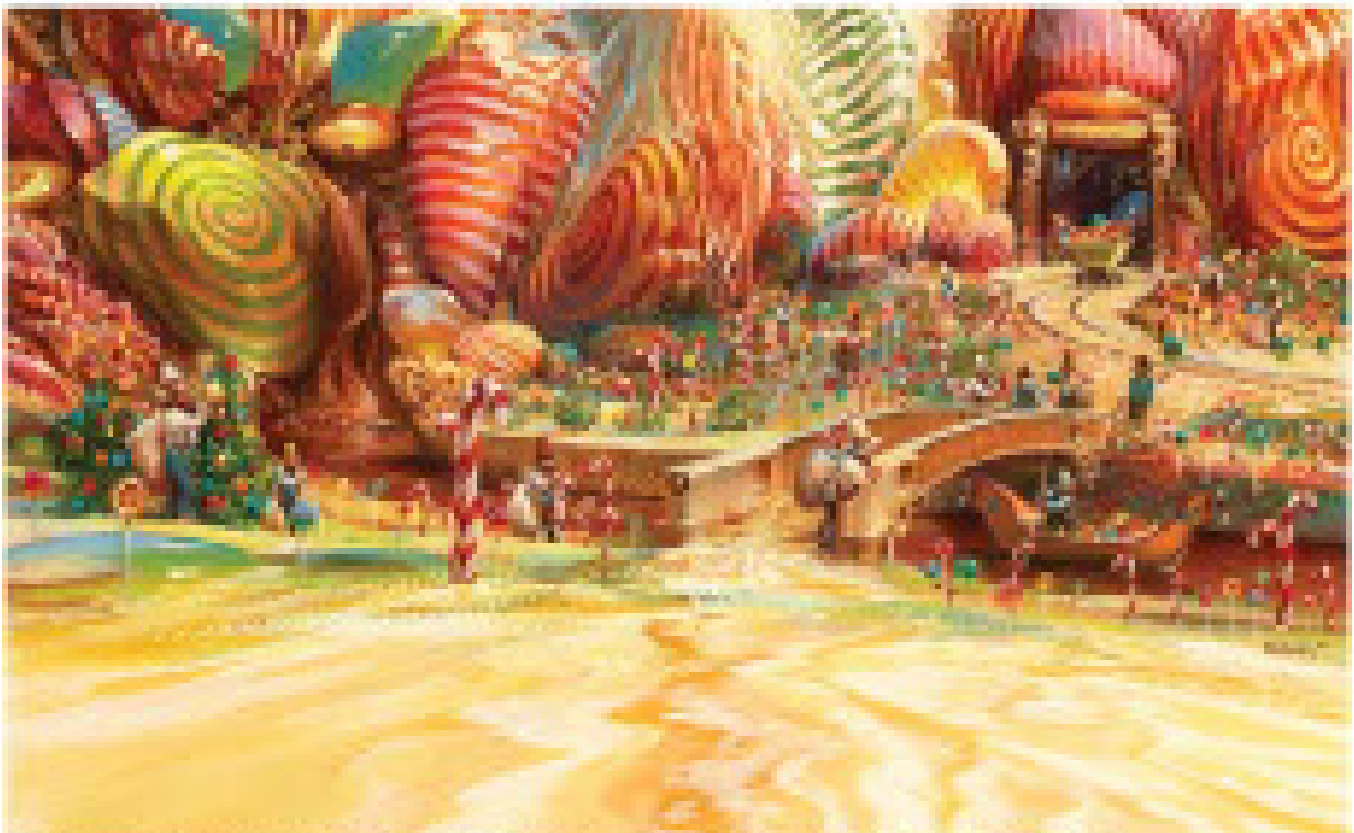
Stone Drive. East of town. 11.8" x 10"



Waiting for the Introduction. Adapted illustration for National Geographic, 1905. Credit to artist: © 1905. Digitized by the University of Michigan, MI, USA



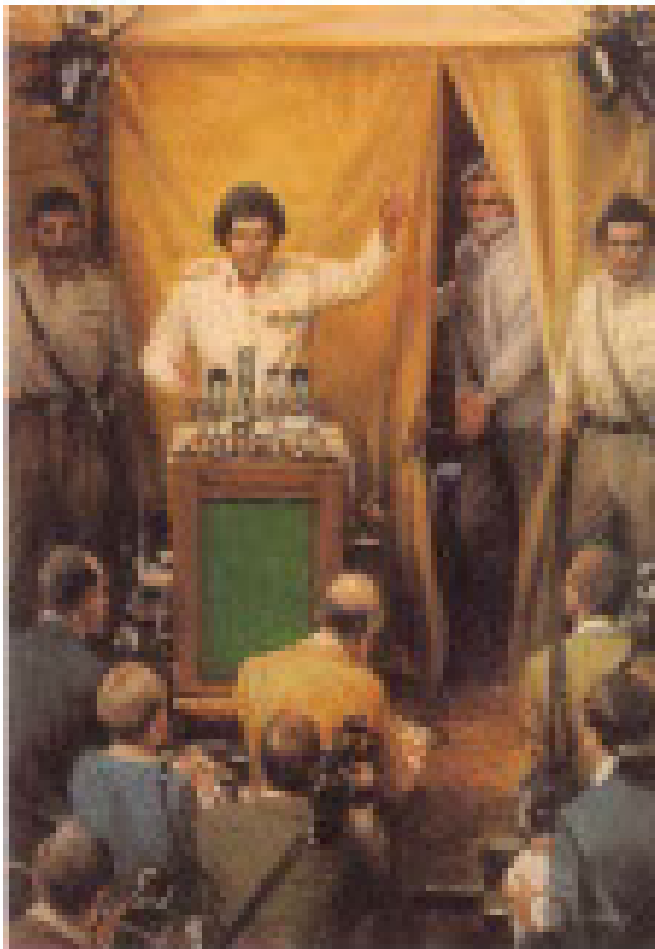
Digital Illustration for *Beowulf & Grendel*, *High Fantasy*, 1999. *Genre: sci-fi*



Digital Book Illustration for *The Story of Santa Claus*, 1995. *Genre: sci-fi*. *Size: 10.82" x 15.71"*. Image courtesy of ethygo.com



Original published with cover *Illustration*, 1974. Reprinted in issue 8, 10' & 105, 107



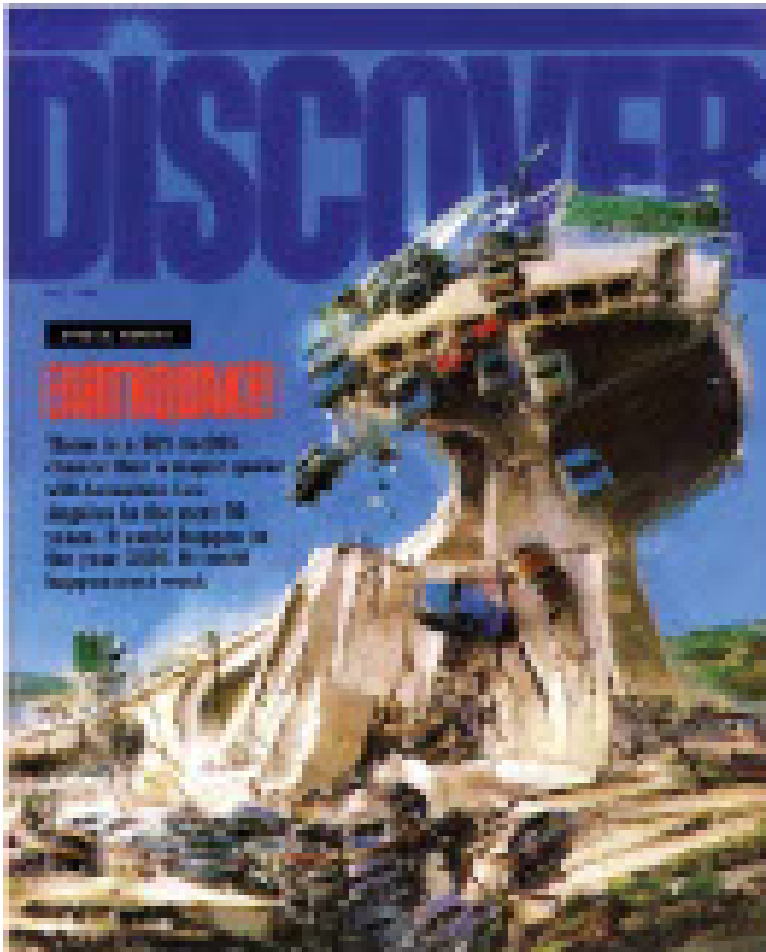
Reprinted in *Issue 8*, 1982, 108



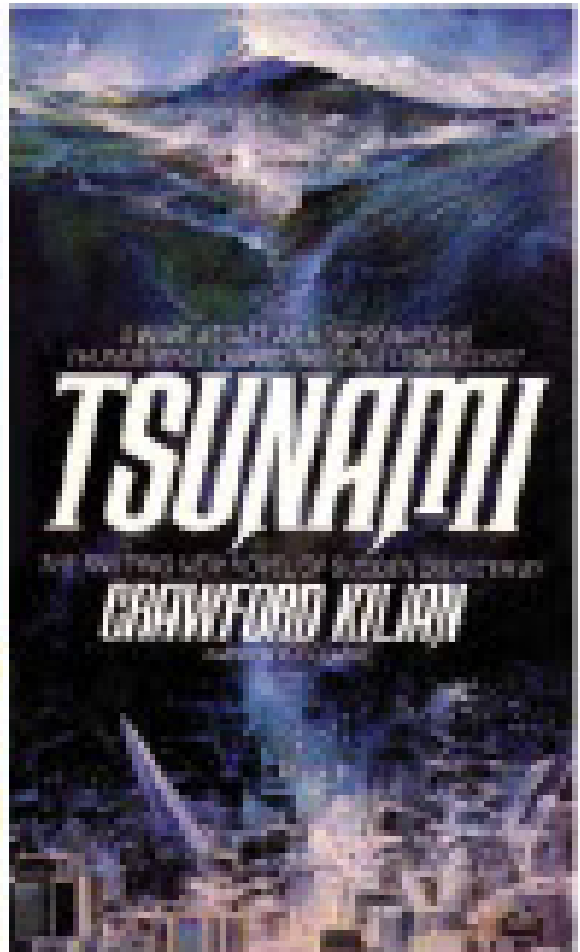
Illustrated for *Issue 8*, 1982, 109

BERRY DISASTERS

The range of subjects that Berry painted was truly enormous, including many topics that have been in the news recently like tsunamis, earthquakes, collapsed towers, and even a 1990 *Reader's Digest* story featuring Qaddafi. In 1986 Berry illustrated the tragic explosion of the Space Shuttle *Challenger* for *Issue 8* magazine, and then in 1991 he did a glorious commemorative poster of the *Challenger* on the launch pad.



December, 1998



November, 1994



Original photo: Washington, 1991. Credit: AP Photo



Movie poster/illustration King Kong, 1953

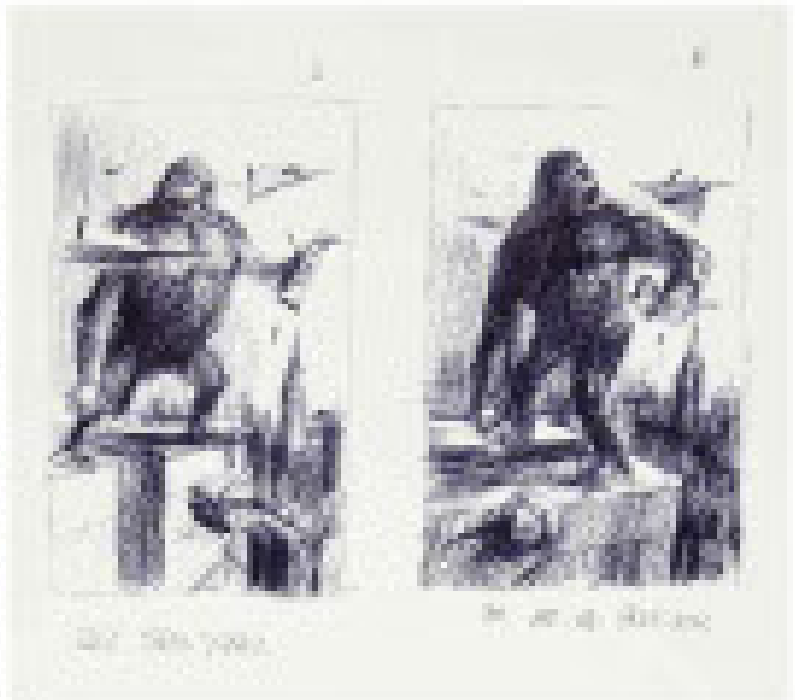
KING KONG

Perhaps the most well-known movie poster image he created was for the 1953 remake of *King Kong*, in which Kong is seen straddling the Twin Towers of the World Trade Center. It was used not only as the film's poster, but was printed on coffee mugs, bed sheets, 1-dollar notebooks, and was even turned into an enormous 40-foot cut-out display to be used as the center-piece of one of the biggest national

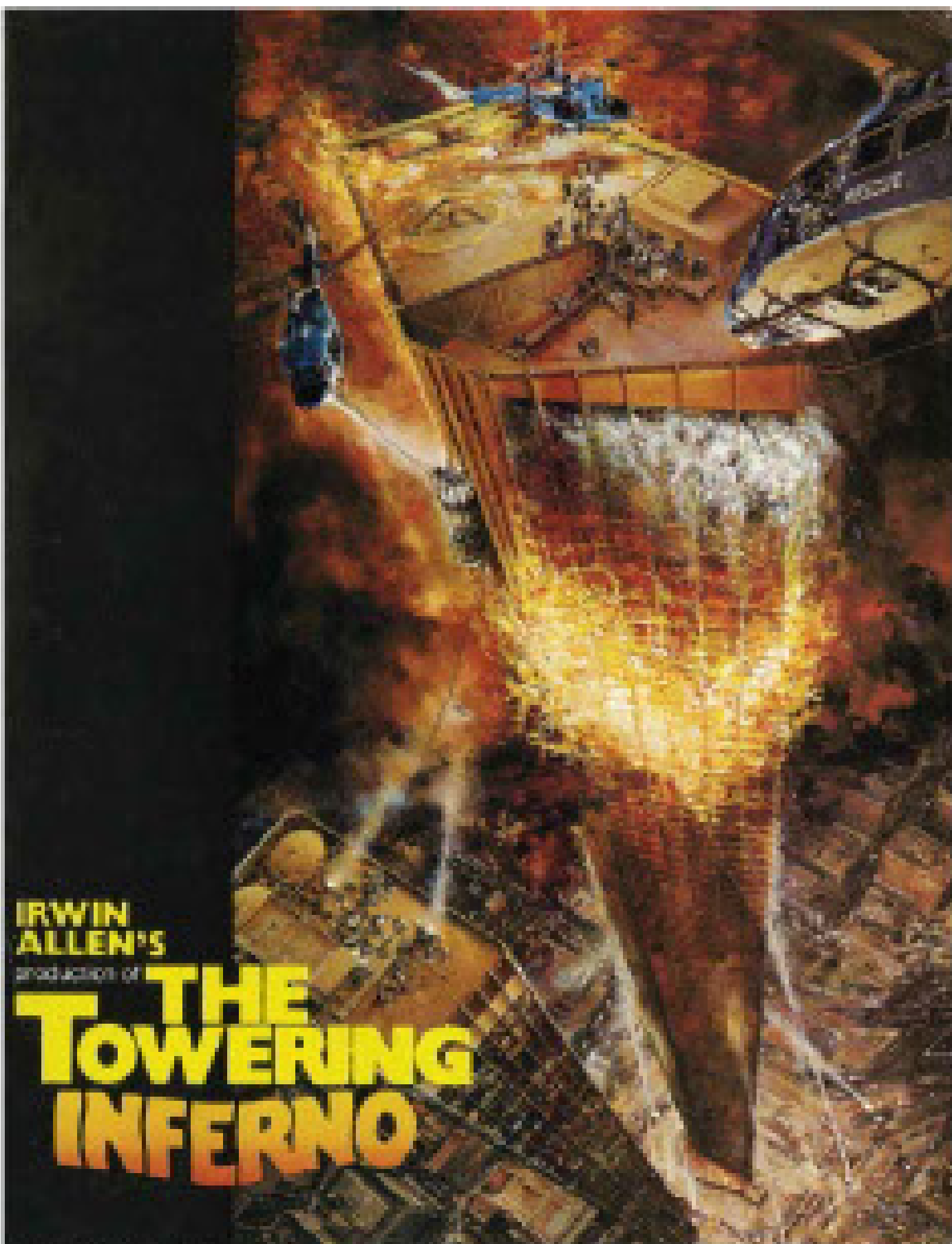
movie marketing campaigns ever. The paintings for the campaign took a year for Berkey to complete, and at the end of it he was over-worked and exhausted to the point of having paranoia. While John had painted different views of Kong's head in his numerous paintings, he was somewhat disappointed to see that the art department of the movie company spread the same head onto all of his paintings of King Kong when they printed the posters.



Biggest ape scene Illustration for King Kong, 1933, pencil on board, 17" x 11 1/2" (Image courtesy of Heritage Auctions, All used)



Preliminary drawings for King Kong, 1933, Ballpoint pen on paper, various sizes



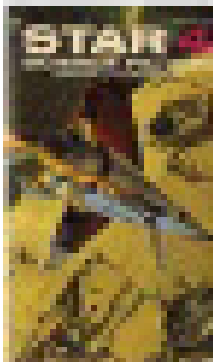
IRWIN
ALLEN'S

production of

THE TOWERING INFERNO

(Book page/production illustration for *The Towering Inferno*, 1974)

© Illustration



Original cover illustration for the *Star Trek* #1, 1971. Credit as listed.

