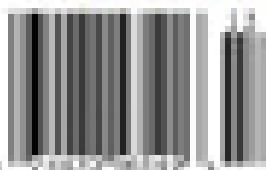


Illustration



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COVER ILLUSTRATION BY
ELAINE DULLO

Original cover illustration for
October 1964, 1969
Jody's art.com

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Illustration

VOLUME TEN, ISSUE NUMBER THIRTY-SEVEN – SPRING 2012

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From the Editor...

Over time, I want to take a few lines to thank the many fine folks who have contributed their time and talents to making this new issue possible. Without passionate and enthusiastic contributors like Gary Lovig and Lynn Munroe, this magazine would be a far less exciting and diverse package. I also want to extend my thanks to Goby Whitmore's son, Robert "Boco" Whitmore, who opened his vaults to share his father's spectacular work with us. Thank you all for your hard work and dedication to preserving these gems of illustration history.

Just as this issue was going to press, I learned of the death of the great illustrator Ralph McQuarrie. If you're like me, you may know McQuarrie was responsible for many of the iconic designs in the entire Star Wars universe, and defined the look of such characters as C-3PO, Darth Vader, the forest moon, and many more. His impact on numerous generations of illustrators and special effects artists cannot be overstated. Hopefully I will feature his spectacular work in the magazine in the near future.

I want to stress again that if you know of any events or exhibitions in your area related to the history of illustration, please let me know about them so they may be shared in this magazine. I won't know about your event if you don't tell me.

You may have noticed that recent issues have not contained a LETTERS column. Please don't think that I'm not interested in hearing your ideas and suggestions, or that I will never print another letters column in the future. I want to hear from you, so please let me know what you think!

Daniel Zimmer, Publisher



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Illustration



Elaine Belli, 1970s

“ELAINE”

The Queen of Romance Illustration

by Gary Lovisi

Elaine Belli is known simply as “Elaine” to her legions of fans—readable after initials seem such as Elan or Madrasa, her last name works quite well. And when it comes to romance illustration, that one name says it all: Elaine is a world renowned artist known as the “Queen of Romance” for her over 200 wonderfully passionate and thrilling paperback back cover illustrations. Her work is widely popular, well-collected, and treasured by fans the world over. Her original art sells for stratospheric prices, especially in the active Romance collector’s market.

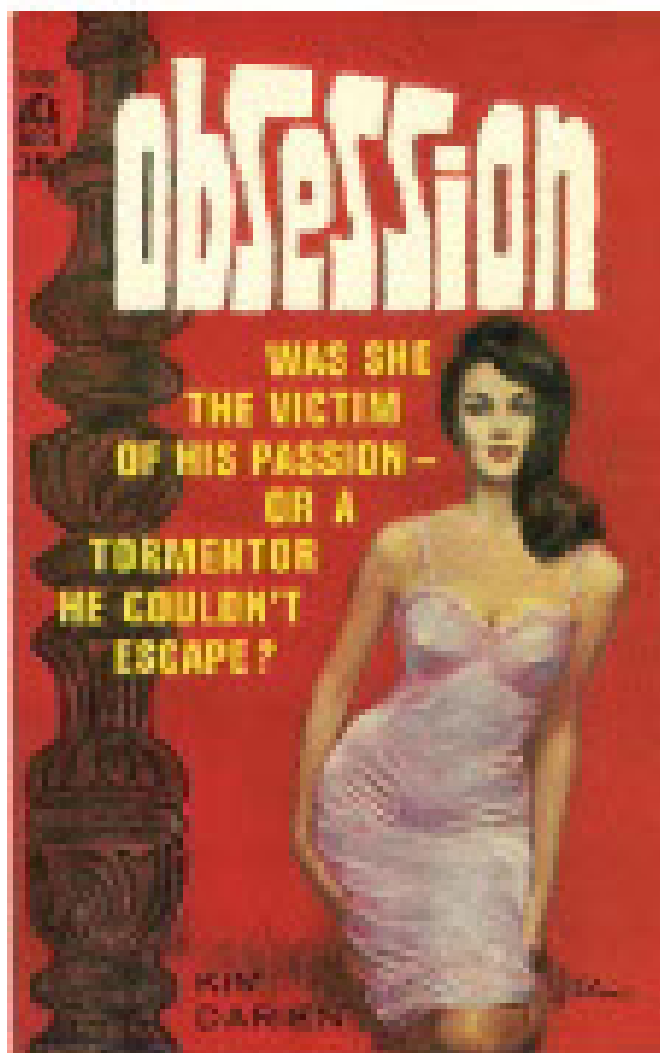
Elaine Elaine is 81 years old, still so beautiful, slim, and petite woman she has always been throughout her life. She has a great sense of humor, displaying a reaction and outgoing personality, and her charm and enthusiasm for painting shines through in everything she does. She’s a fun person to be around—exciting, opinionated, doesn’t like to be bored, enjoys innovation, and loves painting. Elaine has a tremendous zest for life and beauty—which I’m sure she would agree are the same thing.

Elaine Belli was a graduate of Pratt Institute, and has had assignments from every major publishing company in the U.S. and abroad. Her cover illustrations have been instrumental in putting many books on the Best Seller lists, including that of the now best-selling. She has lectured at various art schools and institutions, universities, and more. She is a member of the New York Society of Illustrators, and in 2013 she was

inducted to the Society of Illustrators Hall of Fame. She was a featured artist in the Society’s first volume of *Pre-Masters*, and her work is seen regularly in the Society of Illustrators’ *Illustration Annual* books, and Society exhibitions such as *Women Artists, Past and Present*. Elaine has been featured in *People* magazine, and interviewed on FOX-TV, as well as on several cable channels. Her work is included in *The Illustrator in America 1780-1980* by Will Reed, and was represented in *The First 100 Year Salute* book. Elaine has won the Romantic Illustration for Illustrator of the Year and was profiled in *Love Icons* published by Pagan on Fire. Elaine’s paintings hang in numerous private collections, and her work has been seen in many shows across the country. In March 2014 her work was shown at The Norman Rockwell Museum in Stockbridge, Massachusetts, in a show titled *Women in Illustration: Contemporary Masters and More*.

Elaine began her paperback cover art career in 1968 when she sold two of her simple paintings. These were unsigned. She also sold some early paintings under a male name—because the illustration field in those days was a male world. She doesn’t remember the books or the name she used—there may be the few situations she signed with her initials only.

Her earliest paperback signed “Elaine,” and her first Gothic eye cover, was for the 1976 Ace edition of *Obsession* by Kim Daris (#1-518). Since that time Elaine did covers for all the major paperback publishing outfits of the era: Ace, Avon,



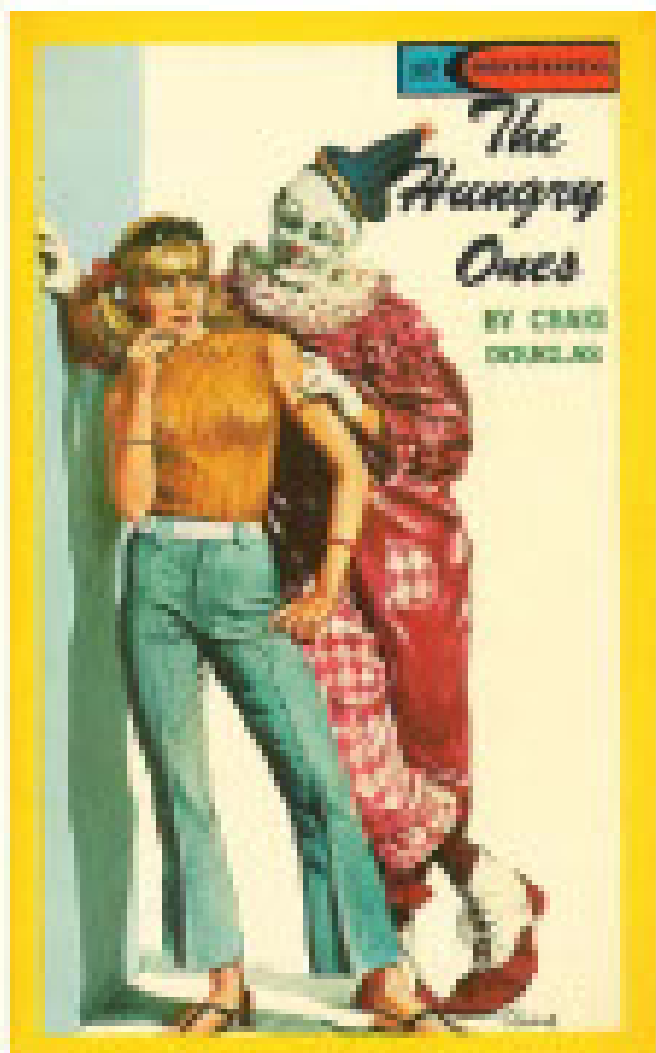
DECEMBER 1961

Avon, Bantam, Berkley, Grosset, Dell, Fawcett Gold Medal, Lancer, Malvern, Penguin USA, Playboy Press, Pocket Books, New American Library and Zebra (Kramington)—and many others—but never for Brandon House.