THE TOWERING INFERNAL

Berkey was a very soft-spoken and friendly person, but he did not suffer fools and he was somewhat scared of heights. When he was offered a trip to New York to take his own reference pictures of the Twin Towers he declined to go—and even when he viewed the aerial pictures he was not all too keen and that he experienced vertigo just looking at the photos. In the early 1970s Berkey did go out to California to raise the pre-production muscle of the screenplay for *The Towering Inferno* movie, but he let someone else go up in a cherry picker to take the aerial photos that were used to do that stunning poster. John's vertigo prevented him from doing it. Berkey also had a chance to work on Stanley Kubrick's 1968 film *2001: A Space Odyssey* but he declined the invitation because it involved relocating to England.

STAR WARS

Berkey is perhaps best known for his spectacular science fiction illustrations which he began doing in 1967, which included his exceptionally nice covers for the six 1971 *Star*

Science Fiction magazines edited by Frederick Bohl. Among those who took notice of these great paintings was the young George Lucas, who commissioned him to work on the pre-production designs for the first *Star Wars* movie. One of those 1971 *Star SF* covers of a space ship approaching a large mechanical satellite is rumored to have been the inspiration for the *Death Star*. "The *Star Wars* art began when George Lucas was writing the script for the movie. He purchased several paintings that were part of the visual background information collected for the film. The sketches were done some months later and were intended as poster concepts for the movie. After doing the sketches a legal problem surfaced and I was told that I would not be able to do any work connected to the film. The lawsuit was not connected to *Star Wars*, but rather between the principles involved as was other films. My contribution was thus to be just the book cover and the *Death Star* poster for the 1977 merchandise album. To this day it is nice to say that I had worked on the original *Star Wars*, but I really doubt do the part I would have liked to."



Digital art illustration for Starliner Mission 2 (SLS-Crewed) test, 2024 + 2025

© Illustration



Digital cover illustration for *The Blueprints*, J. P. S. - Seattle in front



Original main set for *Space Station*, 1988. Constructed at 37' x 33.75' stage width of Hollywood-Burbank 30 set.



Digital space illustration for *Arwen*, 1988. Scale: as is/was. IP's 3D image courtesy of WorldSpace.com, 2010.



Digital illustration for *Arwen*, 1988. Scale: as is/was.



Original paperback book cover illustration by Michael Ondaatje, 1983. Cover artwork, *EP's EP*



Digital Illustration of the U.S. Navy Zumwalt-class destroyer



Digital seas illustration for *Ships of the Sea*, Vol. 2, 1998. Scale as built, 20" x 33.5". Image courtesy of Heritage Seafront, Miami



Figure 10.10: original poster illustration for Probe Publications. IFTL stands for Interplanetary Transport Lanes, ILLP is Interplanetary Lanes and Planets. Image courtesy of William B. Whittaker, Boston



Rotenberg called this the Otis Elevator advertisement, 1970s. Credit to artist

JOHN BERKEY'S OTIS ELEVATOR ADS

One of Berkey's most memorable advertising campaigns was a series of futuristic cityscapes produced for the Otis Elevator Company in the mid-1970s. There were a total of nine of them, and six of the nine have been readily seen since their publication. One of them was a futuristic airport terminal that Berkey thought looked like a giant duck sitting on an egg, and Berkey thought it was amazing that nobody noticed.

Another Otis futuristic building had the obvious shape of a pig lying in a water puddle, and from that time that time after seeing one of his Otis skyscraper paintings a Texas builder wrote to Otis asking for the imaginary building's blueprints, and that struck Berkey as funny. These spectacular Otis ads also encouraged George Lucas in 1977 to hire John to do work for Star Wars. A tenth futuristic city painting was done at the same time and published as a Colfax Resident Folder.



ODS

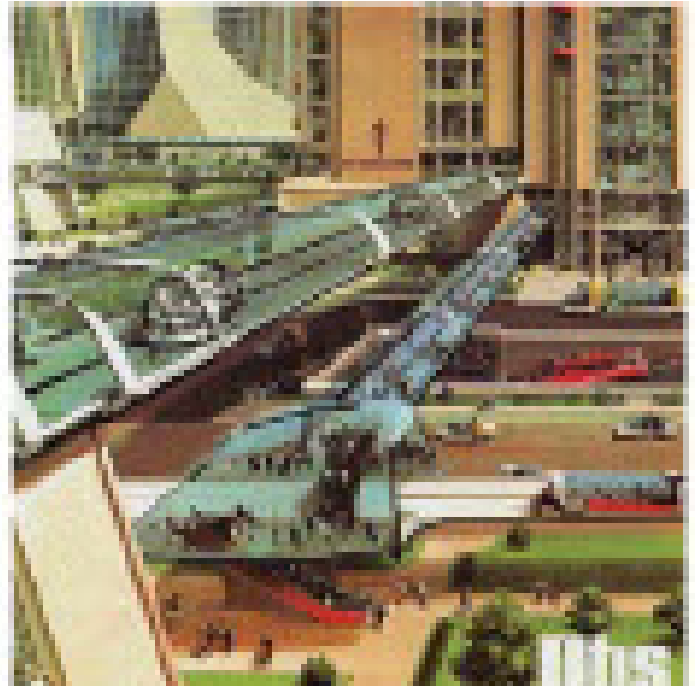
Our Columbus tropical terminal is the apex

It's a place where the culture of the tropics meets the modern world. The terminal is a masterpiece of design and architecture, featuring a central tower and a series of palm trees that create a lush, tropical atmosphere.

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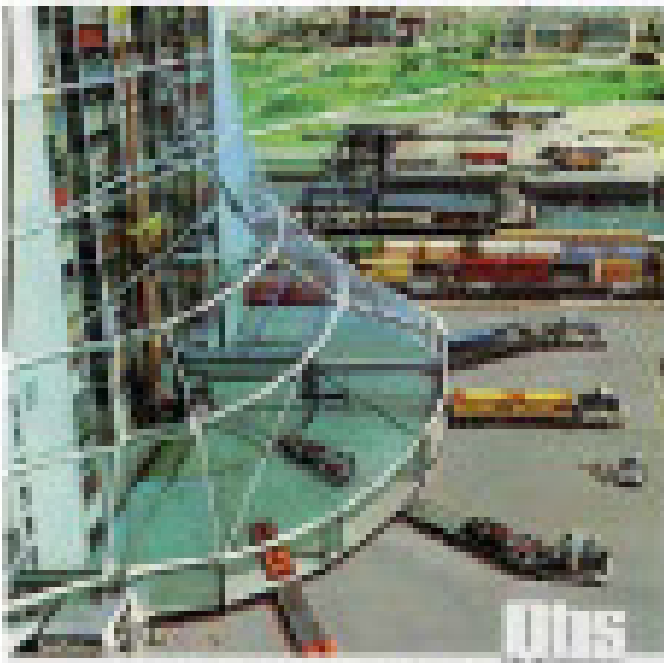
Our future is a high rise health care center

The future is a high rise health care center. It's a place where the latest in medical technology meets the highest standards of care. The center is a masterpiece of design and architecture, featuring a curved facade and a large glass atrium.

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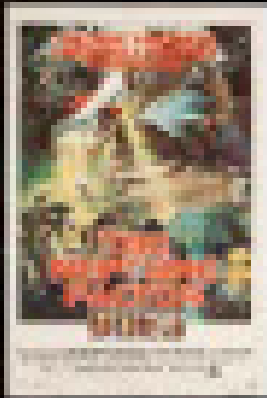
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Original movie poster illustration for the Warner Bros., 1970 classic *THE SHARK* (1970)

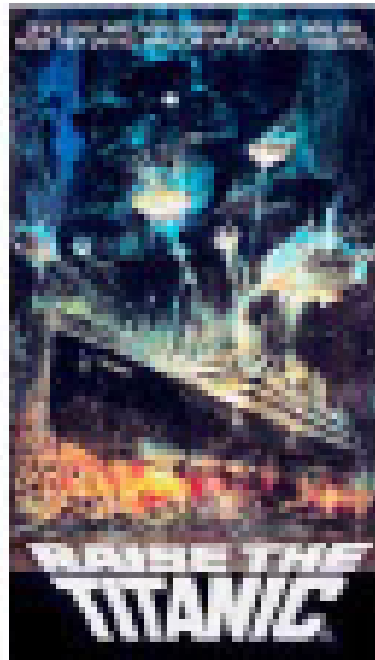
MORE POSTER DISAPPOINTMENTS

Sadly, Barkley eventually grew unhappy with doing work for the movie studios. He did paintings and preliminary sketches for several of the Star Trek movies, but the studio turned all but one of those paintings over to other artists to redo, and that version was printed in the movie poster. There was a lawsuit over Barkley's *Utopia*—someone thought it resem-

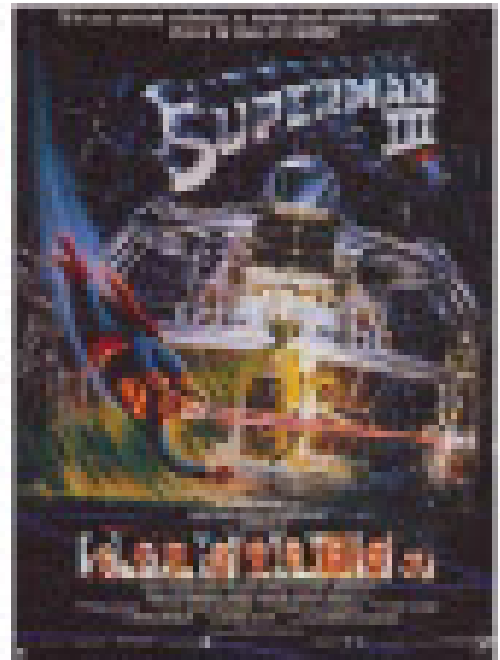
bled the shark in *Jaws* (could it, they distinguish the difference between a shark and a killer whale?). Then there was a lawsuit against RKO/Star Lineation by the Star Line company which prevented Barkley from doing any further work for either of those franchises. After a while all of this took the "fun" out of doing any further movie poster work.



Star Trek: The Motion Picture, 1979



Raise the Titanic, 1980



Superman III, 1983



Original artwork and final movie poster art for Jaws, ©1975-Columbia Pictures



Original featured in *Hugh Hefner: Poet of Sin*, from *ESPN.com's special* *Hef's Life*, *Hugh Hefner at Hugh Hefner*

HEFNER'S ART TOOLS

"In truth, that is an element of every picture I have ever painted," said Hefner. "Being fearful of failure or being late confuses just becomes something to drink away. A person starts with a blank piece of board and a visual image or a painted sketch—hopefully in the end it will all appear as a carefully planned and executed whole." Hefner worked in cases, the pigments for which he would rub himself in combination with acrylic. "For the way I work, a quick-drying opaque color works best." Through years of experimentation in trying to arrive at the perfect paint consistency, he said he'd tried mixing just about anything with pure pigment to see if it would work as a medium. "It is very hard to screw up a water-based paint, but I did find a way. . . . These were the days when I figured anything you could put in your hair or mouth was a possible binder for paint. Not so. I still spend time looking for a better paint. For the most part I have come around to the possible fact that there isn't a perfect paint. If anyone would like to know, I can supply a list of about seventy-five things that won't work." Hefner would mix his acrylic paints with cases, an adhesive derived from the proteins in cheese. "It's one of the strongest binders there is," he says. Mixed with acrylic, it made a very hard surface of paint that would be tough to damage. If Hefner wanted to make changes to his illustration after the paint dried, he would have to remove the area with sandpaper.

"I always work from my own drawings rather than photographs. There is a certain consistency working this way. When working from photos, one is somewhat dependent on getting exactly what is needed from the photo and frequently that information just isn't there. In addition to being the pleasure of drawing, there is the boring job of copying a photo. The possibility of drawing an outline, whereas the information presented in a photo has a finite beginning and an end." His basic brushwork would suggest movement and detail, and he knew that the eye would make sense out of the quick dashes of pigment, engaging his viewers' imaginations to fill in the gaps.

"I use large one-inch thick saddle brushes to begin. Details are then added using smaller round watercolor brushes. The basic picture is established using large brushes working from a color sketch. The beginning is not a careful procedure of copying colors and shapes, but rather attempting to go beyond the sketch and suggest possibilities to build on. With space pictures I am always painting something I have never seen before. As the underpainting disappears, a defining evolution begins, while subsequent layering over the base painting continues to bring out new shapes. Some images are set back, while other shapes come forward and are brought to life. Occasionally a part of the painting that may have appeared correct now needs to be changed as the surrounding area takes shape. I have a number of paintings in the studio that were set aside in the middle of the painting process. My



Photo: Expedition/Visual 3D/© AP

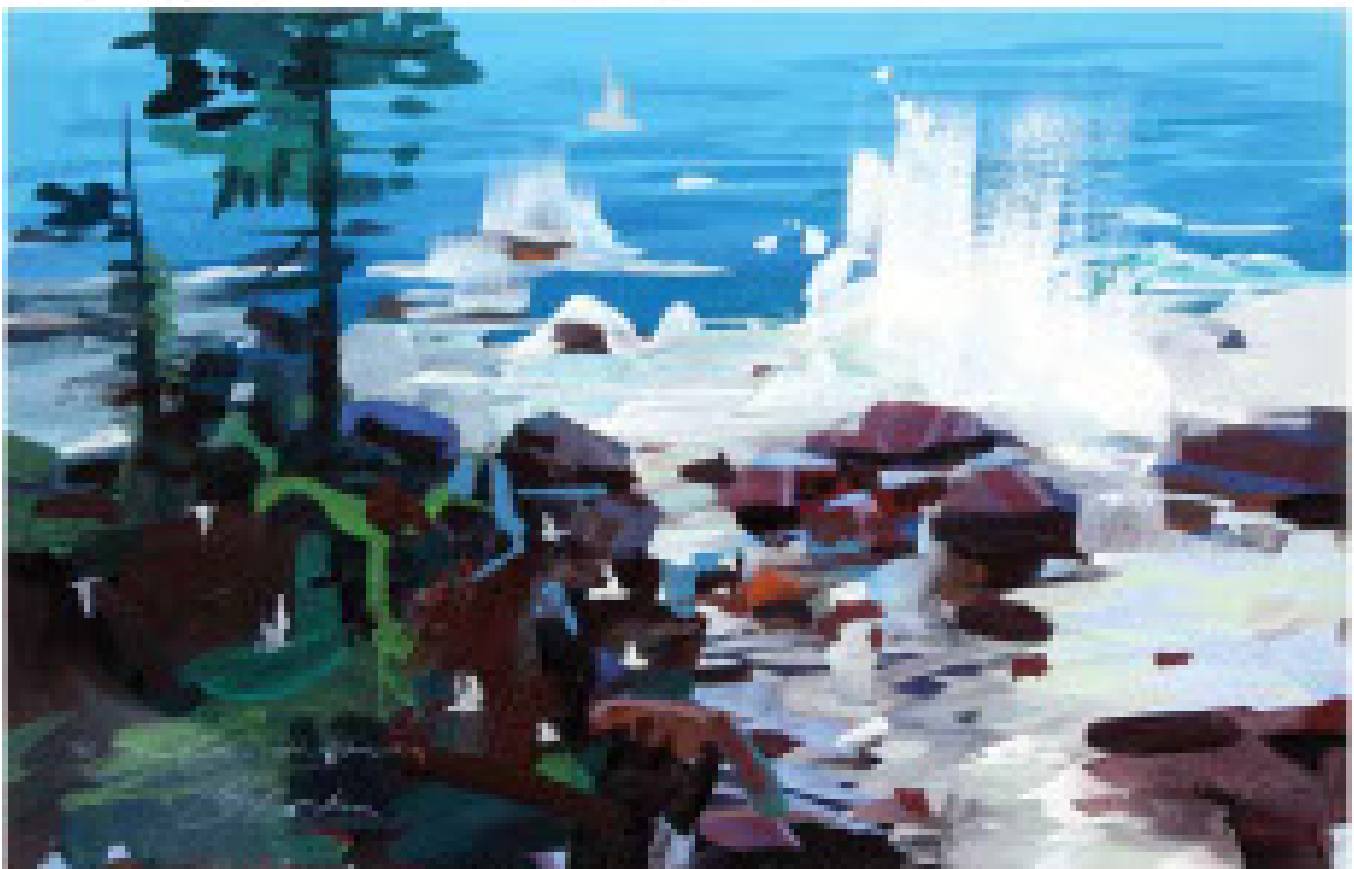


Illustration: John Johnson. Coastline scene based on photo of rocky coastline that was featured in United States Navy and AP photo



Digital preliminary color study for a People Mover train, 1988, 1000 x 1000 mm

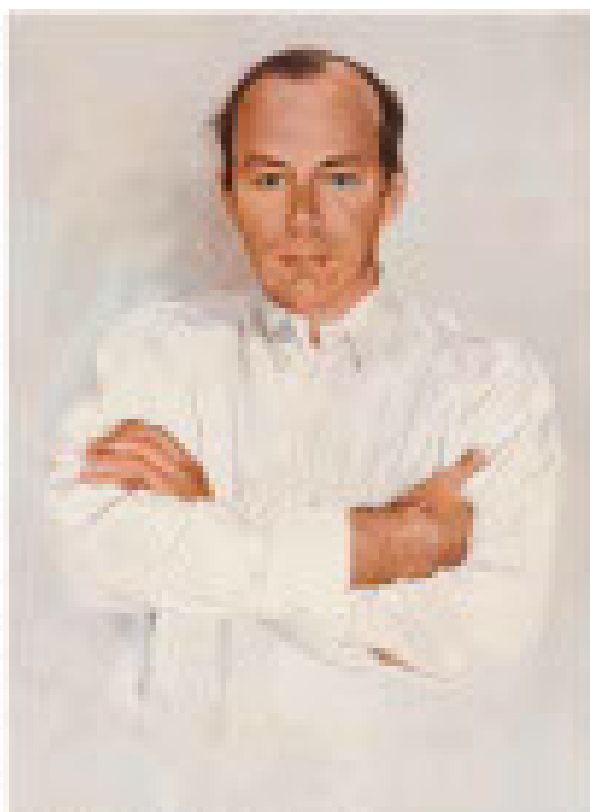


Digital color illustration for Merrill Lynch's Guide to Iowa, 1977, 1000 x 1000 mm

approach not only includes varying degrees of change, but also starting over. The point I use is important to the procedure of overpainting. A light color must completely cover a darker color in a wash as thin as milk, and remain wet on the board long enough to blend or move around. A space picture is the least discussed painting that I do. They change more from the beginning sketch to the finished piece. It's also the most fun. In most commissioned work I worry about the painting being accurate. That the factual elements are correct. This is not so in paintings of the future or fantasy. The hope there, is that it looks correct and the suggestion is completed by the viewer. Of the hundreds of space paintings I have done, no two are painted in exactly the same way—that is, pencil sketch, under painting, and finally the finish.

"What I tend to see first is how the light affects shapes. It's not unusual that I would think of paintings in those terms. . . I consider time of day, is it sunny or raining? Where would I be standing to see a particular view? All those questions must be answered first before I can put light in a painting. In planning the light within a picture there is careful work what will be seen and just how important it will be seen. It's true that space is black with a single light source for the sun. It is also possible that the light in space could be infinitely more complex than anything we know. I have always incorporated an artistic liberty that goes beyond a single light or world space. I choose not to adhere to the traditional light on one side, black on the other.

"Actually, I've never thought of doing this work as a job. It's more of a way of life for me."



Jeff Purcell, 2002, *Crash or Burn, 12" x 12"*

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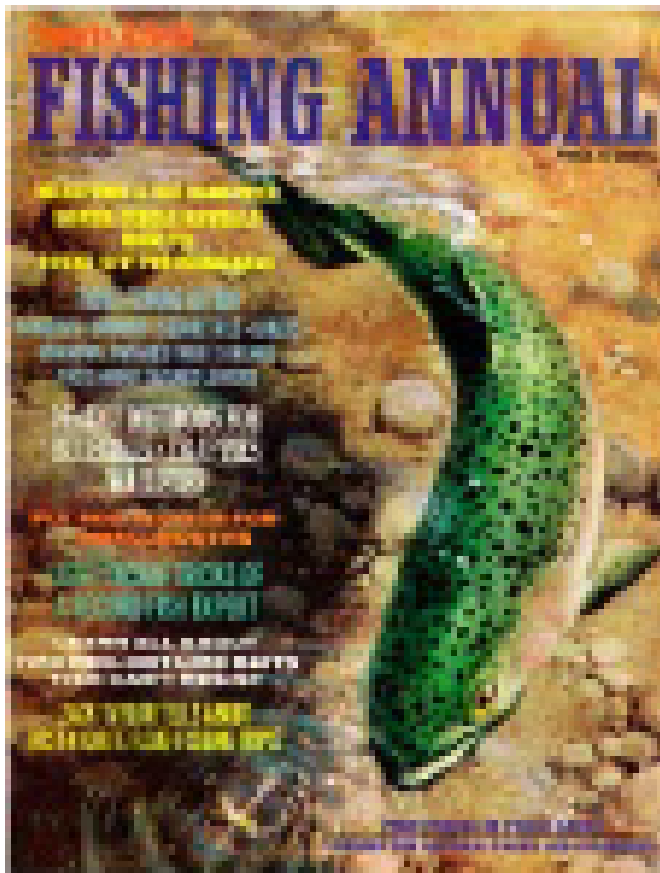


Illustration by Michael Clark

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Digital and illustration by Sports Illustrated, 1984. Available from: EPIC®



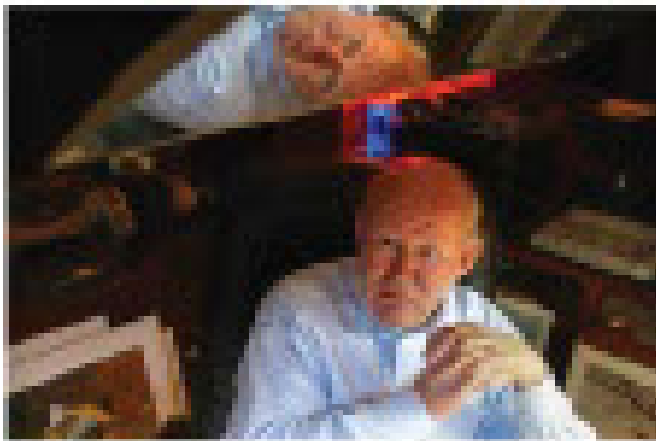
April 1968 Fishing Annual, 1968



April 1981 Fishing Annual, 1981

BERKEY'S DOUBLE MIRROR

Berkey used an ingenious double-mirror system that he invented at his dated work desk. There was originally a 24-inch x 30-inch mirror at an angle over his head, and a smaller one directly in front of him. Whatever was viewed on would be reflected upward to the top mirror and then into to the smaller one in front of him, so the image could be viewed as if it was about eight feet away. "What is interesting is that these are images that form from a distance that a person can't see close up," Dent said that John invented the double mirror set up sometime in the late-1960s because he got tired of carrying his paintings into the bathroom to look at them in the mirror!



John Berkey in the studio, 1970s.

BERKEY'S NATURE ART & STUDIO SOUND SYSTEM

Most collectors and fans of Berkey art remember his amazing nature fiction and space ship paintings, but perhaps one of those he produced hundreds of scenes of historical Americans—lower-class images of men, women and children and firefighters that were published in innumerable calendars. Similarly, from 1967 to 1978 Berkey made 40 to 50 nature and fishing paintings for Sports Illustrated magazine. He had a deep appreciation for nature, and lived to surround himself with a natural environment—to the extent that he set up an elaborate sound system in his basement art studio to recreate a natural soundscape indoors. The ambient sounds of nature and singing birds were piped in from microphones placed in the woods behind his house to play on a synchronized system of 12 speakers. The sounds of nature was blended with a continuous loop of ethereal music he would play in the background, he said. "I love music, but more than music, I love sounds. I always put sounds together with other music. I taped an hour of a meditational for other days." On one occasion Berkey heard an odd crackling sound coming from his speakers, and it turned out that the neighbor's steam building had caught on fire, and John was the first one to hear it happening so he could summon the fire department. In the evenings Berkey would often turn off the lights in his studio and listen to his originally engineered sounds, but he didn't listen to music while he worked during the day. "I can



Space Station located with the Star Wars orbital station 1111

paint and not have any of my emotions come through, but it's absolutely impossible to make a tape and have it sound any different than just exactly how I'm living at the time. That's why I think it would be too distracting to listen while I paint."

BERKEY ART BOOKS

Two art books were published of Berkey's work. In 1991 Friedlander Publishing Group produced *Painted Space*, which featured 16 paintings and 11 preliminary sketches. It contained a joyful biography written by John's daughter Sharon, who tragically passed away of a ruptured heart valve in 1997, eight days after having her second child. In 1994 and 1996 Friedlander Publishing issued two series of collectible trading cards which printed another 278 Berkey paintings and preliminaries. In 2003, *The Art of John Berkey by Isaac Frank* was the second book published, and it featured 96 paintings and two preliminary sketches. The combined total of paintings reproduced in these various formats numbers around 300—which leaves around 1,700 paintings that have never been reproduced! Various internet websites have posted several of Berkey's paintings, but at this point there are still many paintings that haven't been seen by the general public.

BERKEY NEVER SAW STAR WARS

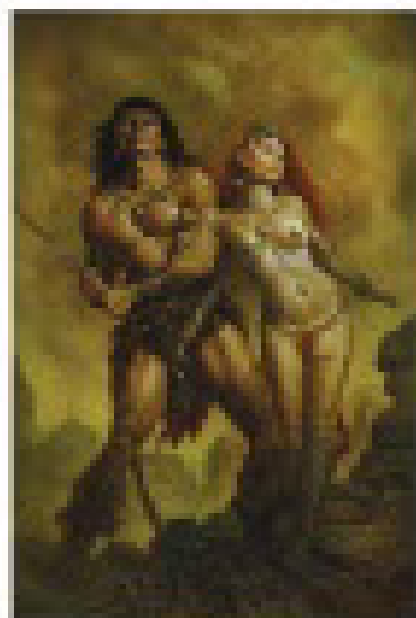
While Berkey often went to the movie theaters in his early years, he said that he never got around to seeing *Star Wars*. He said to an interviewer, "I guess I really ought to see it someday"—but he never did. In the early 1990s, when Michael Friedlander was corresponding with Berkey and preparing the

second space book, Michael was totally surprised to hear that the artist had never seen *Star Wars*. Michael playfully joked that he would "force" John to see the *Star Wars* films as his next visit, and John replied via one of his humorous cartoons in one of his letters. Berkey drew a sketch of himself tied to a chair wearing a Darth Vader helmet backwards on his head with the caption, "You can't use THE FORCE to FORCE me to watch Star Wars!"

Berkey had a very sensitive personality and demeanor, so while many of his paintings featured a certain degree of darkness and violence, John himself did not like to watch those types of intense and unsettling movies. "I have a curiosity about space and the future, but I don't live there. I've read some books on the technical part of the future, and that's always interesting, but as it wears off into fiction I think you can let your mind go the point where that kind of thing can become real. And that's kind of scary to me."

In spite of the impression one might get from his majestic spacequips, Berkey was not of the utopian fiction persuasion. "The words science and fiction have always seemed to me to be opposites. Science, a proven fact based on reality and fiction, an idea extending from reality. In painting *Science Fiction* I have always tried to work toward the illusion of both—a combination of painted believable space plus how to use the written and imagined ideas within that space. It perhaps could be said that most illustration is a form of this combination. *Science Fiction* offers the unique chance to paint and then to see. The work also is a pleasant opposite from seeing and then painting."

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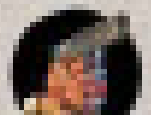
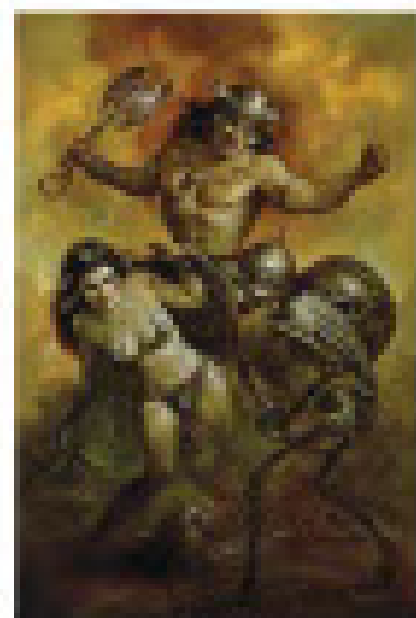


ILLUSTRATION BY
PATRICK J. JONES



Star Wars
Berkey illustration



The Blue Heron, completed, ready to hang, 12' x 12'

"L. CONRAD"

While the familiar "MURKIN" signature appears on most of John Conrad Barley's paintings, collectors will notice that occasionally he signed his art "L. Conrad"—this was done because he was doing work at the same time for competing companies like Texaco and Gulf Oil and Shell, and he did not want his name to confuse the issue or prevent him from getting future commissions.

PERSONAL PROJECTS

Barley set aside about one third of his time for his own personal projects, and he wrote in 2006, "Painters' block? Not yet! I do know, however, when it's time to quit. Honestly, most work can be thought through, and no excuse to stop is really valid. I have done many paintings where, at the end of a particular day, I had myself figuring how many more days it will take me to finish. On my own, I have started many paintings that were never finished simply because the desire to finish just wasn't there."

BERRY NEARLY DIES

In 1994, when he was 61 years old, Berkeley fainted at home and was rushed to the hospital. It was later found out that he had a partially dissected aorta that had finally burst open—the same condition that caused the death of actor John Star. "When they find out you had a dissected aorta, you're usually dead," said Barley in a 2004 interview. Miraculously Barley survived and recovered to continue painting.



John Barley 2008

ART AWARDS

In 1999 Barley won the prestigious Grand Master Award, and in 2000 was also nominated by the Association of Science Fiction and Fantasy Artists for the Chesley Award for Artistic Achievement. He was the Artist Guest of Honor at Miscrow's in Minneapolis, Minnesota in 2006.

In 2006, John was inducted into the 184-year-old Hall of Fame of the Society of Illustrators, which includes such luminaries as Norman Rockwell, N.C. Wyeth, Frederick Remington, and John James Audubon, illustrator and then-president of



Special Panel: *John Berkey* at the Society of Illustrators, 2004

the Society of Illustrators spoke at Berkey's induction ceremony. "I must state unashamedly at the outset that John is my ultimate hero. He is one of the most innovative and influential of science fiction artists whose consistently fluid style is the perfect balance between painterly impressionism and hard-edged realism."

One thing that just pulled over the ocean was in New York was the realization that John's health was beginning to fail him. After returning home, John again developed pneumonia and he remained very frail through his remaining years.

In 2003, Berkey did a well-attended one-man art show for *AnOrg* in nearby Northfield, Minnesota, and photos of this event are posted online. On March 22, 2007, his home town of Excelsior honored him with "John Berkey Day."

John Berkey passed away of heart failure at the age of 75 on April 25, 2008.

EPilogue

The ease at which Berkey was able to approach such a wide variety of themes is astonishing; he was truly an amazing talent who loved to make his art. The people close to him loved his humor and his voice and his cheerful, friendly personality.

"I have often thought it would be nice somehow to begin a painting all at once, but they always start with a few bits of color placed somewhere all along this page—very nice—and I'm encouraged to continue working carefully around the beginning so to not disturb it. Always, at some point, this beautiful little beginning doesn't fit or belong with what has followed. Sadly, it has to be painted out."

"When I look at my work I always see something I could have done better," Berkey said in 2004. "I've always been worried about screwing up. Maybe that's why I've always tried to improve upon what I've done, but I guess when I look back on my work, I'm pretty pleased with it." ❖

—by Jim Finkenstädt, JFI '7

Special thanks from Berkey's last assistant with the story: Thanks also to Heritage Systems for the use of various images in this article. For more information about the article please visit www.JohnBerkey.com.

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The Face and the Strong Child, the Power. For and to the heart



Rose O'Neill in the drawing room

Rose O'Neill: Not Just the Kewpie Lady

by Linda Beevster

Thomas Hart Benton referred to Rose O'Neill as "the world's greatest illustrator."

O. Henry once facetiously said that Rose had "the worst of 'upstart' youth."

Kathil Gibran said of Rose: "She sits like a white rose with all its buds, prophets and martyrs."

INTRODUCTION

Rose Cool O'Neill (1874-1948) was born with an artist's eye and a comic's heart. She entered the Golden Age of illustration at a time when women artists/illustrators were just being accepted in the male-dominated field. Her talent for seeing the humor in society and her ability to express that humor in her art made her work particularly attractive to magazine publishers.

Although best known for her Kewpie doll, O'Neill had already been working for ten decades as an extremely popular comic, cartoonist, and advertising illustrator before the doll appeared. In fact, the Kewpie doll came about as a result of her Kewpie series. Unfortunately, the immediate and enduring popularity of the doll overshadowed O'Neill's complete body of work, causing her to be excluded from recognition in most art, illustration, and comic history books.

O'Neill masterworks, the "Sweet Moments," date from

about 1906 and made their first public appearance in an exhibition at the Second National Biennial Arts Salon in Paris, 1906. Soon after O'Neill was elected Associate of the Société des Beaux-Arts. In 1912 O'Neill exhibited in the Société annual exhibition to great reviews. A solo exhibition was held at the Galerie D'Orsay in Paris, March, 1911. In addition the "Merrier" series was exhibited in 1912 at the Wildenstein Gallery, New York.

In January of 1913, O'Neill became a member of the Society of Illustrators in New York, originally an all-male organization. The Society inducted O'Neill into their Hall of Fame in 1999.

O'Neill holds the distinction of being the first American woman comic-strip artist for cartoon strip "The Old Subscriber Calls" appeared in *Truth* magazine in September, 1896. This cartoon is acknowledged in *Cartoon America: Comic Art in the Library of Congress*, an authoritative survey of 250 years of American cartooning published in conjunction with the Library of Congress landmark 200th-anniversary.

The US Postal Service honored her 100th birthday with a postage stamp in 1974. The National Women's History Project honored O'Neill in 2008. Museums dedicated to Rose O'Neill's work are the Southbrook Historical Society and Museum in Braintree, Missouri, and the Rose O'Neill Museum in Springfield, Missouri. Her work is held in the collections of Brandywine River Museum in Chadds Ford, Pennsylvania, and museums in Europe and Japan.