The Brandon House confusion came about years ago when some knowledgeable paperback collectors saw her work (ignoring its name: Grosset and Tuzet Books) and then noticed that the art on many unsigned Brandon House books kind of looked like hers—so therefore they assumed those covers were by her also and credited them to her in error. Those paperbacks were sold as “Haines!” for many years, and the error persisted into 2000 when it was included in Graham Holroyd’s excellent *Paperback Press and Checklist*. So even now you can correct that cover list.

Haine’s illustrations are brilliant cover illustrations that feature a fine-detailed quality. Making them is a long and painstaking process, but the technique makes her art stand. Each piece is just as powerful today and holds just as much impact as when they were first created.

In the early days of her career, during the 1960s and ’70s,

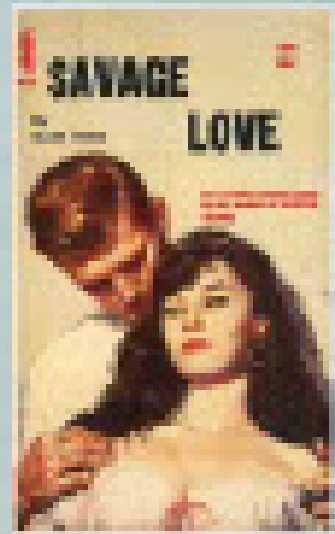


THE HUNGRY ONES, 1964

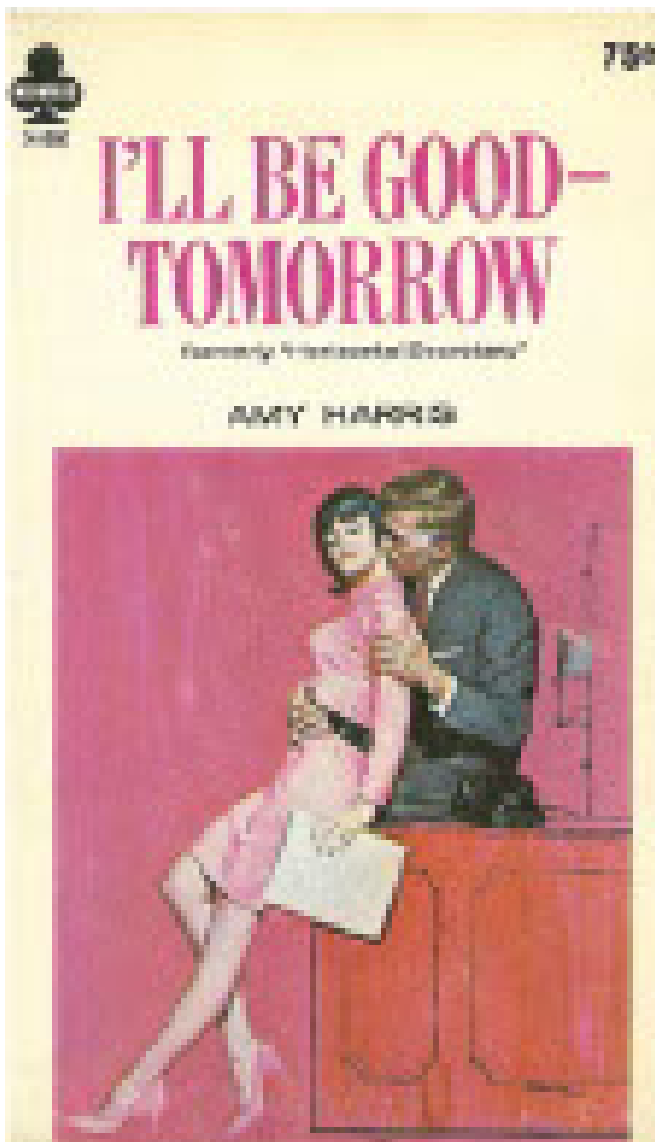
Haine painted many Gothic covers, and most of the romance novels in those days were Gothics. These Gothics had a very rigid design and format for the cover art—the light in the windows of a castle or manor house, or a woman running away from a monster.

As California bookbinder Lynn Hirschen has stated, “In her everlasting credit and to the delight of paperback fans everywhere, Haine broke that mold with a series of covers at the end of the ’70s and early ’80s that revolutionized romance art and were immediately copied, aped, and/or stolen by dozens of other artists. Haine understood the genre, she understood the stories, but most of all she understood the audience. Perhaps no male artist could have done it with quite the same style. Haine showed these readers what they wanted. They wanted Haine with his start off!”

But not just Haine! While Haine did make his romance modeling career, her paintings expanded the scope and depth of romance cover art. Her art introduced style and fringe in a way that had never been done before, and the female book buyers responded by the tens of millions.



Original Illustration by George Lee, 1956. © 1956



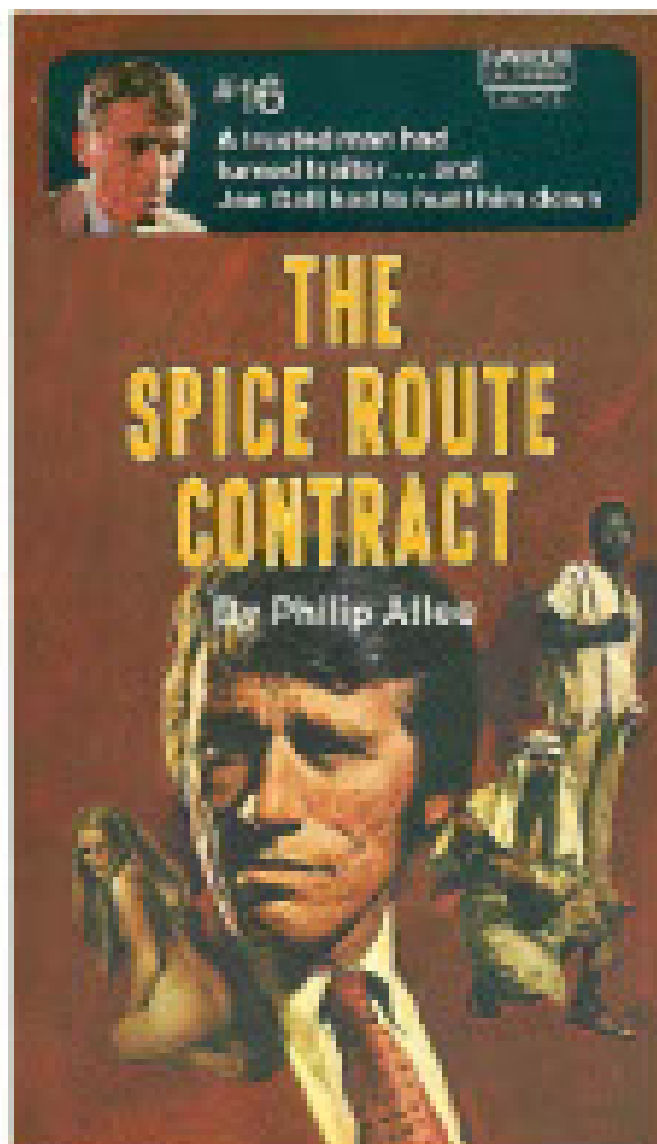
I'll Be Good—Tomorrow, 1949

In the following interview (conducted at her Long Island studio during August 2009) and with follow-ups in 2011, she talks candidly about her love of art, her husband—famed illustrator John Doolle—and her life and work in the illustration field.

I began the interview by asking Elaine about her thoughts on romance:

ME: Romance will always make noise and give. People are always ready for fantasy, whether it be an historical novel by Hilary Mantel, or a series like *Clare and the Wind*. The hunger for romance is reflected in the fact that there are 24 million readers of romance novels, and just now, because of the recession, the romance publishing industry is reporting a 20 percent rise in sales. That's because people need escape. A romance, in all its facets, is not only the domain of publishers, authors and artists, but it is a meaningful force for most people.

Illustration



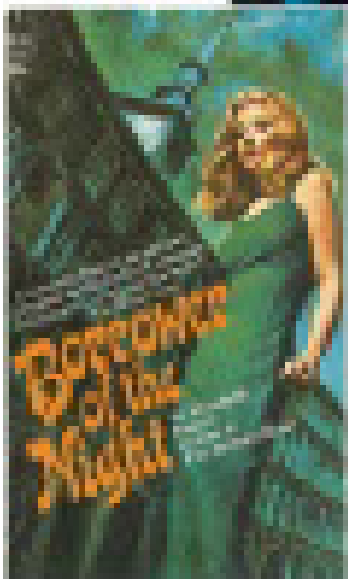
The Spice Route Contract, 1970

Elaine's wonderful romance cover paintings have been demanded on book covers all over the world. Her work is beloved by thousands of fans and collectors for its high quality, fast-thumping passion, bold excitement, as well as depicting strong, beautiful women and handsome, virile men. When I referred to her as the Queen of Romance, she just laughed lightly.

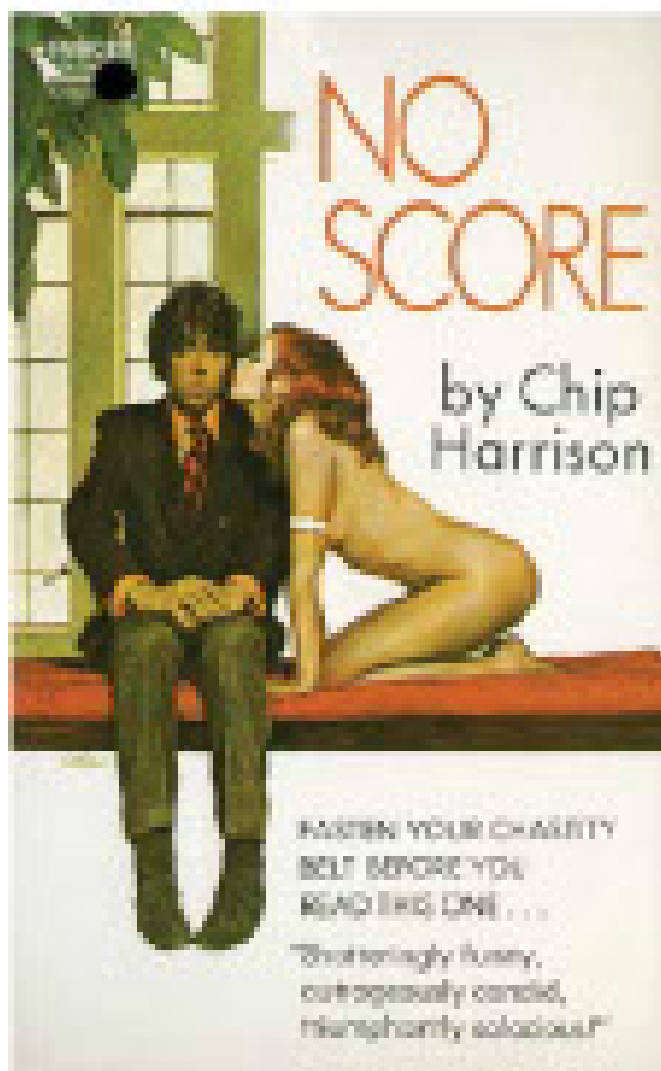
ME: So I've been told, but I'm a depressed queen. It's true, because now with the new computers there are other artists who are becoming famous in their own right with the computer art.

EL: But I don't think they can hold a candle to your work—the actual painted illustrations on board or canvas. It just doesn't have the same meaning and impact as an image on a computer.

ME: All my friends, my contemporaries, feel that the new work may be interesting, but it just doesn't have it. However,



Original Illustration by *Shoreline of the Night*, EC's *Angels on Earth*



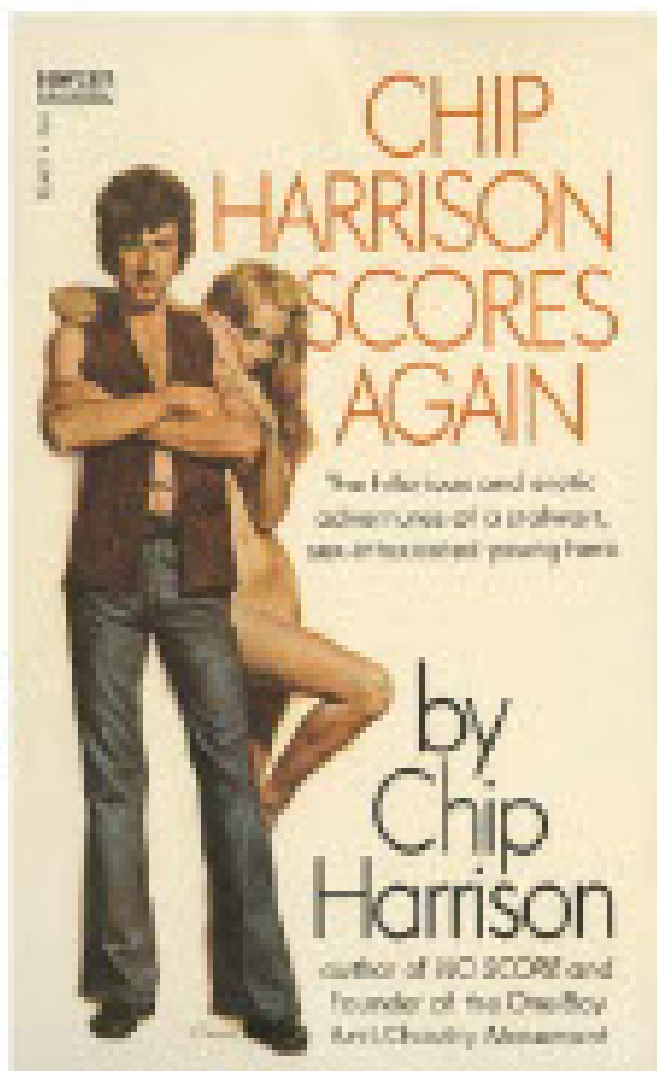
NO SCORE, 1976

The soon new work that is changing my perception of the computer-generated romance cover art, and I am impressed!

ME: Where were you born and what was your early life like?

CH: I was born in Brooklyn, New York—wasn't everybody!—in 1928. My mother and my father had a private home and my mother saw an apartment house going up and she decided she didn't want to raise her child in a tenement, so she moved to Queens. Queens was the garden spot then, you could walk your dog for five or five blocks without seeing another house.

ME: My childhood? Well, my father was a civil engineer who worked for the city of New York designing the subway system. One of his projects was the I Train, the designing of the Independent Line. When he came to New York that did not exist, there was only the BMT and the IRT lines back then. He got himself into that line of work and he loved it, but during the Depression the city had no money so they laid him off for two years. That meant we left the city and went to live on a farm in Maryland, because he had come from Baltimore and a lot of people had farms in the local area. It was the best time of my life. I still remember it. We had 11 acres, I had my



CHIP HARRISON SCORES AGAIN, 1974

lawnmower. I sat all over the place. My mother didn't dress me in fancy clothes, I wore overalls and loved every minute of it. Then we came back to New York when my father got his job back.

ME: How did you get into the art field and did you always want to be an artist?

CH: It's the only thing I ever wanted to be. I graduated from Music and Art High School in 1944, and I applied to a lot of colleges. There were a lot of ERs coming home just then. I even applied to M.I.T. because my father wanted me to become an engineer as he was. I got into M.I.T., but I got into Pratt Institute with a scholarship, but in those days you graduated high school in January and in June. They told me that the guy who graduated in June was really in a mood, so I said, okay. I'll give the scholarship up. I went to Pratt, but without the scholarship—as Pratt only offered one per year.

ME: How hard was it for a young woman to break into the illustration field, a field with a lot of competitors, mostly dominated by men?

CH: It was very difficult. One of my art directors said, this is

signed painting, but you know I'd give a job to a chimpanzee. He didn't realize how he was insulting me.

EA: But you had the line in the belly you used to do it?