THE FORMATIVE YEARS

Rose Cecil O'Neill was born in Wilkes-Barre, Pennsylvania, June 23, 1876, in the Emerald Cottage, a house built by her father as a wedding present for his bride. The second of seven children of William Patrick O'Neill and Alice Cecilia Asanath's niece Sarah O'Neill, Rose entered a well-educated, artistic family. Patrick, a literary man and a dreamer, owned a bookstore and art gallery in the center of town.

Only a few years after Rose's birth, Patrick's inability to manage money and a financial depression caused the family to lose both the home and business. The young couple, with three-year-old Rose and five-year-old Hugh, headed west by covered wagon. Mary Ellen (Lan) was born on the trail. After a three-month trek, the family settled in a mud house on the Nebraska prairie, where they survived for about two years. Unable to live off the land, as Thomas had advocated in *Midwest*, the family moved to Omaha.

The next 14 years in Omaha was a hand-to-mouth existence featuring a series of moves—often one step ahead of bill collectors—and life and death drama. Rose's siblings Callie (Tina), James (Harriet), Edward, and Clarence (Clint) were born in Omaha. Mother, Rose's mother, kept the close-knit family together by teaching piano and organ. Patrick tried to sell books and started many ventures, none of which worked out.

Rose started drawing at age three and her hands in her Papa was never without pencil and paper. Art books brought from Pennsylvania helped her learn anatomy and proportions. As her skills developed she began to work with pen and ink. Rose studied John Flaxman's illustrations in Homer's *Iliad* and *Odyssey*. Gustave Moreau's imagery in Dante's *Inferno* like siblings and family were her five models. What she couldn't find in her father's books she found at the public library. Rose was a completely self-taught artist.

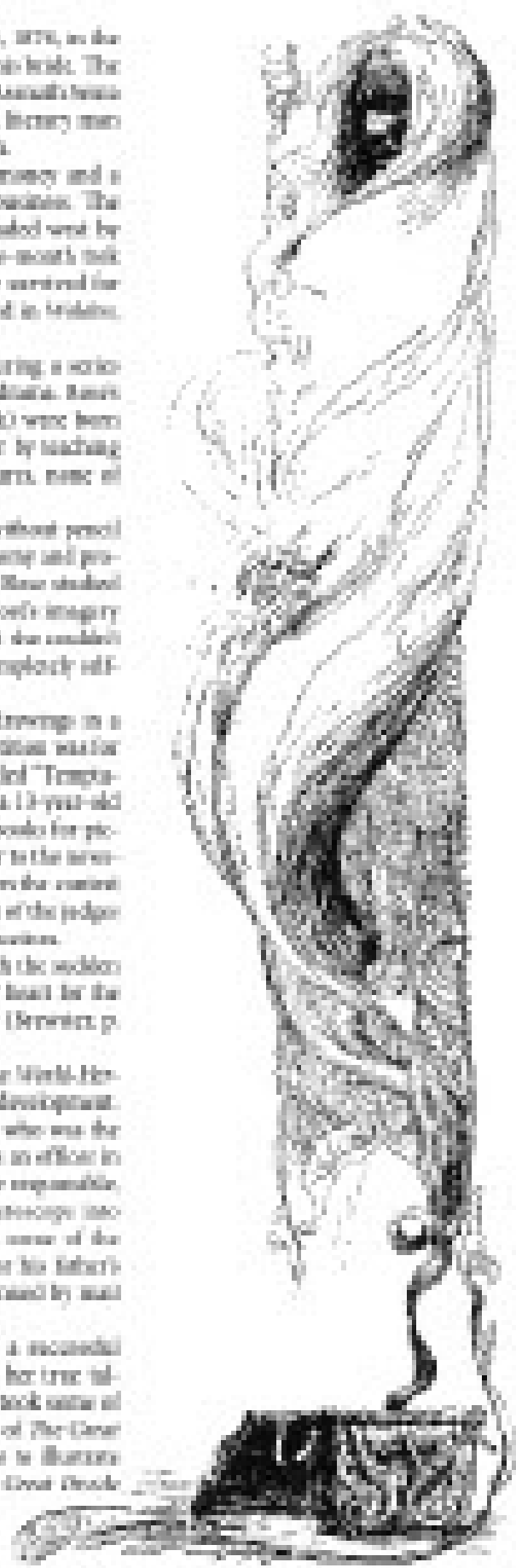
When Rose was 13, Mother encouraged her to enter one of her drawings in a contest sponsored by the Omaha *World-Herald* newspaper. The competition was for the best drawing by a Nebraska child. Rose's entry was dramatically titled "Temptation Leading David into an Abyss." The judges found it hard to believe a 13-year-old could produce such a deeply moving image. They looked through art books for pictures she might have traced, but found none. At last they announced her to the newspaper office and had her draw deputy for them to prove she had drawn the contest entry herself. After awarding her the winning five-dollar gold piece, one of the judges took her under his wing and taught her how to make plates for reproductions.

Shortly after the joy of winning the prize, Rose heard deep grief with the sudden death of her two-year-old brother Edward. Rose carried the loss in her heart for the rest of her life. Edward became the true hero of the *Scenic* dramatist (Herrick, p. 47).

With recognition from her award, Rose received work from Omaha *World-Herald*, Omaha *Excelsior*, and The Chicago *Journals*, which encouraged her development.

At age 17, Rose met and fell in love with Gray Latham of Virginia, who was the son of Major Woodville Latham, a professor and chemist who served as an officer in the Confederate Army during the Civil War. Gray and his family were responsible, in collaboration with the Edison Company, for transforming the kitescope into the technology for motion pictures. Gray worked at the cinema as one of the first films ever made. Later he became a pharmaceutical salesman for his father's company in New York. Rose and Gray's long distance courtship continued by mail for several years.

William Patrick O'Neill had hoped his daughter would become a successful stage actress and worked hard to encourage her. Once he recognized her true talent, Patrick started promoting Rose as an artist on his many trips. He took some of her appealing and well-composed pen and ink drawings to the editor of *The Great Omaha* magazine. The editor had just the right project and hired Rose to illustrate tales from the Arabian Nights written by Stanley Wood, editor of *The Great Omaha* (McCann, p. 51).



Rose of the Emerald Studio (Illustration: The Emerald, July 1891)

EARLY CAREER

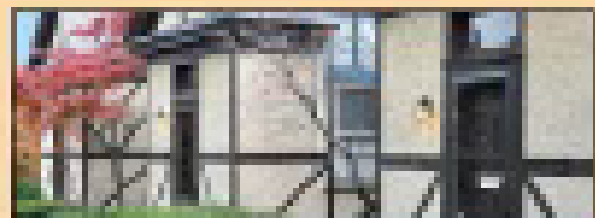
Patrick felt his daughter would have more opportunities for work in New York City. Rose left Omaha with a portfolio of more than 60 drawings and a book manuscript titled *Canada*. On the way, she stopped in Chicago to see the 1893 World's Columbian Exposition. The Woman's Building exhibited paintings, illustrations, engravings, and sculptures by 100 women artists. This would have been Rose's first opportunity to see original paintings and sculpture. She may not have been aware this was the first large-scale exhibition recognizing women as artists.

Once in New York, O'Neill lodged at the French convent of the Sisters of St. Regis. Two nuns were assigned to escort her as she visited book and magazine editors. She quickly became acquainted with the names of the well-known editors, popular illustrators, and friends. From her convent room, she worked on drawings for *The Great Divide* and a new client her father had contacted in Chicago, Art in Dress.

O'Neill received more assignments from *The American*, *Little Catholic Paper*, and *Catholic World*. Color magazine covers were making their first appearance, and Rose learned to use watercolor quickly. She was confident in her abilities, and the new medium was a challenge she enjoyed.



Illustration: from *The Great Divide*, 1894



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Father Hennepin Celebrating Mass

Howard Pyle

(1833 - 1911)

Oil on canvas; 22" x 24"; 1897

Book: Michael Francis Packman; 1897

Vol 5, p. 132

Book: Howard Pyle's Book
of the American Spirit; 1923; p. 123



"The Old Subscriber Calls" a cartoon by Jess, September 19, 1894

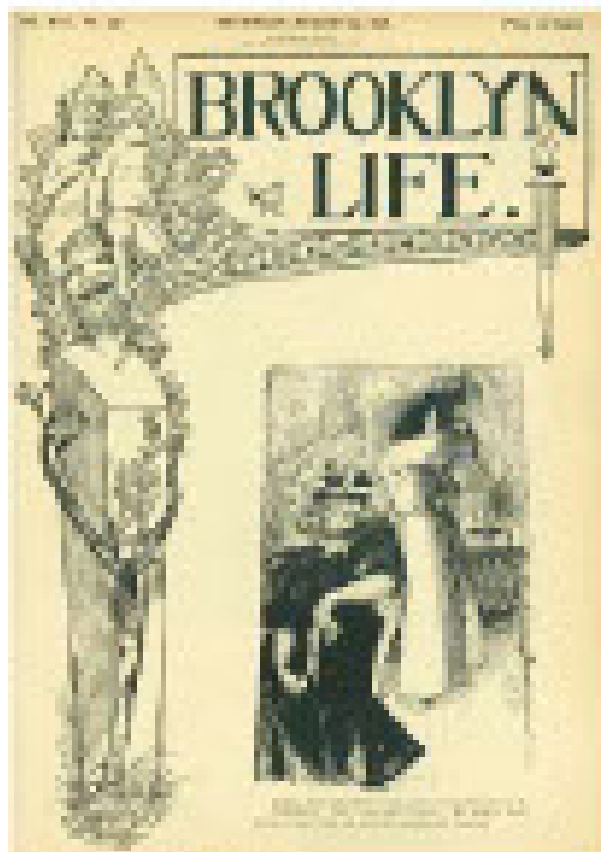
After a year in New York, O'Neill went to visit her family. While she was away, they had moved from Omaha to another Missouri. The two-day trip from the Springfield, Missouri, train station by mail wagon took her through what she delightfully called "The Tangle" or "Forest Enamelled." Arriving at last at her family's homestead, she found two small rough-cut log cabins beside a stream. The family named the house Brookbrook, a place of quiet and solitude Rose would return to often throughout her life.

Returning to New York, Rose moved into a boarding house. Her career took flight when *Ly-Lo-Dan* magazine published "Te Sweet Old Omaha," her first color cover, on the May

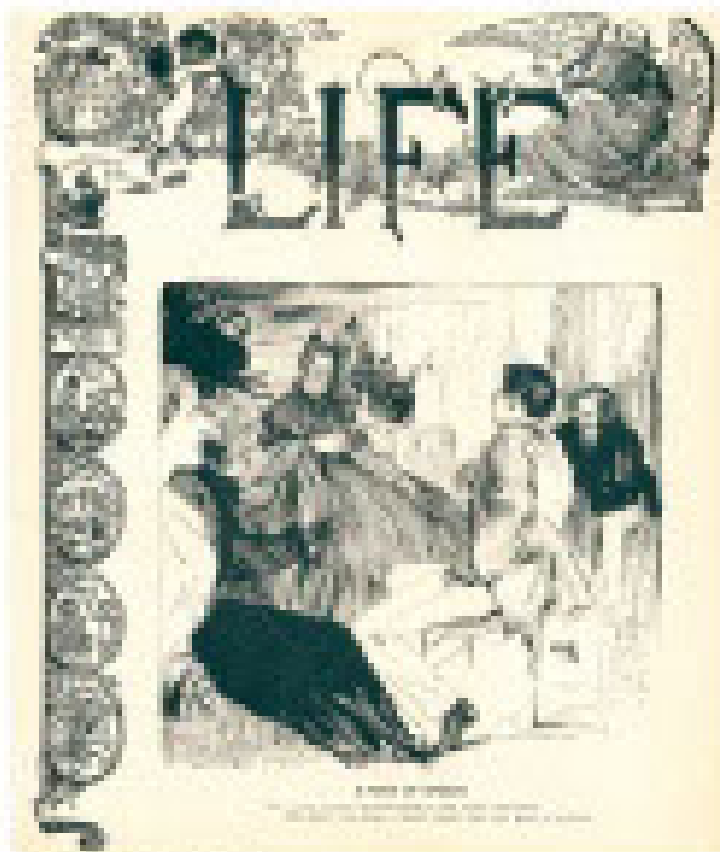
30, 1894, issue. That same year she did more color covers, illustrated many single-panel comics, and had several poems published.

Truth magazine published "The Old Subscriber Calls" in the September 19, 1894, issue. This was the first comic strip by an American woman. Rose was never aware of the distinction. The *Truth* covers "Playing with Toys" (March 18, 1897) and "Taking a Walk" (July 24, 1897) highlighted O'Neill's work. *Wings* would become a recurring element in many of Rose's illustrations. *Truth*, a chic magazine, was about starting place for Harrison Fisher.

New York *Ly-Lo-Dan* chose O'Neill to illustrate many poems and tales



Brooklyn Life, August 19, 1893



Life Magazine, January 26, 1892

24
PAGES

Up To Date

EVERYBODY'S MAGAZINE

5
CENTS

VOL. 3 NO. 8

MAY 30, 1906



BY FRANK L. BRADLEY

At home at home, home's a lovely place.

Home's a lovely place, home's a lovely place.

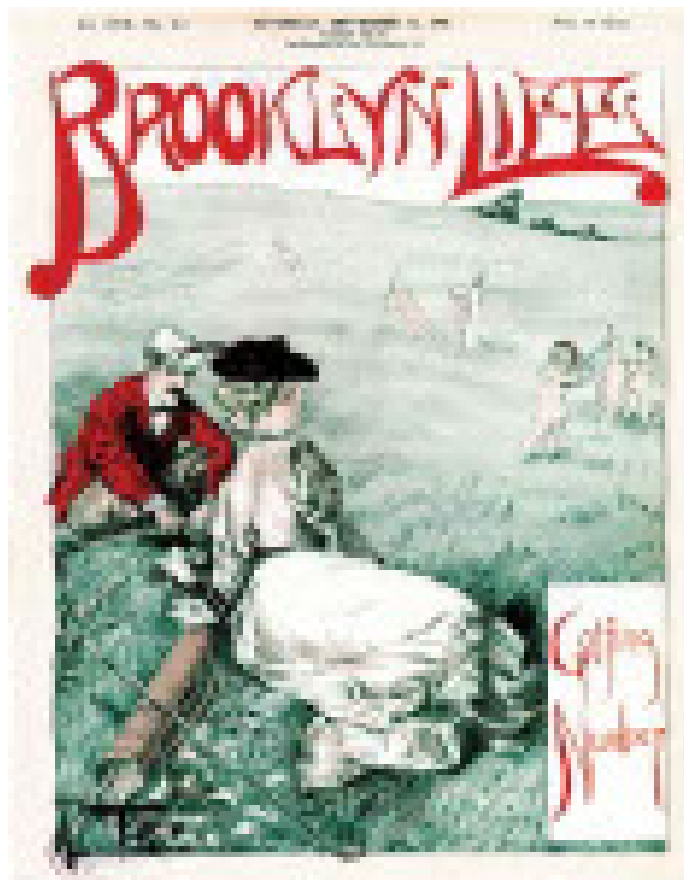
TRUTH



FLEEING WITH TRUTH.

Vol. 21, No. 11, 1917

S.J. Williamson



Brooklyn Life, December 29, 1900

covers. Rose was doing illustrations for them at the same time. Illustrator Charles Dana Talbot was beginning his career. Rose also did pen and ink covers for Brooklyn Life and interior illustrations for Child magazine. Her style was maturing quickly as she received more work.

When Rose returned to New York from Bournebrook, Guy Latham took up their courtship. Rose Grey asked Rose for her hand in marriage, and they wed later in 1904. At first the marriage seemed like a fairy tale romance. Later on Rose discovered Guy was picking up her pay from clients and spending it on clothes for himself and gifts to his friends and family, leaving her with nothing to pay bills or send to her family. They were divorced in 1908.

In 1897 Rose visited the offices of Puck with her portfolio. The art editor immediately saw the appeal in her work. Not coming from a particular teaching tradition, such as Howard Pyle, had its advantage: Rose was able to maintain her own vision. Whether or not the golden age of illustration was in its decline, as predicted by N.C. Wyeth, Rose's work had an admirable freshness. Her sense of humor and whimsical character-traits was easy to see and enjoy. Rose became the first female staff illustrator for Puck magazine.