EB: Well, yes, but I wasn't doing anything for ten years. I didn't do a thing, I had a lot of rejections because I had a rubber portfolio. I went into the feeling that I would never amount to anything and that nobody would love my work. All artists are so sensitive. My husband did something, and I mentioned it at the Society of Illustrators when I won the Hall of Fame Award. He was alive when I got the invitation, alive but barely, he had a quadruple bypass and then died 17 days later of an embolism, but he was alive when I got the letter. I told him I was going to make a speech that said the only way I became an illustrator was because my husband illustrated to direct me if I didn't. He said, I didn't know any other way to motivate you, but I will motivate you if you do not decide to be an illustrator. I said, well, how am I going to do it? I have two children. He said, get your mother to come and baby sit. Even though he was being, he was also being working on his own illustrations and art. That's also how he got me to drive, by the way! (Laughter).

I said to him, can I say that in the speech? He said, you can say it, because it's true. Of course he didn't really mean it, I didn't know what else to do because I was so insecure. So he took my samples in oil and he brought them to a place in Long Island City and they paid \$250 each for them. He came home and he said, "I told them!"

One of those samples of Elaine's earliest work became the cover for *Savage Love: Fidelity's Book #704* published in 1961, with the male model being the famous Steve Holland, and the female model a woman who was his girlfriend at the time. Elaine only did two such samples, both were oils on boards. After that, she only worked in acrylic, so those two early paintings are rather unique for an artist at the time when the other painting appeared.

EA: It took me three days to do two samples in oil. My husband told me, now you're going to get rid of the oil and work in acrylic. That was the big thing in the '60s and early '80s, the artists were using those soapstone paintings, if you're familiar with the advertising work then. They would wash the stuff down like it was bubble. I started finding around with that, and that's how I began. John got me black and white jobs in men's adventure magazines, they were the forerunners of porn magazines.

EA: These were *True*, *Man*, *Agony*, they call them men's adventure or men's magazines today.

EB: Yeah, and they all eventually went down the tubes.

EA: They had great illustrations in them, with wild stories.

EB: Yes, Norm Larson did a lot of them, he was a contemporary of my husband's. They shared the same models so they wouldn't have to pay more than \$15 a session.

EA: I think everyone, such as Walter Papp, *Roll Magazine*, and Bob McGinnis did that.

EB: Walter Papp had 18 children I think, and he and his wife

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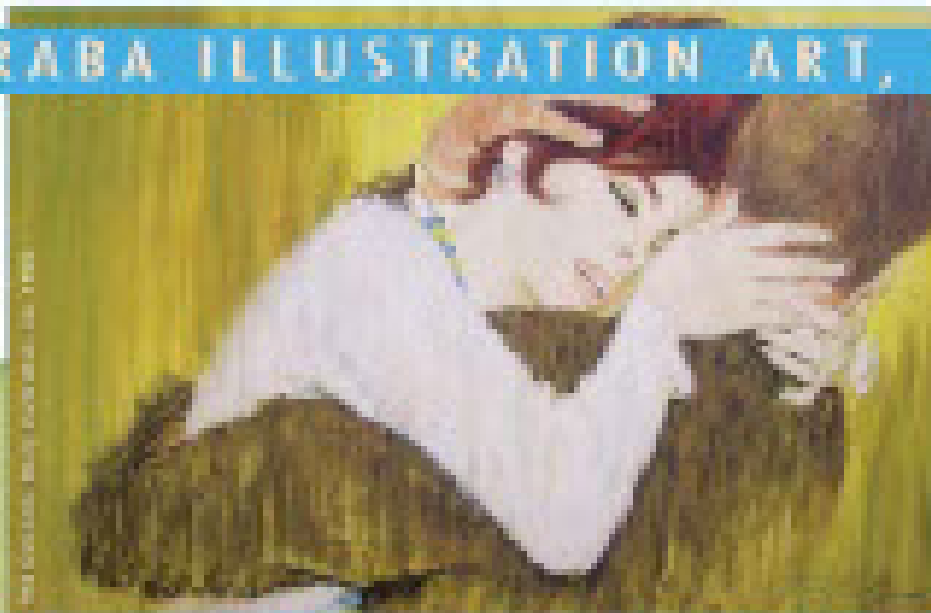


Illustration: Kelly Goodwin for TARA

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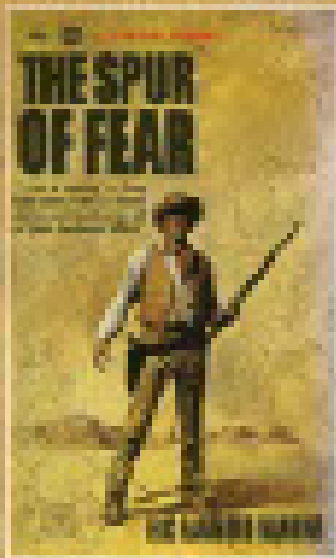
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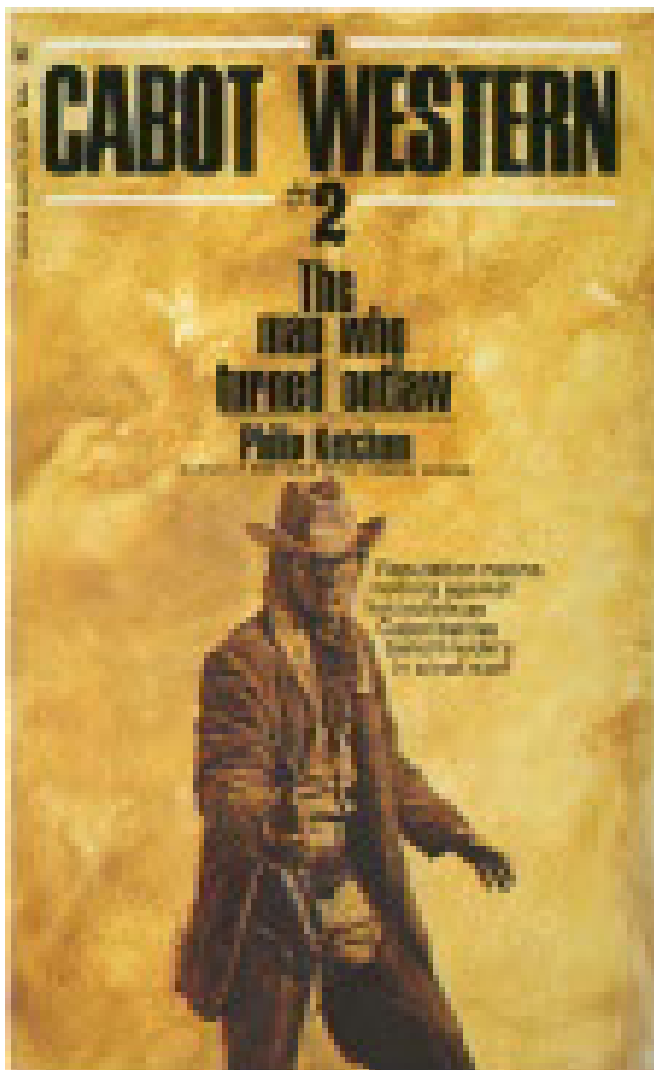
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Original illustration for 'The Spur of Fear', 1937. Available on [iStock](#)



THE MAN WHO TURNED OUTLAW, 1957

Mama worked together on his illustrations. They are both dead now. Walter was a terrific guy. And Bob Maguire, are you kidding—he tried, then what happened? He had to go back to work because he didn't know what to do with himself. I mean, I know all these guys through my husband, and then I'd meet them outside of the art division's and they'd say, "Oh, so you're Elaine Deffe? I know your husband" and then we'd go into all these stories.

EL: So to clarify, your husband John did illustrations in the '50s and '60s for a lot of magazines—science fiction and Western magazines, Western paperbacks, and you did some also.

EL: I did some Western covers early on.

EL: Does anyone know what did what?

EL: I know. We never worked on each other's work.

EL: You also did art under some pseudonyms?

EL: Yes, but I don't remember what they were. There were two or three of them, done like that because of the publishers. But John and I never worked on each other's work. There was a misunderstanding that I worked on his work and that's not true. I had that listed on me before. We always worked



ART IN 1968, 1970

separately. And then eventually we became really separate because my husband ended his career in illustration and started doing Western fine art.

EL: But he signed his paintings "John Deffe" from early and

EL: right, and I signed mine just "Elaine." Which I still do.