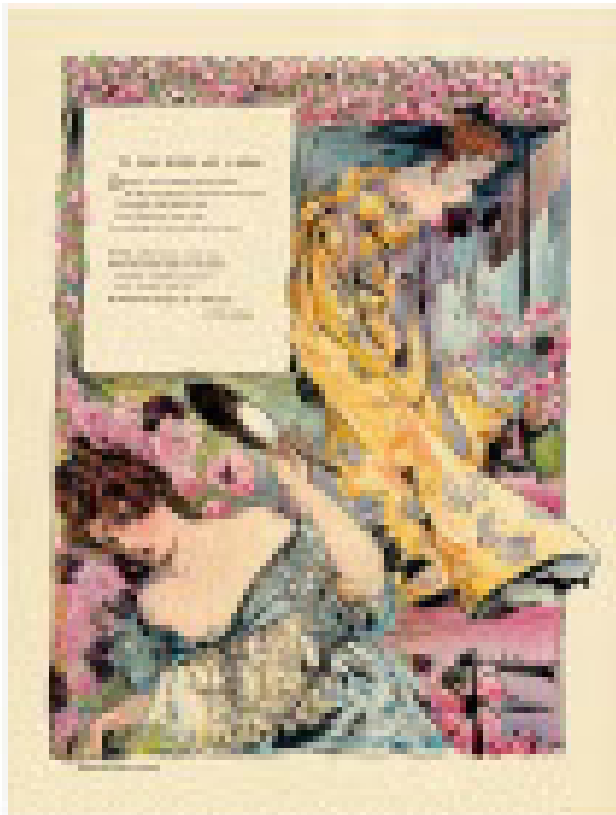
A weekly publication, Puck had a great need for material to fill its pages. This popular gentlemen humor magazine was based on political and social satire. Heavy use of ethnic stereotypes left no group free of insult. Rose's childhood playmates had come from every culture, and her cartoons and letters contain



"Two Angels with Broomsticks" Illustration for Brooklyn Life, December 1900



"The Bachelor" Illustration for Puck, Dec. 29, 1900



"The Ladies" Illustration for Park, December 11, 1899



"The Street Scene" Illustration for Park, August 28, 1899



"The Sunbathers" Illustration for Park, August 1, 1899

no hint of his or really, companions and understanding was at the root of her family. She brought her own wit to the magazine—a quip, more sensitive humor, but full of texture and detail. The others found they could easily put such captions with her drawings. The magazine grew as a result of Rose's style. Before Rose came, it is doubtful Puck would have published the cover "In Georgia" (April 11, 1893).

Known for its outstanding color lithographs, Puck often discussed Rose's illustrations on the front and back covers. The art editor, William Curtis Gibson, was a humor man with "voiled onion eyes," as Rose described. They became good friends and shared jokes at every visit. When Rose's first comic panels appeared, they were boldly signed "O'Neill Latham." This caused confusion with women; they thought Rose was a man, and letters came to Puck's office with bids of hair and proposals of marriage. One even wrote that she wanted "a little Latham of my own." Puck published a glowing description of Rose as their new staff illustrator, making it clear she was a woman. By the time of her divorce her work was signed with a bold "O'Neill" and a small "L." She worked so far ahead the "L" continued until October of 1901, when her name became Rose O'Neill Wilson.

By 1898, many publishers recognized Rose's beautiful pen and ink work. She had plenty of assignments from Puck and other clients including Thrift, Sunday Free Press,

The Illustrated American, Collier's, and Cosmopolitan. Rose's illustrations were not limited to comics. She had been writing poems and stories for a long time, and soon she was known as an author and illustrator in Cosmopolitan and Harper's. Fads, fashions, trends, and icons changed frequently in the later part of the century. God was the new activity for men and women, and Rose illustrated a number of issues with the new sport in Puck and Brooklyn Life. She reacted social changes and new technology such as the automobile, telephone, and electricity. Over the years, her humorous illustrations for Puck fell into approximately six themes: young children, teenagers, families, ethnic humor, the independent woman, and social hypocrisy. It is hard to know how many of the jokes for comic panels she wrote herself, but she signed the poems she wrote. In two such poems and illustrations, "Here's Summer Come!" (September 18, 1898) and "Two Loves," she reveals something of her personal life and failing marriage.

In the August 18, 1899, issue of Puck, Rose used in an illustration titled "The Fate of the Non-Combatant" a device for which she became well known: the close up-of-a-figure-looking-beyond-the-picture-frame, not just forward, but engaging the viewer. Others had used this idea, but Rose took it further. Norman Rockwell used this technique later in his illustrations "The Homelike Evening Concert" and "Random from Paris," among others.



THE FATE OF THE NON-COMBATANT

See illustrations on the left in weekly periods of 1897.
 These women in the habit of it will see to what they become to a new and better world.

"The Fate of the Non-Combatant" Illustration for Puck, August 18, 1899



THE COVER OF THE POST.

Illustration by Rose for the cover of The Saturday Evening Post, December 1, 1909.

"The Cover of the Post," *Illustrated for Post*, December 1, 1909

For *Post* alone that year, Rose created 64 pen and ink drawings, nine book covers in watercolor, and two interior watercolors.

In 1899, Rose threw herself into her work for *Post* and did more comics than the year before. She used two styles, one a classic minute pen and ink, the other a cartoon style with less ink and, when in color, broad areas of solid color or shade, as in "The Cause of the Delay." In her comic style, seven boys were shown smoking huge cigars, a sign of approaching marriage. The seven girls often had a bit of a British cockney look, dressed in plaid or patterned skirts, with shawls, straw hats, and bonnets.

The Edwardian period was very formal, with men in long-tailed suits and top hats, and women wearing whale bone corsets, high hats, Shakespeare was very popular among theater goers. People began to take ghosts seriously going to séances in the evenings. Rose wrote and illustrated several stories on these topics, which were published in *Post*, *Cosmopolitan*, and *Harper's*.

Her observations and sketches provided her with ample material to work from when she went home to Merrimack for breaks. In "The Minister Comes to Tea" (December 28, 1909) Rose experimented with the sequential comic again. In this example, she used a three-panel story to show the maid

cleaning the house, the family getting ready for the minister, and then sitting down to tea. She had first used the comic strip format in *Truth* magazine three years earlier and would later use it in the full-page comic strips that flooded the newspapers in the early part of the 1930s.

In 1901, the year of her divorce, Rose began to receive charming letters and gifts from an unknown admirer. She was reluctant to respond when asked for a picture. As time went by, the man revealed himself to be Harry Wilson, editor of *Post*.

Rose and her sister Callista went to New York in late 1901 to visit her clients and to see Lou, her youngest sister, who was enrolled in art school. Rose met Harry Wilson at the office of *Post*. After receiving his letters, she was a bit shocked. Sulky and quiet, Harry wasn't what she had remembered from earlier brief meetings. For a young, free-spirited woman full of wit, wit, and dreams, Mary didn't seem a good match.

During the visit, Harry pushed toward a relationship. Rose attempted many times to decline, but Harry insisted until Rose gave in and agreed to an engagement. They shared a love of books. Even though Mary wrote humor for *Post*, he was seldom humorous in person. More blunt, Harry could turn tables within minutes without reason.

Despite Rose's reservations, Harry quit his job at *Post* and



Ruck



THE ORCHARD.

Part of the work done by the artist here, under the title of 'The Orchard', is shown in the illustration. It was done by the artist in the illustration.



«L'arte futurista è un'arte di movimento, di velocità, di dinamismo, di forza, di energia, di potenza, di azione, di vita, di luce, di colore, di suono, di movimento, di vita, di luce, di colore, di suono, di movimento»

«L'arte futurista» Illustrazione Feb, dicembre 1933



«L'arte futurista è un'arte di movimento, di velocità, di dinamismo, di forza, di energia, di potenza, di azione, di vita, di luce, di colore, di suono, di movimento»

«L'arte futurista» Illustrazione Feb, luglio 1934

Ruck



THE BEST DRESSES FOR WINTER

Ruck

Published by R. B. Brown, New York, N. Y.



MEMORANDA.

Miss. How do you find the baby? Is she up to date? Is she a good girl?
 Mrs. How do you find her?
 Mrs. How do you find her? — Is she a good girl?



THE BIRTHDAY
 THE BIRTHDAY OF THE CHILD WHO WAS BORN IN THE HOME OF THE
 THE BIRTHDAY OF THE CHILD WHO WAS BORN IN THE HOME OF THE

"The Birthday" Washington Park, January 23, 1900



A BIRTHDAY
 IN A BIRTHDAY HOME, BIRTHDAY HOME, BIRTHDAY HOME, BIRTHDAY HOME,
 IN A BIRTHDAY HOME, BIRTHDAY HOME, BIRTHDAY HOME, BIRTHDAY HOME,
 IN A BIRTHDAY HOME, BIRTHDAY HOME, BIRTHDAY HOME, BIRTHDAY HOME,

"A Birthday Home" Washington Park, April 8, 1900



The Tea Affair - 1911. Original illustration by Roger Rose. 16 1/2" x 12 1/2" on board

they were married in Jersey City in June, 1902. On the way back by boat to a party given by Peck, Harry "threw the [marriage] certificate into the river" (D'Neil, *The Story of How O'Shea Won*). Rose was horrified.

They honeymooned at Pagosa Springs in Colorado. Rose learned while camping that Harry wasn't interested in her as a lover; he seemed to want someone to be a sounding board for his ideas. When Rose tried to brighten his mood, he only got more gloomy.

Sam, Harry's brother, and his wife Ma joined the newlyweds at Pagosa Springs and invited them to Durango, where they lived. From Rose's memoir: "There was an Indian fair where I bought large [sic] bracelets, necklaces, belts, and rugs. . . . There were two kinds of Indians, the Flat . . . and the Navajo men who wore their hair long with a straight bang over the brows and a band of twisted red cloth bound round the head. Beautiful heads!" Rose would use these images in her art career.

When the couple returned to Bonaventure, Rose was happy to be back with her family. Callie and Minnie were at home. The effect of Harry's alien moods took the spirit right out of the family. The household, usually full of laughter and teasing, was altered.

Peck's art editor, William Curtis Gibson, and his wife and daughter came to visit. Annie, Rose's younger brother, had

just finished college at Columbia, Missouri, and had taken on a man for a Rhodes scholarship to Oxford, England. On his way home on the train, he helped a woman who had become ill. Within a few days, lamina came down with the deadly smallpox; in eighteen days he was dead. The Gibsons left as soon as they learned smallpox was in the house. Rose paid to have all the neighbors in the neighborhood against the disease. Rose wrote several poems about Annie that were published in her book *The Master-Mistress* (1911).

From 1901 to 1905, Rose and Harry divided their time between San Antonio and New York. Harry wrote four books that Rose illustrated. Peck continued to be Rose's primary client. She had plenty of work from many other magazines as well, but in secret, she started serious pieces that she at first called her "secret play work," art that later became known as her "Secret Monsters." She wrote in her unpublished memoir: "I kept my secret drawings hidden on my dressing board under the piece I was working on for some publication."

During this period Rose also wrote and illustrated *The Love of Adey*, her first semi-autobiographical novel, published in 1904. Her art work was in constant demand. She would eventually produce over 700 illustrations for Peck. She wrote many stories and illustrated hundreds in other magazines; these she called "illustration." Rose was earning top dollar for her illustrations and writings. There were claims she



Original illustration for *Magnum's Book*, 1918. *Parent and children at home*



Original Illustration to *Household Manual*, 1898. Ink on paper



Original Illustration to *Practical Advice*, June 12, 1904. Sepia on paper

was the highest paid illustrator in all of New York.

The raffish marriage found some relief when Harry and Rose became close friends to Evelyn and Louise Tarkington, both writers. They all decided to take a trip together to the Italian island of Capri. Rose wrote in her memoir, "I was in a delirium over my first experience of the ocean: the smell of the wind, the sound of the waves, the colors." The two couples had reservations to stay at the Villa Diodato Scott (Pier Wreck) on Capri. The owner of the villa, Elina Vedda, was considered the greatest painter of the American Bozz-Arts movement. Vedda illustrated the famous *Salvoist* of Oscar Reizenstein. His work was familiar to Rose, who had seen it at the World's Columbian Exposition in Chicago in 1893. Vedda introduced his guests to Charles Carl Coleman, a well-known American painter who owned the nearby Villa Narciso.

After left for Rome, and the couples moved into Coleman's villa. Harry and Booth worked on writing a Broadway play. The idea from Rose, staying up most of the night. When Rose wasn't working on Peck illustrations, she and Louise would the island. Louise was a talented poet, and the two women became close friends.

Rose also spent time with Charles Coleman, even though he was much older, they connected for hours. Coleman became a

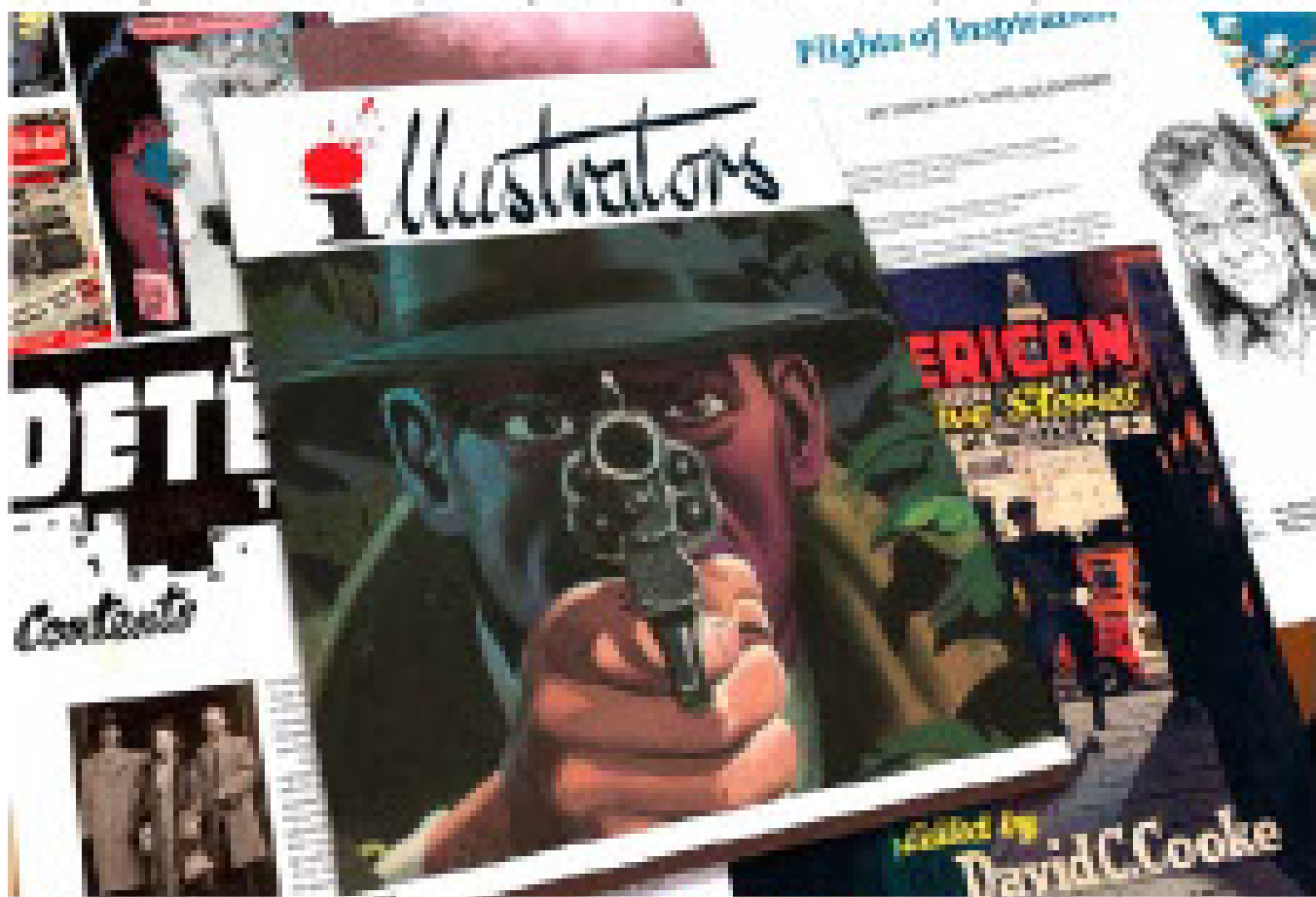
mentor for Rose, a father figure in some ways. In 1906, while the couple were in Capri, Mount Vesuvius had an eruption that lasted from April 4 to April 21, spewing ash and smoke into the air across the Bay of Naples. Coleman took advantage of the overnight and made a series of beautiful paintings.

The Wilsons and Tarkingtons met the distinguished Debuté family from France. They had a nearby villa. The father, painter Guillaume Debuté, was the president of Société Nationale des Beaux-Arts in Paris. Debuté had two sons, Edouard and Vincent, and daughters, Juliette and Mireille. Rose called the latter *Andalou* and painted a portrait of the beautiful young girl. Guillaume became most interested in Rose's "secret play" drawings and invited her to send some to the Société when the coming fall of 1908.

Harry and Booth's script was finished, and the Tarkingtons were leaving Capri. Before their departure the Tarkingtons gave Harry a Swiss bull terrier pup, which he named Sprangle. Harry was so happy with the dog he had been out at the dinner table in a high chair. Rose would use Sprangle later in her *Kropis* period.

With the coming exhibition, Rose moved to Paris and dedicated her time to her *Swiss Monsters* series, which she called "Fables." The work for the Paris exhibition was mostly

Coming in 2012 - a new quarterly focusing on 20th Century European Illustrators.



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Illustration by Rose for Esquire, October 1933

formed on classic literature, showing influences of William Blake. Rose exhibited seven pieces. The exhibition was a success, with many favorable reviews, and all the work sold. That same year Rose was elected an Associate of the Society. This brought her recognition among the French artists and confirmed her abilities outside the means available to her in America.

In 1903, Harry toured South Africa with a friend. So great was the pain of living with her domineering husband that Rose returned to Bermuda without stopping in New York. Rose told Monroe she couldn't continue living with such a perplexing man. Monroe gave her the support and courage she needed to divorce him that year.

On Rose's return to New York, she moved ahead with her career, which soon included advertisements. Back Island Railroad was her first client. Her ads were mini stories wrapped around the product. The ads appeared in Harper's, Century, Scribner's, Atlantic Monthly Magazine, Cosmopolitan, McClure's, Home and World, and many more.

In 1908, Rose added full-on to her list of clients, and her 15-year relationship with the new client brought her more recognition. She designed numerous color booklets with recipes, full-on home "a must-have" in the kitchen. Rose's other

clients included Colgate Baby Powder, Edison Victorias, Eastman Kodak, Kellogg's Corn Flakes, Libby's soup, Oxydol, and Fruit & Lambert Vanilla. This added substantially to her income.

The demand for her illustrations was great. Rose was a fast, dependable illustrator with fresh ideas, whether for advertising. She was doing work for Auden's, Everybody's Magazine, Financial Review, and McClure's, among others. In 1919, she published her second book, *The Lady in the White Tent*. She had another show at the Société Nationale des Beaux-Arts in 1911.

NEXT STAGE - THE KEMPIES

Edward Bok, editor of *Ladies Home Journal*, contacted Rose. The magazine had been running a series of comics called *The Brownies* by Palmer Cox. The Brownies had been a regular feature in many magazines for years. Bok, possibly thinking the cartoon had become stale, wanted something new. He showed Rose a number of local and tall pieces she had done for love stories in various magazines and asked her to develop a series based on those characters. An editor W. M. (Martin) Johnson would supply the stories. Rose liked the idea but wanted to do the verses and stories herself. Long



THE KEWPIES ARRIVE

Verse and Pictures
By Rose O'Neill

We Told You That Were Coming—
Here They Are!

Oh, children, don't come here, come here and see!
Come look, and leave your treacherous fantasy;
For something queer is flying over—and see
What they mean, all flying, fantasy!
Remarkable! They look so dear! And see
They run so queerly about, fantasy!
Like flocks of little birds all flying!
Their pretty little words all fantasy—
(Oh, I believe, that's Kewpie!)

They're Kewpies—that the Capital, those you see.
They're cherubs that the Empire "own," you see.
Their little names are more than fancy, see.
Their general aspect good, more fancy, see.
They look no ordinary Capital, though,
As nothing more than little angels, though.
For they are always working double-quick
To get your goods into your little white
The Kewpie's motto is "Let 'em see!"
By look no more, no wonder, get 'em see!
(I don't doubt, you'll see 'em!)





English Empire Illustration

before this offer she had named her little character "Kewpie," thinking the spelling funny. Cook wanted more for older children and adults. Rose felt her Kewpie should be for young children. The character would perform antics filled with happiness and joy. Rose sent Bob some samples of verses and Kewpie parodies, and Bob gave the go-ahead. The first Kewpies were long and skinny, appearing in the December 1909 issue of *Ladies' Home Journal*. They received a favorable response. The comic, however, only appeared in three issues. It turned out Bob hadn't checked Robert Cook's contract, and the Kewpies violated his rights. She used the magazine.

Howard Howe *Companion*, a close rival to *Ladies' Home Journal*, approached Rose soon after this. Rose signed a long-term contract for the comic, which first appeared in the September 1910 issue. The Kewpies had become more rounded and fuller. They were an instant hit, and the magazine disappeared quickly from newsstands. Rose was later asked to write how the Kewpies came to be. She used a story she told many times, that they came to her in a dream. This story was published in the January 1914 issue, with a tribute to their Brownie creator and an apology to Mr. Cox.

The true explanation for Kewpie is related to her unpublished memoirs as being her baby brother Edward. "He had lived a little more than two years. But he had lived thoroughly... He had marked me with the attributes of the Tinctor Cover—the snail, the Hawkeye Button, and had branded me with what became the Kewpie." Edward had died when Rose was 18.

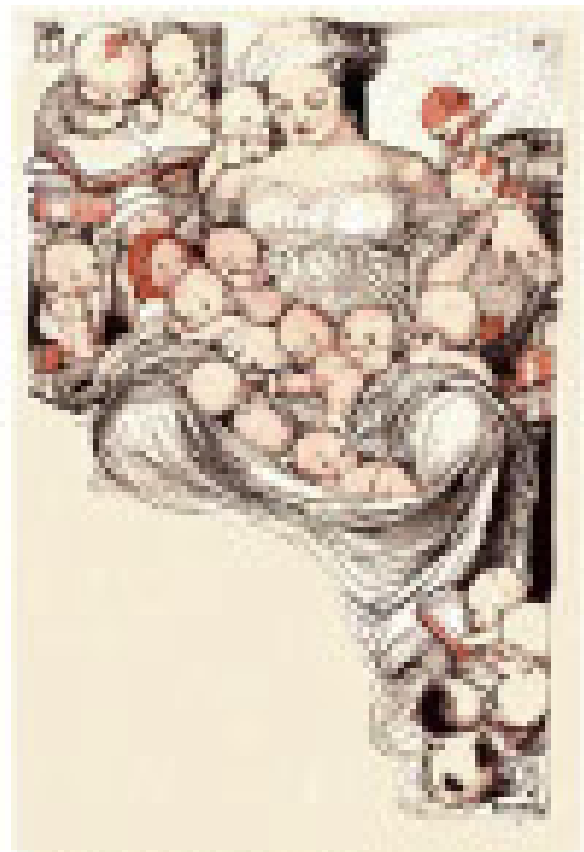


Illustration for Great Grandmothering, October 1910

Cupid, the mythic Roman god of love, was a plumpster, a trickster who was born at the point of an arrow. Since Kewpie had a plumpness that children loved and the motto "Do good deeds in a funny way," Rose always referred to Kewpie as "he," further identifying him with Cupid. The fact that Kewpie was genderless and made didn't occur to either people until today.

The stories in *Howard's Home Companion* were about a little girl named Darcy Darling, her family and their helper elves, the Kewpies. The name "Darling" came from Rose's early childhood. When she about six the family moved into a house across the street from Creighton College, always ahead in Omaha. Rose had a favorite priest who often took walks around the grounds and carried ginger snaps in his pocket for children. Rose fell in love with the priest, whose name was Father Darling. In her mind the thought is funny to call him Father Darling, and many years later she immortalized him in *Howard's Home Companion*. In 1910, Rose published her first children's book, *The Kewpies and Darcy Darling*.

Rose's illustrated magazine stories were told in her own narrative series. As the series continued, new characters were added, such having a name such as Kewpie Carpenter, Kewpie Gardner, and Kewpie-able-Do, after Harry Wilson's dog Sprangler. Rose added paper dolls to her Kewpie pages, which were printed on both sides, giving the dolls the satisfaction of having front and back.

The series for *Howard's Home Companion* started the "Kewpie craze," which crossed a learning frenzy. Manufacturers of clothes, cameras, and shoes wanted to license the rights to the



Liberty cannot be won by
force, only by the
peaceful, steady, and
unwavering will of the
people. It is the right
of every man, woman,
and child to live in
freedom and to enjoy
the fruits of the earth.
It is the duty of every
citizen to stand for
these principles and
to defend them to the
last.

1917

Copyright by the United States Government, 1917



Kewpieville

By Russ O'Neala

ONCE UPON A TIME, there was a little town
 in the mountains. The town was named
 Kewpieville. It was the prettiest town in the
 mountains.

There were many beautiful things in
 the town. The mountains were so
 high and so steep. The people were
 so kind and so friendly.

"What a beautiful town!" said the
 people. They were all so happy.
 They were all so kind.

"This is the best town in the world,"
 they said. They were all so
 happy. They were all so kind.

1. The mountains were so high and so steep.
 2. The people were so kind and so friendly.
 3. The town was so beautiful.

4. The mountains were so high and so steep.
 5. The people were so kind and so friendly.
 6. The town was so beautiful.

7. The mountains were so high and so steep.
 8. The people were so kind and so friendly.
 9. The town was so beautiful.

10. The mountains were so high and so steep.
 11. The people were so kind and so friendly.
 12. The town was so beautiful.

13. The mountains were so high and so steep.
 14. The people were so kind and so friendly.
 15. The town was so beautiful.

16. The mountains were so high and so steep.
 17. The people were so kind and so friendly.
 18. The town was so beautiful.

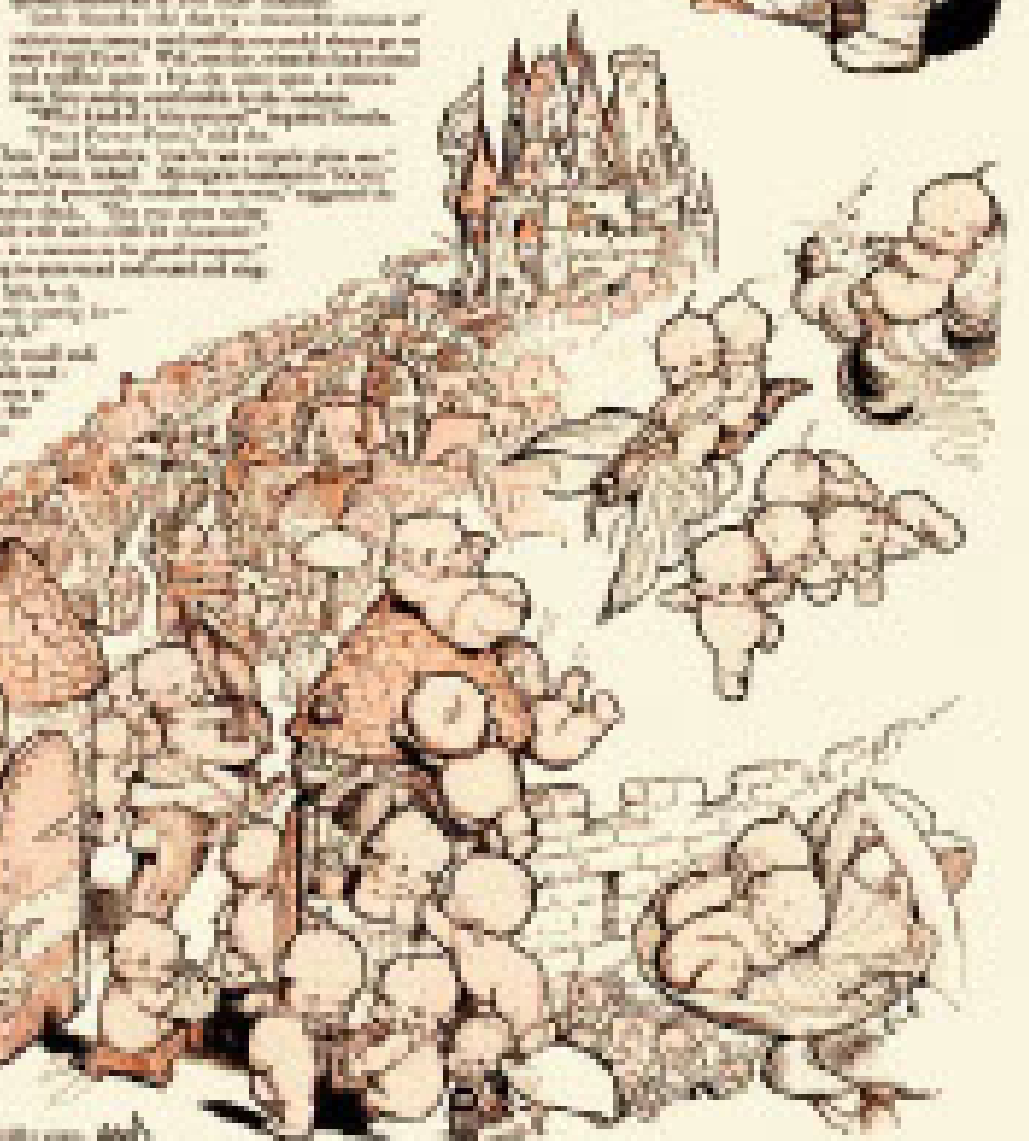
19. The mountains were so high and so steep.
 20. The people were so kind and so friendly.
 21. The town was so beautiful.

22. The mountains were so high and so steep.
 23. The people were so kind and so friendly.
 24. The town was so beautiful.

25. The mountains were so high and so steep.
 26. The people were so kind and so friendly.
 27. The town was so beautiful.

28. The mountains were so high and so steep.
 29. The people were so kind and so friendly.
 30. The town was so beautiful.

31. The mountains were so high and so steep.
 32. The people were so kind and so friendly.
 33. The town was so beautiful.



"Kewpieville" Illustration for *Home Journal*, April 1951

© Illustration

comic characters, shocked by the rising Nazi threat. The Wood is her licensing agent. Children had been writing and begging for a doll they could hold. This Wood and Rose contacted with George Hougholt, and Company, a New York-based importer and distributor, to develop a Kewpie doll. Hougholt made arrangements with a doll factory in Germany that was known for its wonderful porcelain and bisque dolls. Rose agreed to sculpt the model for the doll. She went to Paris to work on the project and her other art assignments.

Once in Paris, Rose for the first time in her life was hesitant to start work, although she said later, "I had not forgotten that I was to model a Kewpie to be modeled into a doll" (Kewpie, unpublished). After frantic calls from Hougholt, Rose got to the business and finished the model. The plaster casts were made and sent to the factory.

Rose met Callista in Capri to celebrate Charles Callista's birthday. While they were there, she reported, "We received from Germany a package containing worse than dynamite." The factory hadn't used her cast but had re-created a mold and re-cut it. The result was "blockhead of a pugilist, fantasy of a drunken Silesian [Kewpie later to be wine god], the face of an infant fiend. . . . only the Japanese have since done worse" (Kewpie, unpublished).

Callista convinced Rose not to give up, and together they went to the factory in Germany. Rose modeled all the casts and dolls that they did. She sculpted twelve Kewpies in differing sizes. She inspected the molds and the raw dolls were cast. The dolls went through a series of being fired, cooled, the faces hand painted, and re-fired. When the smallest doll lacked the cast of the others, Rose told the workers that the smallest doll was for the poorest child and it had to be as beautiful as the rest. By March 4, 1915, less than four years from the start of the popular comics, the Kewpie doll received a patent.

Rose returned to Capri. In a few weeks, she received a cable from Friedrich Koltz of Hougholt saying that within 24 hours of showing the doll at a major toy dealers trade show in New York thousands of orders were coming in from all over the world. Koltz informed Rose that demand was so high, the German factories wouldn't be able to handle all the work. In fact, it took factories in six different countries to fill the orders. Wood like I had just begun, and there was some concern about shipping. One shipment was torpedoed in the English Channel, and Rose incurred the loss.

Once shipments of dolls made it to the US shores, Kewpies were seen everywhere. Soldiers carried Kewpies in their knapsacks for good luck. Their rankings as powerful ministers used them in ceremonies. It seemed that every child had at least one Kewpie or more. The Kewpie name lasted into WWII. Anne Frank reported receiving a Kewpie in December 1942 via her famous Dory's Young Girl. Kewpie was the first novelty toy distributed around the world.

The Kewpie comics became highly desirable. The Brent Spinkans bought them out from Crowell Publishing Company and moved them to Good Housekeeping. A new series of Kewpie comics appeared on these full pages of the magazine "useful, all-the babies who solved all sorts of problems in



"Kewpie Dolls" Original Illustration for Hougholt's Doll Company, 1915

a bounding, good-natured way" (Good 104). In the stories of that series, references were made to events of the day such as food rationing, victory, and other issues related to WWII. In the presentation, care was taken not to upset young children.

As an illustrator alone, Rose had become a wealthy person, but with the Kewpie doll she became a millionaire, making at least \$1,000,000.00.

The unexpected success brought its own demands. Rose said, "I got about that I was willing to share this fabulous money, so I had letters from all parts of the world asking me to put children to school. Persons in Australia, being the back, needed a trip to go to cover. Persons in Newfoundland wanted a boat for fishing. . . . People in New Zealand needed a tent and circus wagon. I kept up a good many establishments. . . . even when I had dispersed nearly all the money letters kept coming" (Kewpie, unpublished).

In 1916, Eric Wood used Rose Callista, in her enthusiasm to promote the Kewpie, had gone about making deals for licensing on her own and against the provisions in Rose's contract. The suit worked. Wood was released. This was a major mistake, as neither Rose nor Callista had experience in licensing or money management. From the time wood would come.



by Salvador Dalí (1928)



Prometheus Bound, 1628

Rose and Callista returned to New York and took pent-house apartments at 61-63 Washington Square. This prestigious location honored the wealth and elite. The spacious apartment with a large studio was Rose's. Callista took the apartment across the hall with large office space, dining and guest rooms. Their Rose kept perpetual open house.

Always grand parties set next to a full wall of glass overlooking the city. Famous guests came from the artistic community of theater, literature, music, and opera. Celebrities such as Enrico Caruso, W.C. Fields, dancer Ted Shawn, opera diva Emma Kalra, poet Edith Wharton, and choreographer Martha Graham were regular visitors. Her visitors named the place Zanous, and many less famous guests stayed for years. Rose commemorated humorously in a poem in *The House-Maiden*:

For affairs are strange in Zanous,
Such a state of things prevails,
That you cannot tell the women
From the right-triangles.

THE GREAT MONSTERS

It is hard to segment Rose's life. All parts were connected and intertwined. In her unpublished memoirs, she noted, "People used to wonder how the hand that made the Kropies could bring forth these monstrous shapes with their mysterious whappings of natural forces and sense of developing time." Her perceptiveness from Walter Byner and the Kropies was akin to the Soviet Museum, describing them as "the babies on that deeper ocean" (McCann 61).

Rose was not driven by sentimentality, as might be assumed from the Kropies, but by the creative process. She told an interviewer for *International Studies* in 1962, "I am in love with magic and monsters, and the chaos of forms emerging from the formless" (Tharbo 114).

One of her biographers said, "When she was inspired, which was most of the time, she forgot all else and labored hours and days unceasingly, until the task was finished. She had no regular hours, no specified time; often she worked the whole night through. In O'Neill even the most grinding schedule proved fun" (Faggot).