Elaine recently told me she did the cover art for two Bob Newman paperbacks, where she signed her name with the initials "E.H.D." for Elaine H. Deffe. These were *The Spur of Fear* by Eric Hammond Mearns (Hagley Books) and *The Man Who Turned Outlaw* by Philip Ketchum (Lucy's Books). Then I asked her if she ever signed any books under her full name as "Elaine Deffe?"

EL: Just "Elaine." Mainly it was just because, well, I figured I'd make a statement that way. Lynn Hazzard has some of my early pulp paperbacks that I used to do for a publisher in Chicago. He has them on his website and in the beginning he was sending me pictures including me if I did it, or my husband did it. Or did we both work on it? It was very confusing to me. I always worked on my own stuff and John worked on his.



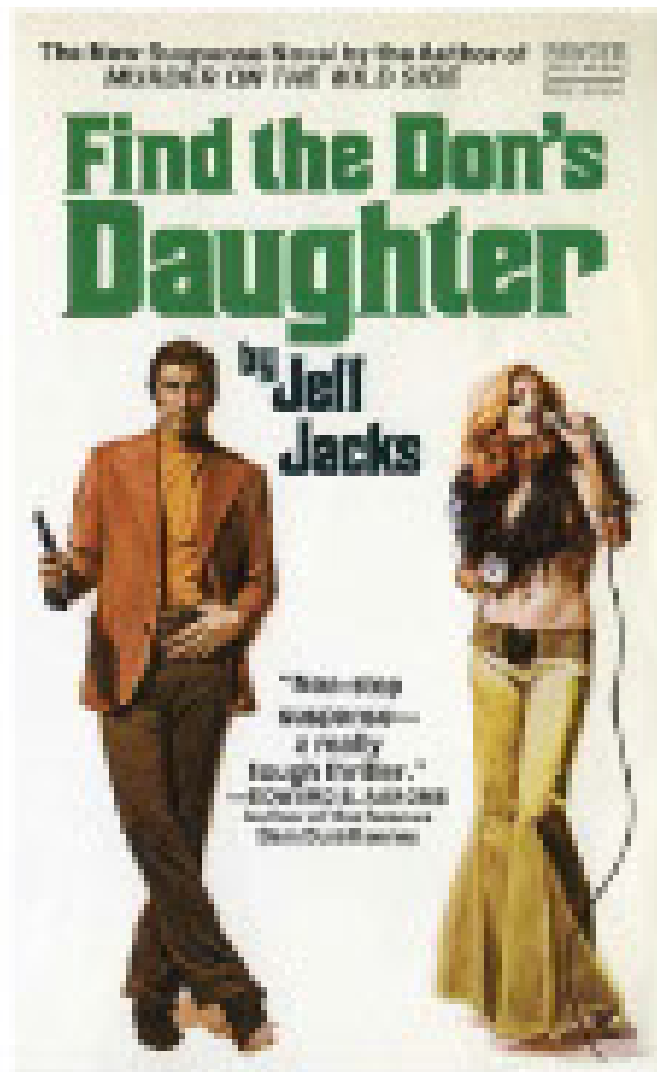
THE BIG DREAM, DEEPAK DASH

But he did get me jobs. Then I started going into the city and going to Lancer Books. Howie Winters worked there and then Fisher Zacharias was at that place too then. And Zacharias and Winters knew this agent who represented a lot of artists, Tom De Haven, and I forget who else...

DL: Was it Ed Sakowit?

DE: No, but I did a few jobs for Ed Sakowit. Anyway, this agent Stanlio Spivack was my work at Lancer Books. I was doing something like Hildegarde's work in those days, the same-dancer type of cover, very simply illustrated, and of course everyone was copying it. So I did some for someone, and this agent said he wanted my name so he could get something like this for Ace Books.

I went up to his Ace office. The guy must have been about 75. His office was right off of his house on 42nd Street on the 11th floor. I remember it well. There were a lot of therapists on that floor and small little offices. It was a rainy rainy day with thunderstorms and I had my classic bubble wig on, a big one in those days, with patent-leather run-vest, okay? I drove a Ford Mustang in those days too. So I show him the work. He says, I'm not going to give you this job, we're going right



THE DON'S DAUGHTER, JEFF

over to Falcon, being the week with you. Falcon gave me \$300 a job, right away. The big guys were getting \$400, and if you had a contract you got \$600. When I called my career I was coming between \$4,000 a week, and up to \$5,000 for a little piece of art like this [she holds up a painting with a small image]. It all depends on how many they publish. It's got to be a big print run, and there's going to be a lot of books, then the cost is worth it.

DL: You became very well known in the romance field. People buy the books and collect them just because they have your cover art on them.

DE: I was not aware of that. But I did have an argument with a publisher once. He thought it was very thrilling to put an outside cover and the tip-in using the entire cover art on an inside cover so they had the whole thing inside. Big mistake! Katrina Lindsay became big and wanted that, so publishers tried to do that with other books too. The book buyers, women with a reader with a lid and another lid that's going out of her sight, they have to pick a book quickly. They all are aware of the tip-in, but they're not going to do that, they're going to pick up the book with the cover image they like and

IN THE END, IN THE END, THE BARRACKS,
THEY LIVED BY THE FIRE OF IMPULSE...

Under the sun of the 1940s, the story of the fall of the Republic and the rise of the great dictator, Franco, unfolds. The story is told from the perspective of the author, who is a young woman, and the story is told from the perspective of the author, who is a young woman. The story is told from the perspective of the author, who is a young woman. The story is told from the perspective of the author, who is a young woman.

STILL FALLS THE RAIN

Two revolutions by two great wars
between the unforgettable story of a
Spanish family reaching out to
shape the future, to share a
total legacy of
freedom and
love.

STILL
FALLS
THE
RAIN

Chloe
Gartner

THE RECOLLECTION, THOUGH NOT THE GREAT YEARS, THEY WERE
IN THE END, IN THE END, THE BARRACKS, THEY LIVED BY THE FIRE OF IMPULSE...

CHLOE GARTNER
Author of *All the Things and the Things*

STILL FALLS
THE RAIN



THE AUTHOR, 2014

but they ran out immediately.

ME: I can't understand why publishers did that. You create a magnificent piece of illustration art for the cover, and they hide it inside, where the buyer can't see it on the racks. The whole idea of having art on the cover of the book, going back to the earliest days of paperback with Ian Ballantine at Penguin books in the 1940s, was about putting illustrations on the book cover. Ballantine started using illustrations for American Penguins, then later Bantam, and finally Ballantine Books.

ME: I worked for all those companies. I worked for an art director at Berkley Books. I did something that was just the back of the girl, with all her blonde hair, no face, and she's all in black and she's got a whip behind her and the pattern looks like. That's all. She's standing outside in a windy pose. In a moss garden. The publisher wanted nothing on it at all, no type. And the title was inside.

ME: Who did you deal with at Bantam?

ME: Dale Phillips—not Barry Phillips the famous artist, but Dale he was. And he brought me into his office and it had the lighting behind the palm tree and he had beautiful Venetian

Mirak, so one had this Venetian in those days. He had a white suit on and looked like a Southern planter—as if it was “welcome to the world of magazines in illustration.”

You know all the jobs I did, everything together made in about 1980 or thereabouts, with at least 500 of them being paperback covers. That's because I did a lot of work for clients like *Teen* magazine. I did training things, black and white illustrations of mass shots, and the decent ones I signed “Diane.”

ME: You went to an school. Can you talk about that and how you developed your talent?

ME: I went to Pratt Institute. I think I developed more of my talent at the High School of Music & Art than I developed at Pratt. Because it was a whole new world of learning how to paint and learning how to pose models, and composition and design. Then I went to Pratt and since I ended up being one of only two or three girls in the whole illustration class. The teachers all said, well, you're going to get married or it doesn't matter if we teach you anything.

There's one teacher who said I was the best pencil artist in the class but he wasn't going to waste his time on me. The



Original illustration for the Aristo East System, 1971, acrylic on board, 24" x 32". Image courtesy of Heritage Auctions, Dallas

men were mostly returning veterans who would have to earn a living. And actually, I graduated in June, and I was married in September! (Laughs) They were right, and I didn't do anything for 20 years. I was afraid to even breathe, I was so crushed just going out for jobs for six months, so I ended up doing fashion illustrations for the Long Island Daily Press for local department stores. And of course, I had to merchandise everything. They wanted every button, every piece of fabric, if there was a button hole, I had to put it into the illustration.

Q What mediums do you work in and how has it changed over the years?

A I work only in acrylic—transparent acrylic. From the day my husband started me on that I learned to master it. Why acrylic? It is marvelous, it's so luminous. In other words, when I do blends here, it's really the blend you see. I've played around it, there's no overpaint. Once you do things this way you can not make mistakes. There is no way to change what you've done.

I knew that the "snap-out" technique was not going to work for me. So I embarked on a new one—building hair and fabric in small washes or glazes, one after the other until the desired



Original colorist, 1971, acrylic on board, 24" x 32". The art dealer at the time thinks that this might double as a portrait and function as a costume apparatus over

effect was achieved. This is essentially how the luminosity for which my work is known is finally accomplished.

Needless to say, this technique is very time-consuming and requires infinite patience.

Q I noticed that luminosity in your work, light, shadow, and brightness is all of your remarkable paintings.

A Right because of the board. I'm not using paint—or very little. Like my husband used to say, even that I'm using acrylics. I'm using less paint. He said to me "If the art store depended on you they'd all be out of business." The only thing I did buy a bit of were brushes that were not for acrylics. They were for oils. Acrylic brushes are cheaper, they're not made of sible, and each job I did required one Number Five brush, a Kolier. I think the name was. But the brushes ended up costing \$25 to \$30 apiece. For that little brush. So I used to go to Pearl Paint when they had a big sale and they had it up at the Hilton Hotel. I would buy 20 brushes for maybe the price of \$5—each if you got a hundred brushes. I spent on the brushes, but not paint.

Q You asked me what I learned in art school? Very little. I learned from my fellow students, they were willing to teach me.

HE: But not from the teachers?

HE: They ignored me almost completely. I did have an instructor named Chuck Manojian. I was 18, he was 28. He tried to teach me some things and I didn't like the way he would discuss my drawings. He was showing me how a knee was supposed to be. I knew how a knee was supposed to be. I had all the anatomy books. He ended up being my biggest supporter at the Society of Illustrators years later and his claim to fame was that he taught me. He was a sweet guy. I think he's still alive, in his 90s now and living in California with one of his daughters.

I also had a two-dimensional design instructor named Robert Kelli who taught the principals of design (light and dark movement, tension points, center of interest, use of negative space—to name just a few), that I have always used in any type of art or painting I've ever done or will do.

A three-dimensional design class I found to be quite important to me also.

Haine has also mentioned to Lynn Haise that she did only one very cover for Chevron Books, *Just Candidate* by Russell Taitner (HJL, 1967), however the cover art on this book is only half hers. It seems the publisher didn't like the original figure the artist did and asked Haine to paint the

figure again. This is her only Chevron Books cover, but it is not a complete Haine painting.

I read somewhere that she did some very covers for Crescent and Tinsels Books, but for a long time it was also believed in error that she did covers for Brandon House Books, which were also very and looked somewhat similar to her work then. I asked her if she could clear that up now.

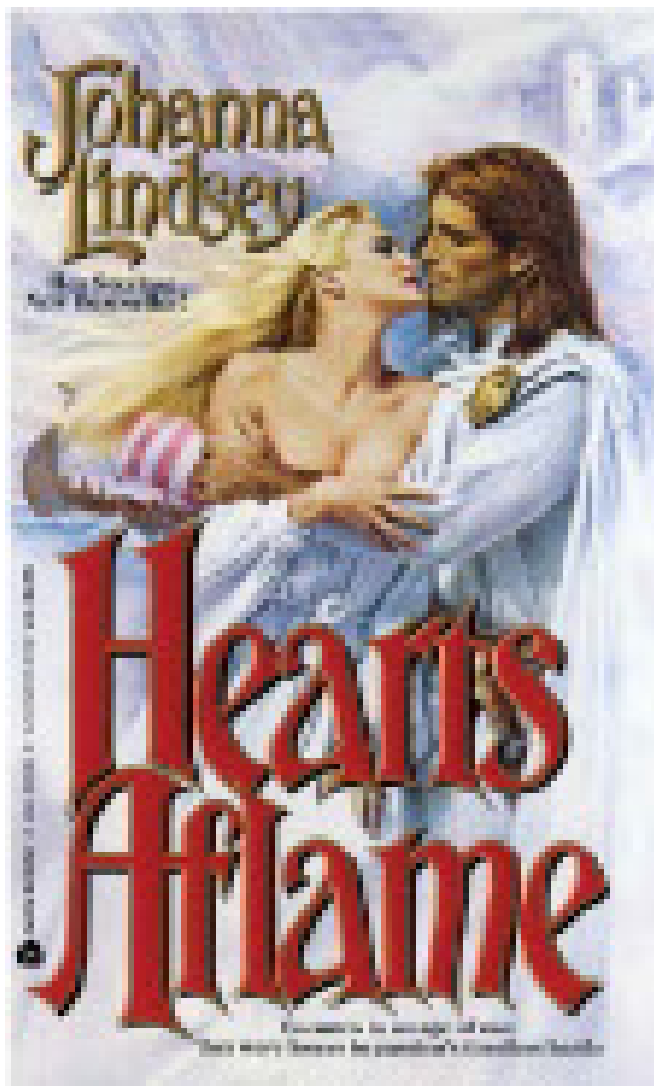
HE: I don't remember Brandon House, but I do remember doing work for Crescent and Tinsels. But regarding Brandon House, that's all wrong. I didn't do them. That was a publisher I did. The only covers I did like that were for a publisher out of Chicago. I didn't do anything in those days that was considered... you know... *erotic* or *adult*.

HE: You did Gosh's paperback cover art.

HE: Yes, my earliest one was *Obscene* (Ace Books, 1961). That was a woman, I think I made it as a sample. I don't think it was a Gothic at all. That was the one of the women by a hospital and the red background. I remember that title because I said to myself, I wanted something different and I always admired Robert McGinnis's work, loved his work! He's only a couple of years older than I am but he's face it, he was a guy and he started right away. I had kids. Well, I made that as an excuse, like how could I work. I had two children!



Digital Illustration by J. Orsogna, PFC: Image as book



Hearts Aflame, 1987

My husband said I could work—get to work!

ML: So how did you get to doing Gothic covers because this was before romance took off for good?

EL: Somebody saw it and I started getting calls for Gothic covers. They expected me to do the little figure floating at the yellow window, or the light in the window. I said, this is ridiculous, I was going to do it the way I wanted to do it. So I did the figure right up front. That's how I got into romance because they saw I could do a pretty girl, and then I started to design covers, with different things around the woman up front, which was fun. It was the design that was everything for me. After a while the husband ran out all the rest of the stuff I liked. When I did a wrap-around cover, I would do the back page first because that was fun for me. Then you have to get to...you know...the main image.

ML: You never put the author name or book title in the art, but the art itself.

EL: I'm not a type person, I don't even know how to design type. Of course, nobody designs it any more, they take it right off the internet. All the type houses are gone.



City of God, 1979

ML: When you do a historical romance cover, do you do research?

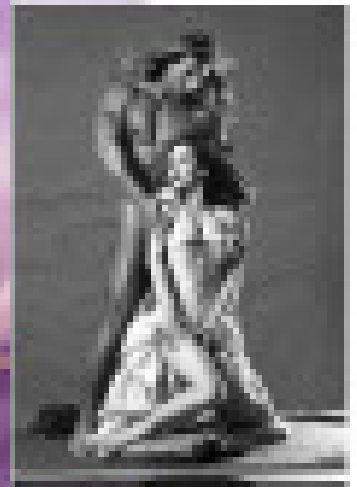
EL: The publishers give me a fact sheet. Some of my authors have given me complete manuscripts to match whatever I do. I read a synopsis and I get an idea of what I want to do. Of course I was a big history buff when I was a kid. So if I get an author like Barbara Head who knows her history, then you can have fun. Some of them really don't know what they're talking about. I hardly ever read any historical romance or romance novel—mainly because I needed to see props and strain on my eyes for what I was doing with the art.

ML: Do you have props, like that you used?

EL: All the artists used to shoot at Robert Costantini Studios, and he had all the props. He had a costume house. When my husband was shooting photos for me, which he did for years, he developed them here in the kitchen downstairs. We would go to Evers Costume on 9th Avenue and I would get the appropriate costume for the setting. Eventually I began to see how I could do do-it-yourself, and Bob Costantini's clothing collection was growing so I used most of his stuff. The hats—



Edgier illustration for *Empire of the Heavens*. ©H.L. Grayle on Demand



Original Illustration for *Sea of My Dreams*, 1976. Reprinted in *Quest*



Gentle Rogue, 1999

sometimes I brought my own.