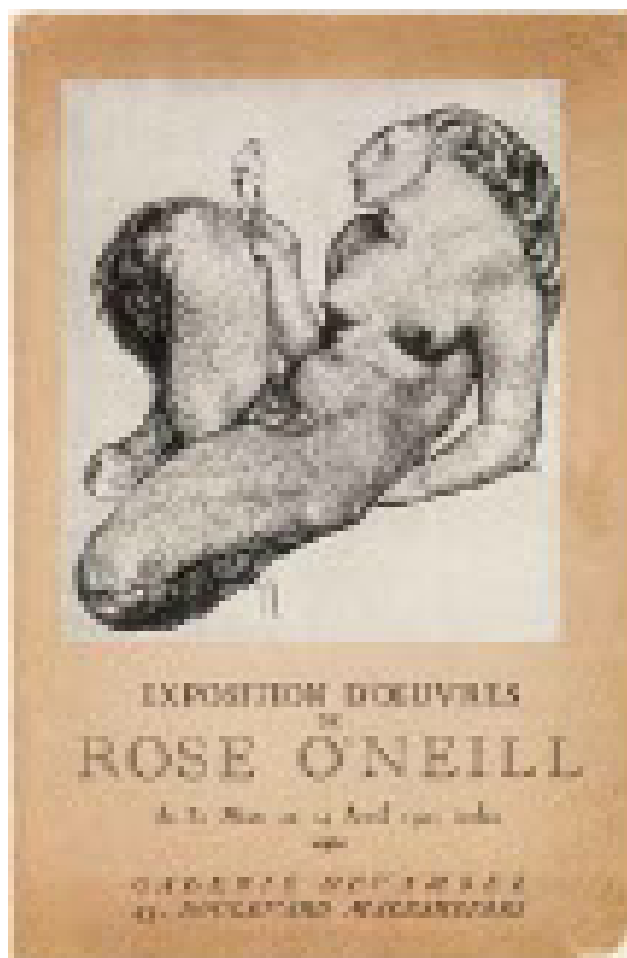


Illustration of Flowers in her 1902, April 1902.



The Exposition of Women's Arts and Industries, 1903



Poetry Folio, April 1908

The woman first came to know when she entered "The Temple, The Forest Enchanted" on her first trip to Brookwood in 1894. The "wreck play drawings" were, as she described them, a matter of amusement and gratification. Her unpublished memoirs describe some of her creative process:

When the guests were gone I would draw up the big reading chair (called "The Franklin Sailer") under the light and let myself go. I am ashamed to be seen when I suffer or when I fail. In the latter case, my consciousness has gone away. . . . Often I would have no plan before beginning. The plan seemed hidden in the hand itself. Then outy-like heads and half-facely shapes would appear on the paper, and the bits would loom. Marvellous night!

Today we might call this "flow" when someone is so engrossed in an effort that time seems to go by in slow order. The moment continues.

I seemed to be entranced by the idea of the rise of man from animal origins and was always drawing low-down-beaked beings that point the road behind us. These beings charmed me. They seemed to have the freshness of leaves, the rugged well-being of the rocks themselves. I made them with great necks curved like antlers.

I made these drawings in an intricate network of lines with a small brush and India ink. The web of lines took time. And that was the fun of it. Not to conclude—to go on, deliriously sculpturing the form, prolonging the delight. While I drew I had ecstatic images of the up-steps of life from the ancestral mire. This seemed to be the epic of epic.

Norman Saunders

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Paul G Gauguin, 1893



April 1922

Rose had always been reluctant to exhibit her "monsters" for the little pressure to explain their whyness. But in March of 1921, a solo exhibition was held in Paris at the Galerie Devambez. The exhibit was such a success that the gallery extended it an extra week. The Galerie Devambez asked to buy twenty or thirty of the pieces, as did Monsieur Laguerre of the Petit Palais. Rose was so attached to the drawings that she was unable to sell them but rather gave the requester one drawing each.

In the exhibition were "Triumphal March" and a series titled "The Fugitive" for their fleet ways. "The Future in the Lap of the Past" and several others were influenced by Harry Wilson's interest in Darwin, whose theory Rose came to believe. There was a total of 107 drawings and paintings and four sculptures. Rose continued creating monsters well into the 1930s.

After the Paris exhibition Rose went to Capri in time for Charles Coleman's 81st birthday. When the celebration was over, he proposed that Rose should buy Villa Narcissus from him, because inheritance laws were such that there would be a great deal of red tape if he left it to her. Rose bought the Villa for a small amount and insisted that Coleman live there as long as he liked.

Upon returning to New York and her apartments on Washington Square, Rose heard rumors that the building was slated for demolition. The owner invited Rose to purchase the whole building. Not

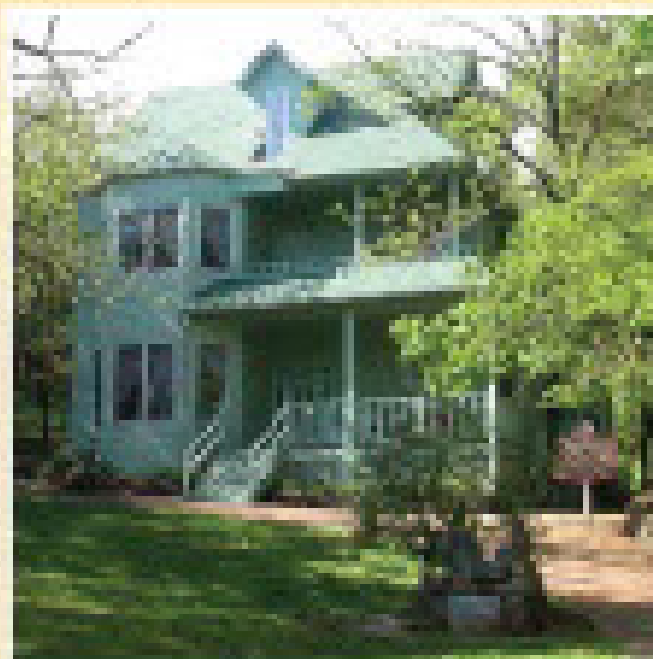


The Four Under the Feet



AND I AM IN THE SOON
OF POETRY, WITH BEAUTY
CONSIDER UP TO LOVE
WILL SAINT JEROME
SCENE: BETWEEN THE
ON THE THE SPACING
DANCE WITH ME & BY
DAYS AND YEARS, LIVES
THE COMPLANT, BOWS
THE WIND.

Face and Edge



SCENEBROOK AND HOOP

Scenebrook, Rose O'Neill's home near Brownson, Missouri, burned to the ground in 1947. Many people in the area knew and loved Rose O'Neill. In 1998, the first meeting of what became the International Rose O'Neill Club Foundation took place. The members planned an annual event to be held in April that came to be known as Kleepista. Many of these people dreamed of rebuilding Scenebrook. In 1975, a state charter was received to start the Scenebrook Historical Society. Jane Castwell, a musician, and her husband Clay purchased the property and leased it to the Historical Society. Fundraising began. Construction started in 1979 and was completed in 1991. Today one can visit the historically reconstructed home and museum with research library that holds much of her work. A museum in Springfield, Missouri, run by the O'Neill family, houses even more of Rose's original work (Castwell interview).

wanting to be a landlord, Rose decided they should find a new location. She wanted to be near the city to visit her editors. A place was found in Westport, Connecticut, overlooking the Naugatuck River. It looked a bit like Villa Marviana, and Rose filled it with many objects from Capri. Rose asked Mickey to come, she would spend her 80th birthday at the house, which Rose named Caribou after a character in Perrault's fairy tale "Puss in Boots."

In 1915, the Kleepie man was failing and Good Housekeeping dropped the Kleepieseries. But in 1926, *Ladies' Home Journal* started a new series called *Kleepieville*, a single page that was published monthly until 1938. Rose's touch with the Kleepie had not been lost. She created pages with beautiful line work, poems, and verses. She added characters, Scootles, the baby tomat, became the new kid on the block. Rose designed a Scootles doll that started out as a boy but later turned into a human little girl, the only one: Kleepie girl. Rose may have thought the Kleepies were over, but from 1934 to 1937 she created full-page weekly Kleepie comic strips that were in today's format. Many are as fresh today as they were then.

Rose had lived richly and generously, and in spite of her continued work, she couldn't keep up with the bills. Since Walt Disney had expressed interest in making a Kleepie cartoon, Rose contacted him to inquire about the project. At first, she was ignored, she then received a letter saying the company had temporarily abandoned its plans. In 1943, after divorcing Rose, Disney painted a cartoon entitled *Miss Babes Silly Symphonies*, looking much like Kleepies. In 1938, Disney Productions released another Silly Symphony film titled *Antoine and the Farm* featuring belated characters much like the "Herkeeps." This thirty digitized copying of Rose's Kleepies

and human did not go unnoticed by reviewers. In 1940 a book was released by Disney titled *Miss Babes Carter and Other Series*, there was one story of "Mishables" even the Disney logo with a castle looked very much like Rose's newspaper Kleepie cartoon logo with a castle. Rose's hopes to start off the full collection were dashed.

Patrick O'Neill died in 1946 in an old soldiers' home in California. Monroe passed away the following year at age 87, at Scenebrook. Soon after this Rose retired to Scenebrook to write her memoirs. Still in debt, she created the Ho-Ho-doll in an effort to pay her creditors.

In 1940 Rose suffered a stroke that paralyzed half of her body. On April 6, 1944, she died in Springfield, Missouri.

Called a reformist and a paradox, Rose Cecil O'Neill perplexed ordinary people. Few people know or understand the mind of the artist. Quite simply, Rose loved the process of making art. In her own words, "I am to love with images and monsters." This kind, whimsical woman lived her life fully and thoroughly. ■

—by Linda Brown, 2011

ACKNOWLEDGEMENTS

Thanks to the respondents who assisted in this article, it's obvious that there are many who feel the same way and give them a good understanding of those in history who made it possible: Rose O'Neill, grandmother of Rose O'Neill and owner of the Rose O'Neill Museum, Robert Pless, past president of ROIC, Susan Wilson, president of ROIC and curator of Pink Pecunia January 1997 to 2011, Susan B. Jordan, B., author of many volumes on the many facets of Rose O'Neill, Susan Scott, president of Scenebrook Historical Society, Jane Castwell, one of the founders of Scenebrook Historical Society, Nicholas Mitchell, curator of a vast collection of period work of magazine illustrations of the late 1890s and early 1900s.

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O'NEILL CHRONOLOGY

- 1874 Rose is born in the Emerald College, June 24, Wilkes-Barre, Pennsylvania.
- 1877 O'Neill family moves to coal mines on the prairie near Sully Creek, Nebraska.
- 1879 Family moves to Omaha, Nebraska, unable to live off land.
- 1887 Wins contest sponsored by Omaha World-Herald for best drawing by a Nebraska child.
- 1888 Publishes drawings.
- 1889 Begins series of illustrations for *Archie's Night's* written for *The Oceanic* child.
- 1890 Attends the World's Columbian Exposition in Chicago; visits to Corvett of St. Regis in New York.
- 1894 First drawings published in New York for *The Bookman*, *Little Catholic Paper*, and *Catholic World*; visits new family home, Bonniestock, near Barre, Mass.
- 1896 Marries William; publishes many pen and ink covers for *Bronxian Life*, *New York Life*, first color cover for *Life & Fate*, and more in *Truth* magazine. Publishes first comic strip by an American woman, *Truth* magazine.
- 1897 Becomes first female staff illustrator for *Puck*; starts publishing color covers for *Sunday Price*, *Archie*, *The Illustrated American*, and *Harper's Weekly*.
- 1898 Publishes first fiction with illustrations, *Compendium*.
- 1899 Divorces Lucy Latham; moves back to Bonniestock.
- 1900 Visits New York and marries Harry Lyon Wilson.
- 1904 Publishes first illustrated novel, *The Loves of Goby*. Publishes stories and illustrations in *Harper's Bazar*, *Bonnie's Century Bazar*, *Good Housekeeping*, *Fairy Tales* and *Whisper*.
- 1906 Takes on first advertising client, Rock Island Railroad. Spends part of year in Capti with husband and Beulah and Louise Edgington. Meets M. Debule, organizer of the Société Nationale des Femmes-Arts, Paris, and meets Claire Cary Coleman.
- 1908 Selected as organizer of the Société Nationale des Femmes-Arts in Paris; exhibits *Sweet Monsieur* in Paris Salon.

1907 Returns to Bonniestock; divorces Wilson.

1908 Takes on new advertising client, J&J-S.

1909 Establishes illustration clients with *Country's Magazine*, *Pictorial Review*, and *McClure's*; Knappin series debut in December issue of *Ladies' Home Journal*; publishes second novel, *The Lady in the White Hat*. Lives part of year in New York and Bonniestock.

1910 Moves Knappin series to *Woman's Home Companion*; writes first children's book, *The Knappin and Belle Darling*.

1911 Boston Post Sunday magazine publishes illustrations.

1912 Exhibits work in Paris Salon; designs Knappin doll; becomes a member of the Society of Illustrators.

1913 Receives patent on Knappin doll; Knappin series begins.

1914 Knappin comics are moved to *Good Housekeeping*; Rose and Collins move to New York apartment on Washington Square.

1916 Publishes children's book, *Knappin Primer*.

1918 Has wife exhibit of *Sweet Monsieur* in Paris at the Salons d'Automne; helps Charles Coleman by purchasing his *Nick Bonniestock in Capti*.

1919 Exhibits *The Sweet Monsieur* at the Wildenstein Gallery in New York. Publishes and illustrates books of poems, *The Master-Mistress*; purchases *Conchita* in Westport, Connecticut.

1920 New series, "Bonniestock," begins in *Ladies' Home Journal*.

1922 Publishes third children's book, *The Knappin and the Run-away Baby*.

1923 Publishes novel, *Garth*.

1925 Publishes novel, *The Grail's Mistress*; money business in Paris.

1926 Prints first Rose publisher, *Excelsior* in Springfield.

1927 Marries dies; Rose moves back to Bonniestock.

1928 Begins writing her memoirs; introduces HO-HE doll in effort to pay debts.

1943 Has stroke in July at Bonniestock.

1944 Dies April 5 in Springfield, Missouri.

What sparks artistic genius?

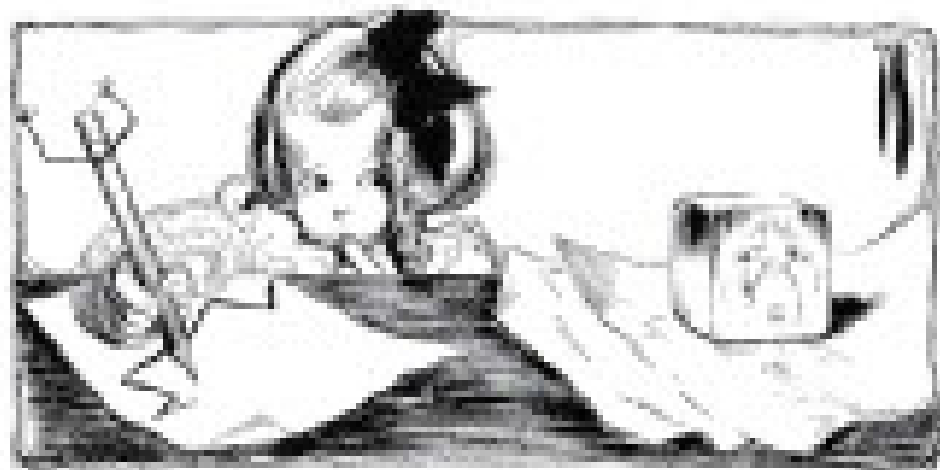


❖ A book interesting enough for young children and detailed enough for the serious collector. The new photos alone are worth the price.

— Robert M. Gibson, Past President, International Rose O'Neill Club and Somersbrook Historical Society

❖ This book is a pleasure to page through just to look at the illustrations again and again. And on top of that, it's a great read!

— Eric Achter, Curator Historic and author of *The Greatwoman-Carcenista*.



Rose O'Neill: The Girl Who Loved to Draw

Rich over 100 drawings, paintings, and photographs—some never before published!

This sparkling biography explores O'Neill's creative roots and rise to greatness. Her childhood was impoverished in terms of wealth, yet it was rich to the point of overflowing in art, literature, music, and imagination. The self-taught O'Neill took her portfolio to New York City at the age of 18. In a short time, she became the first female illustrator at *Puck* magazine, the first woman cartoonist in America, and eventually the highest paid illustrator of her time.

Author **Linda Brewster** grew up in the Missouri Ozarks near the O'Neill homestead, knew the O'Neill family, and has devoted her life to the study of Rose's life and art.



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New and Notable:



HOWARD PYLE: AMERICAN MASTER REDISCOVERED

INTRODUCTION BY HELEN BOTTICIONE
ESSAY BY L. ALLEN HIRSH
96 PAGES, FULL COLOR
\$24.95 BOTTICIONE
LANDRITH OF FERRISBURG PRESS, 2011

In a time when illustrations were national celebrities, Howard Pyle (1853–1911) was one of the most successful. A prolific artist and author, Pyle wrote and illustrated the content of the nation's major magazines. His illustrations accompanied the writing of leading authors, including Mark Twain, Robert Louis Stevenson, and Oliver Wendell Holmes. Collaborating with significant historians, including Woodrow Wilson and Henry Cabot Lodge, he helped to fashion the nation's notion of colonial and federal history. And in his own books, Pyle produced enduring versions of Robin Hood and the Arthurian legends and shaped the American vision of pirate life.

Howard Pyle: American Master Rediscovered presents the most recent research on American illustrator Howard Pyle, with illustrative essays by leading scholars in art history, history, and literature. The book, richly illustrated, presents a fresh perspective on Pyle's familiar images by exploring his interaction with the art and culture of his time, effectively repositioning him within the broader spectrum of a nineteenth-century art.

In a challenge to the art historical canon, this book locates Pyle within the mainstream of 19th-century visual art, replicating how he (re)invented and was influenced by the artistic output of his era. Individual essays explore such topics as Howard Pyle's sources in contemporary French and English art, how contemporary ideas of masculinity are articulated in Pyle's writing, the effects of Swedenborgianism on his work, and his influence on film and popular illustration. The book also features an analysis of Pyle's working methods and how they translated into effective illustrations.

The book is published in conjunction with a major exhibition, which runs from November 12, 2011, to March 4, 2012, at the Delaware Art Museum.



EUGENE CAHEN

INTRODUCTION BY ROBERT C. HOOD
ESSAY BY L. ALLEN HIRSH
76 PAGES, FULL COLOR
\$20.00 BOTTICIONE
LANDRITH OF FERRISBURG PRESS, 2011

In October 2011, Illustration House hosted the inaugural gallery exhibit of more than 30 original illustrative works by Eugene Cahen (1914–1990). The majority of works were drawn from the Cahen Archives, a repository of the artist's work and papers maintained by his son, Michael Cahen, in Vancouver

British Columbia. Most of these pictures have been hidden away in storage for over 50 years. This book is the catalog for the exhibition, and features an essay by co-curator John Green, as well as numerous full-color examples of the artist's work.

Though largely unknown in the U.S., Cahen was an important illustrator in Canada, as a member of the *Prisme 21* collective, he maintained an equally impressive career as a fine artist. Cahen worked for publications such as *Atlantic* magazine (the Canadian equivalent to *The Saturday Evening Post*), *Charivari* and others, but most importantly, he was admired by his colleagues and sought after by art directors for his inventiveness and versatility. While creating unique and creative interpretations for texts by John Steinbeck, Mark Twain, and John Henry, Cahen also directed more mundane magazine layouts with his striking layouts, master characterizations, and technical range.

A web site, www.eugenecahenillustration.com contains many examples of the artist's illustrative work. www.eugenecahen.com provides an overview of the artist's career.



WALTER HAMELL HINTON: ILLUSTRATOR OF THE POPULAR AMERICAN WEST

INTRODUCTION BY SAM BRIS
ESSAY BY L. ALLEN HIRSH
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LANDRITH OF FERRISBURG PRESS, 2011

When asked why he had never shown any of his art, Walter Hamell Hinton (1896–1990) replied with a wink, "I like to know my painting is sold before I do the work." As a consequence, Hinton had no gallery exhibition in his lifetime—and he lived 94 years, passing in 1990. A retrospective was mounted in 1993, and on December 3, 2011, a second show opened at The Downtown Gallery of the University of Tennessee in Knoxville. This book served as the catalog for that exhibition.

Over the course of his career, Hinton generated all images for *The Saturday Evening Post*, *John Henry*, *Fairmont Railroad*, *Washington National Insurance Company*, *Justin Flowers*, and *Orange Coast* magazines. He also created the cover images for many issues of *Outdoor Life*, *Sports Afield*, and *Western* pulp magazines. This catalog offers a diverse selection of these images, drawn from every phase of the artist's career, and is accompanied by an extensive essay by art historian John Green.



HIP POCKET SIZZLE: THE LUSH WORLD OF VINTAGE ADULT PAPERBACKS

BY JOHN HALLGREN
176 PAGES, FULL COLOR
\$22.95 BOTTICIONE
HOBOKEN, 2011

— *The Paper Chase* is an introduction to the world of vintage, hand-drawn paperbacks. Charting the rise of doug pulp fiction during the 1940s and 1950s and reviewing many of the key titles, the book takes an informed look at the various genres and markets from the enormously profitable war, from post-atomizing pop and fiction-themed books to the Armed Services edition, influential authors, publishers and cover artists are profiled and interviewed, including the 'godfather of pulp' E. G. Lewis, cult lesbian author Ana Banana, Irish artist par excellence Bill Ward, and many others.



THE ART OF HERGE, INVENTOR OF TINTIN: VOLUME 3: 1958-1963

BY PHILIP WEBER
 DON PAGES, BILL COLON
 EDIT BY BARCOONER
 LANT GARDNER

— George Remi, better known as Herge, the creator of Tintin & Snowy, was born a century ago. He left an exceptional legacy, at the center of which was Tintin, but also included much other work besides Tintin's cartoon adventures. From generation to generation the popularity of his creation has continued on and been extended to such a degree that whatever date you, many readers feel they have grown up with Tintin. The third and final volume of *The Art of Herge* series presents a selection of Herge's outstanding, often unpublished, drawings showing the diversity of his work and offering the reader a view of the range of his talent. This third volume of *The Art of Herge* covers the years 1958 to 1963. The prolific output of the master of the 'clear line' included advertisements, comic strips, illustrations, book designs and caricatures. In this series, Herge's work is presented in chronological order, with many high-quality reproductions of the art. The artwork is accompanied by concise commentary, allowing us a closer look into the artist's daily routine and output.



JACK DAVIS: DRAWING AMERICAN POP CULTURE

BY JACK DAVIS
 DON PAGES, BILL COLON
 EDIT BY BARCOONER
 PINEAPPLE BOOKS, 2021

— *Jack Davis: Drawing American Pop Culture* is a gigantic, career-spanning retrospective. It includes work from every stage of his long and varied career, examples of actual drawings from his college humor 'zine, The Bull Sheet; examples of his comics work from DC, MAD, Humbug, Swamp, and obscure work he did for other companies in the 1950s such as Dell comic books including *It's a Mad, Mad, Mad, Mad World*, *Barf*, *Now Hear*, *Woody Allen's Banana*, and others; cartoons and illustrations from *Plyboy*, *Spies Illustrated*, *Time*, *TV Guide*, *Esquire*, and many others; unpublished illustrations and drawings unearthed in the Davis archive that the artist himself won't identify. Essential! 🍍



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IN LOVING MEMORY OF ILLUSTRATOR BILL WARD

EXHIBITIONS & EVENTS

Howard Pyle

American Master Rediscovered

November 13 through March 4, 2012

The Norman Rockwell Museum, DE

The Delaware Art Museum was originally founded in 1811 to preserve and exhibit the art of Howard Pyle following his untimely death in November 1911. *Howard Pyle: American Master Rediscovered* will serve to begin a celebration of the Delaware Art Museum's first 100 years.

When Howard Pyle died in 1911, he left behind an extensive body of over 3,000 works of art and a lasting legacy of inspired teaching. This exhibition features an outstanding selection of the artist's best-known and rarely seen paintings, drawings, prints, and archival materials that shed light on the artist's career as a painter and a consummate storyteller in a changing world at the cusp of the 20th century. Admired by Norman Rockwell and his contemporaries, Pyle's exacting working methods resulted in the creation of artworks of singular beauty and refinement, with meticulous compositional structures. His extraordinary skill was strengthened by his conviction that illustration was an act of self-revelation, and he encouraged students like W.C. Wyeth, Isaac Wilson Smith, and Frank Schoonover to understand their subjects by living them. The artist's powerful paintings of pirates and historical and literary themes continue to spark the imagination, as reflected in the works on view.

For more information, visit www.damdel.org.

Illustration Art Auction #5000

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Heritage Auctions, County Mills, GA

Online bidding begins February 9, 2012. Auction dates are March 1, 12 a.m. CT through March 3, 2012.

For more information, visit www.ha.com.

Ernest Raymond Koster's Illustrations and Portraits

March 13 through June 10, 2012

The Norman Rockwell Museum, DE

Highly regarded as a prominent American portraitist, Ernest Raymond Koster began his career as a comic book artist and illustrator working for the popular publications of his day. The artist's original illustrations and portraits of noted celebrities—those John Wayne, Katharine Hepburn, Tony Bonetto, and Tina Turner to name a few—along with illustrations of James Montgomery Flagg, Alexander Calder, and Will Eisner will be on view in a lively installation that explores the process of capturing the essence of his

subjects for posterity. This exhibition is presented as part of Norman Rockwell Museum's Distinguished Illustrator Series, honoring the unique contributions of outstanding visual communicators today.

For more information, visit www.nrm.org.

Disoptopia: The Fantastical Art of James Gurney

January 29 through April 8, 2012

Leigh Okley Woodman Art Museum, MI

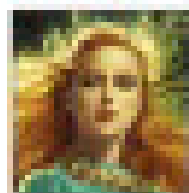
Author and Illustrator James Gurney's magical Disoptopia world comes to life in this outstanding exhibition that features 51 original oil paintings from the best-selling illustrated books *Disoptopia: A Land Apart From Time* (1991), *Disoptopia: The World Beyond* (1995), and *Disoptopia: Journey to Chondria* (2007). The exhibit, which was curated and presented by the Norman Rockwell Museum in Stockbridge, MA, has traveled to art museums in Wilmington, Delaware and Fort Palm Beach, Florida. It presents fascinating examples of the illustrator's creative process, including preliminary studies, reference photos, and handmade scale models. This exhibition will also include for the first time two of the most important paintings in the Disoptopia series, *Disoptopia: Insulated Disoptopia: Insulated*, which have not been publicly exhibited in over 15 years.

The *New York Times* bestseller *Disoptopia: A Land Apart From Time*, appeared in 18 languages in more than 40 countries and sold two million copies. It has recently been republished in a new edition from Dover Publications with a 32-page afterword by Gurney showing 45 images of art and reference photos from the archives. ☛

For more information, visit www.jgurney.org.

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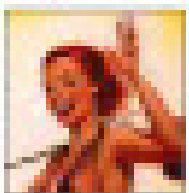
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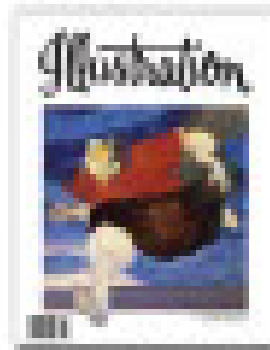
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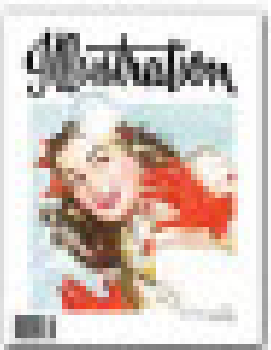
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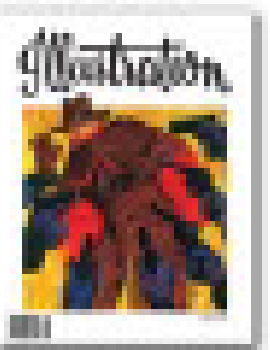
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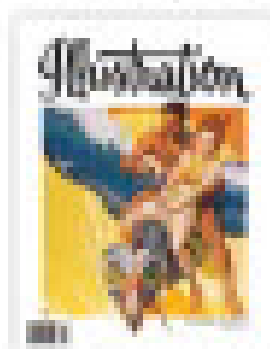
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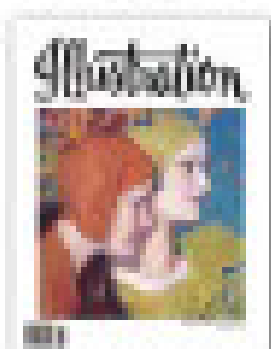
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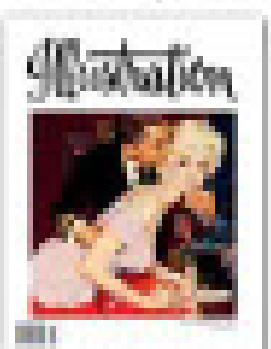
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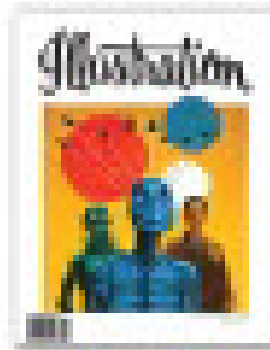
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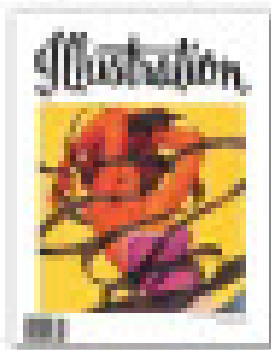
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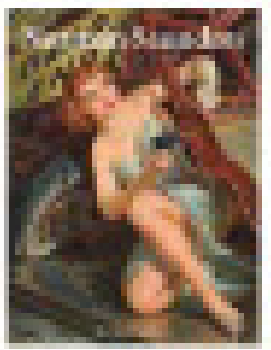
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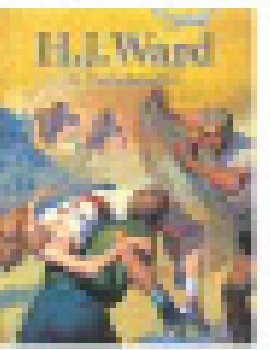
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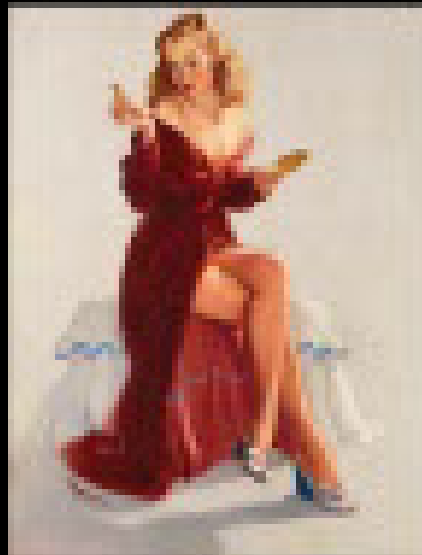
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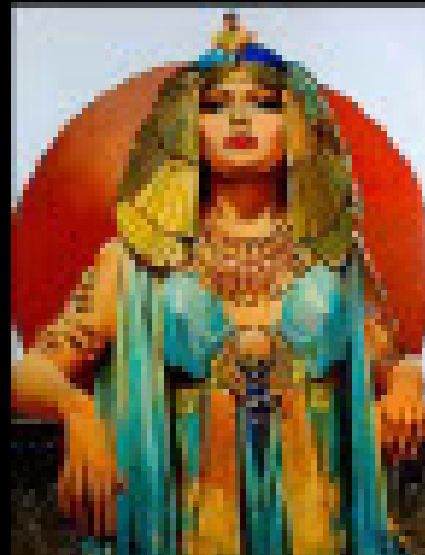
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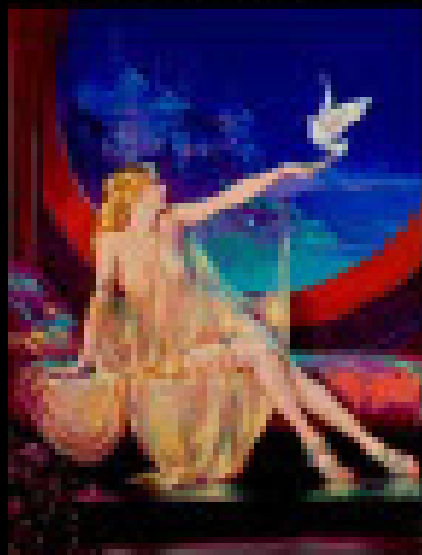
Ed Bogen, 1948
The Devil's Item as King the Chap from Pin-Up
Oil on Canvas



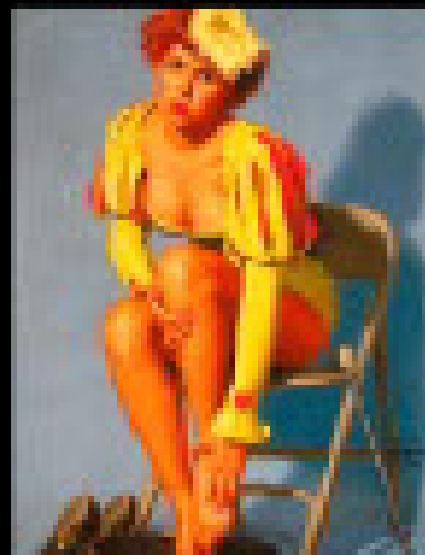
Harry Clow, 1946
Pin-Up Girls of Mystery, Goddess
Oil on Board



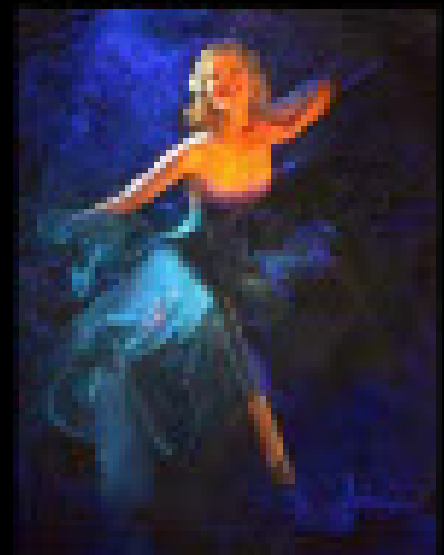
Ed Bogen, 1948
Head to Feet (pin-up girl)
Oil on Canvas



Harry Clow, 1951
Eileen
Oil on Board



Ed Hume, 1941
Loving a Parade
Paint on Board



Paul Armstrong, 1948
Phyllis
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