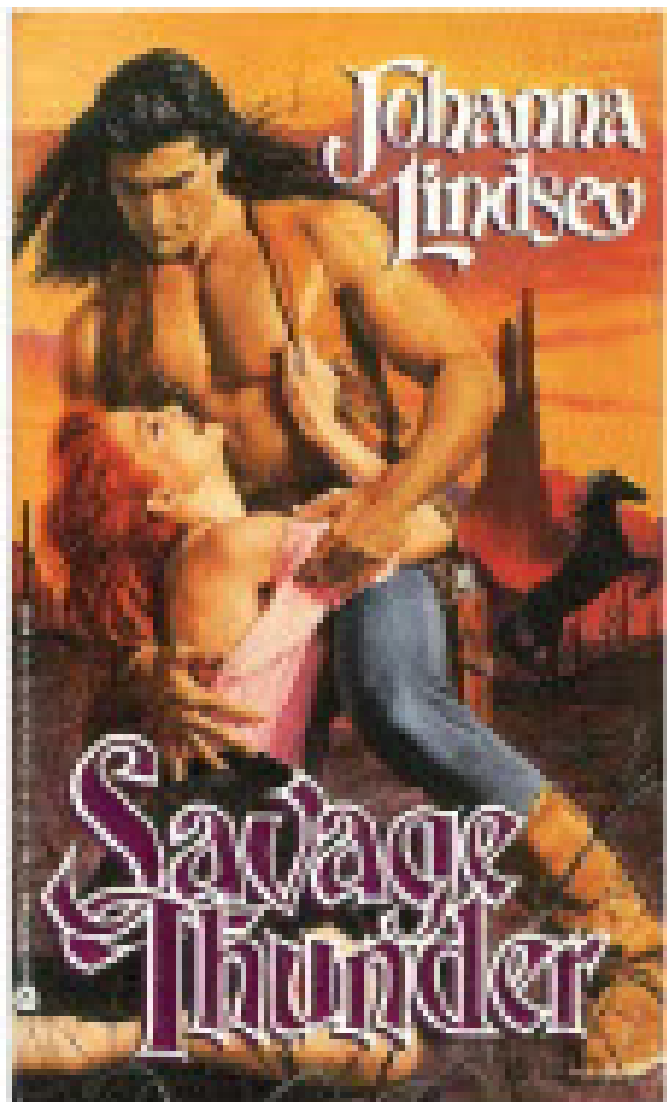
Q: You used models. Do you remember their names?

A: I used models. Some of the male models I used were Chad Neal, Fabio, John DiMarco, Eric Lane, Steve Holland, and Steve Seidlin. The female models included JJ, Heather, Debbie Brown, Carol Gustafson, Winifred Enley and Sherry Holmes.

I used photographs. Everybody photographed in color for the last 30 years. I photographed only in black and white. I insisted on black and white because it is the only way you can decide dark and light moments—color obscures everything, color is the kiss of death for art as far as I'm concerned. But that's the only way they did the photos, in color. Now they actually get it on the computer, they scan in the models and whatever they're wearing and then they change everything on line. They change the color on the computer, it is very interesting.

Q: Did you and John also dress up and take photos of each other for cover paintings?

A: There's a couple of things where you can see us as a couple



Savage Thunder, 1999

of costumes left over from a shooting we did. We had a little studio on Broadway here in Richard's. Because the landlord here kept turning down the heat all the time, we built this in-house studio in 1974. We were freezing-to-death up there. My husband went home, he always worked 40 hours a week—that was how he functioned. After I made dinner, got the kids started with their homework, I went back to the studio and worked until two or three in the morning. He never married. He gave me something with mass in it to spray anyone who broke into the studio (laughter). That's because I was alone in the entire building. But you know what? It was my passion. I loved it. I wasn't such a workaholic. I just really loved what I did. So why would I quit, why would I leave it?

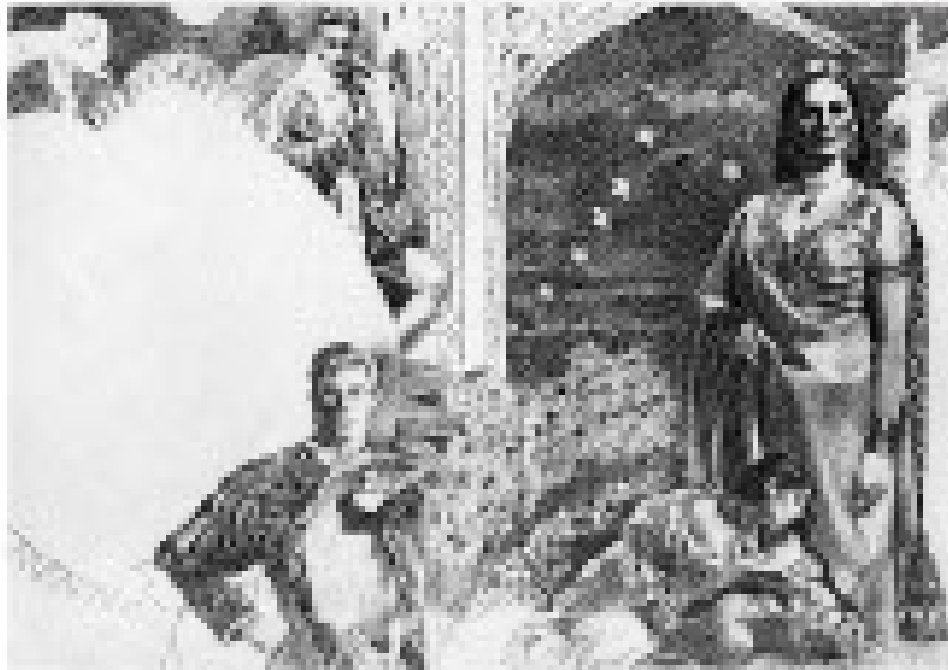
Q: Can you walk us through the process of how you would put together a romance cover?

A: You get the assignment from the art director, usually the editor gives it to the art director. Then I would look at what I've got, think of the models that I would like for it—having known a lot of them already—and call Bob Orentlich to make an appointment to see if I could get those models.



Digital Illustration by Vanessa Blue, 2003. Image on hand



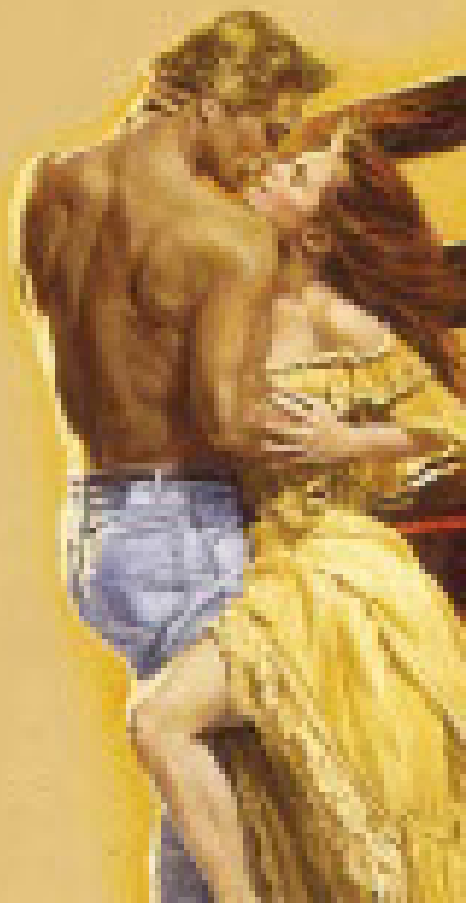
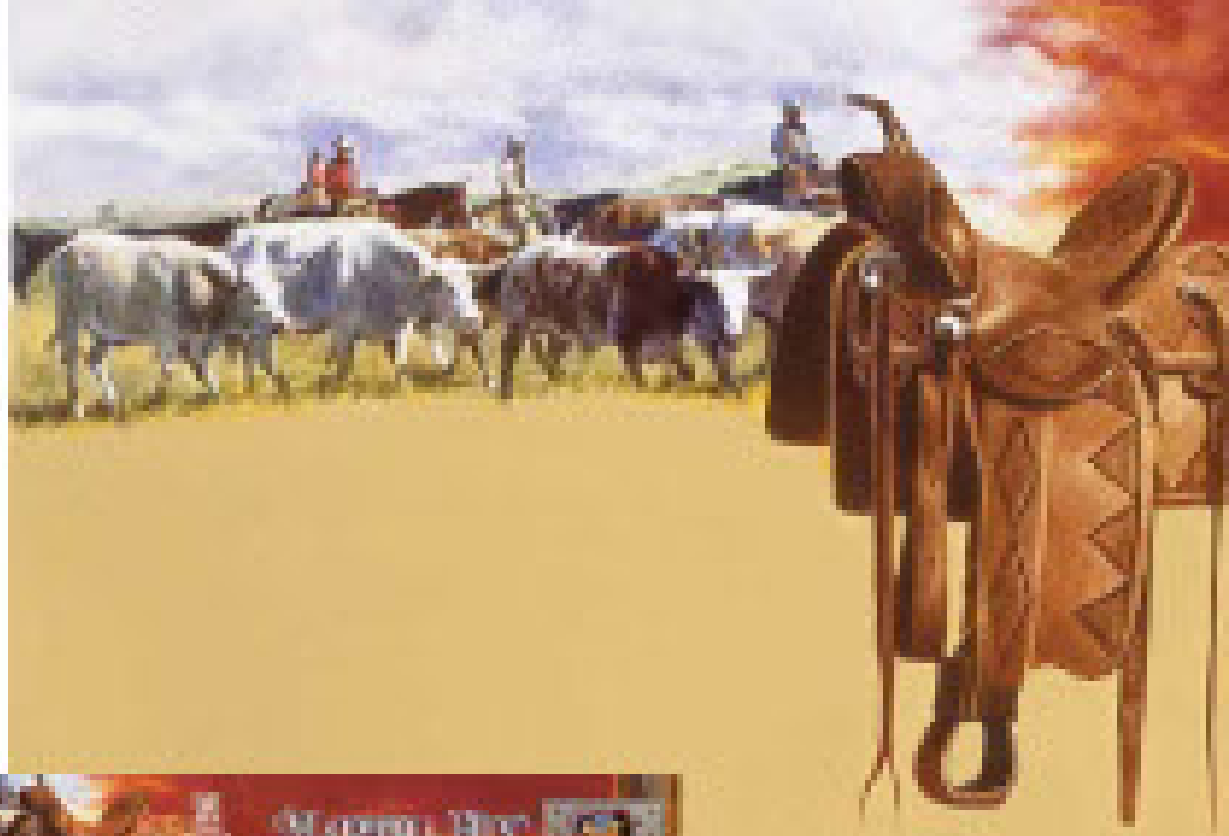


Original Swimsuit for Women, 1954

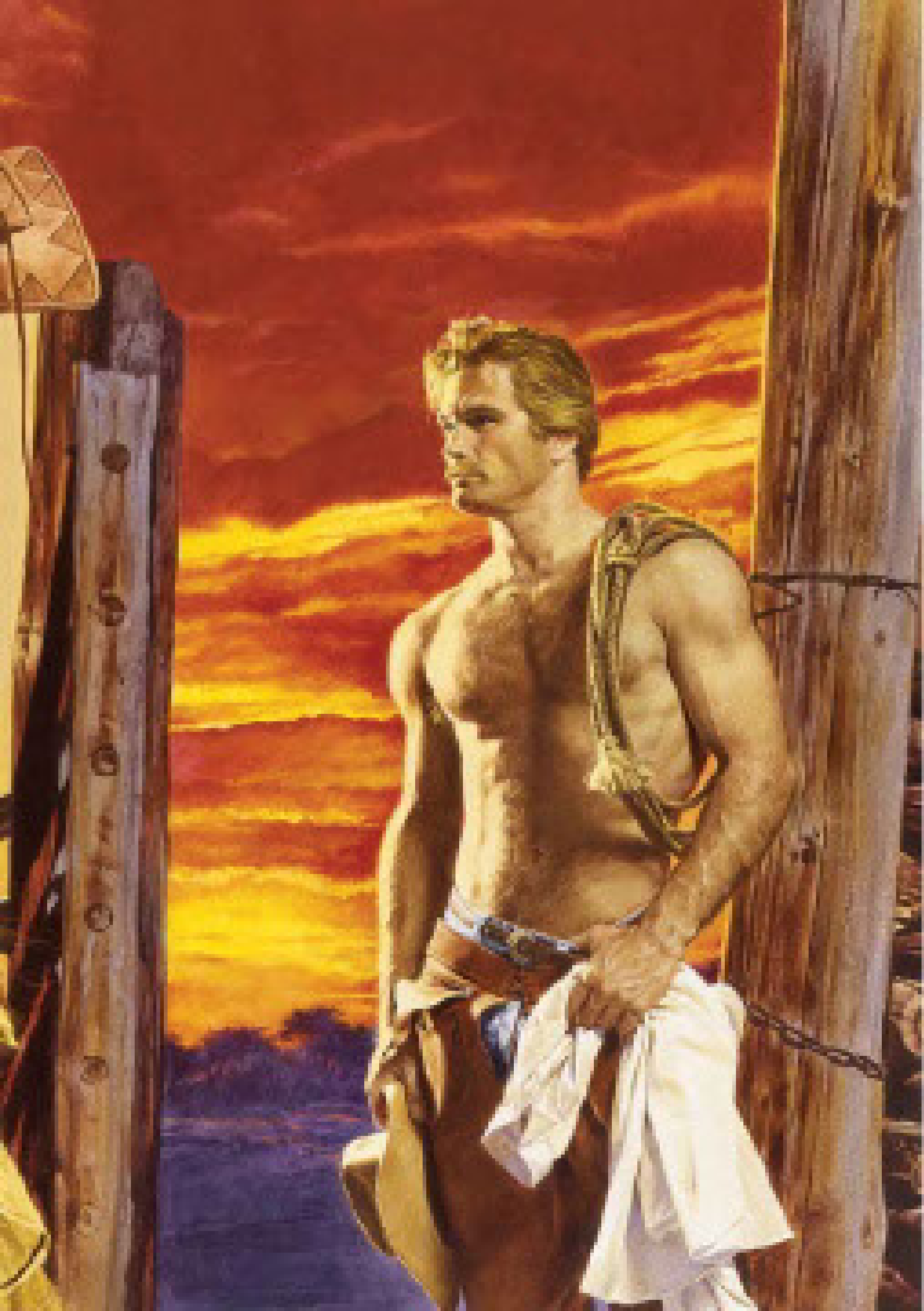


Original Swimsuit for Men, 1954 (style as seen)





Original Illustration by Matt Stone from 1994. All rights reserved.





Original illustration by Gustave Doré, 1844. Acquiso in 1982





THE GOLDEN GALATEA, 1917

Male and female, two females, whatever, depending, I'd book the models, they get the costumes to go along with the job. Meanwhile, I'd make thumbnails of what I wanted to do. Then I'd tell them what I'd like to do. I always start first, then make the sketches. Because you make a sketch ahead of time. My husband always made sketches, and then when you get the models it doesn't work. The arm doesn't go that far around, or something else, because to get the manner you do different things. It doesn't work. I found that outy as and it was not a good experience, so I decided to do it this way. You always overhead. If they explain it to you carefully enough you'll usually do okay.

That's where I made a mistake. I used to give them three color sketches and then they'd pick something from this one, something from that one and something from the other one. So then I decided better to do just two. The same thing happened. So then it became one color sketch. As I got to know what I was doing—considering a color sketch would take me a whole day, because I would do the same technique



GLENDRACEO, 1918

very detailed—I decided they were only going to get pencil. So then they only get pencil sketches. And obviously taking Mack and white photographs I would have the values in front of me, but they complained about it. I used to tell them, because I couldn't make a mistake with that—you just paint over anything the way I work—when you get something down it dries immediately. If you want it something edged, I used to go like this with my finger and that was it, it was dry already. That's acrylic. So I said to them, you have to decide if you want this, because once I begin it there's no turning back. Well, they knew my work, as they said first.

I never had anyone complain about anything I did, ever. Except once, that was Barbara Bertelli from Iron Works. She used to make changes on Bob Maguire's work, sometimes four or five changes. And she said something to me about one of mine. She wanted the whole thing reversed. I told her, Barbara, I gave you the sketch. She said, but I've changed my mind. So I said, then you reverse it. Here it is, take it to the printer and have him reverse it. She said, you're kidding. So

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George Rozen (1895 - 1987)



pulp magazine cover painting, c. 1945. Oil on canvas, 27" x 19.75"

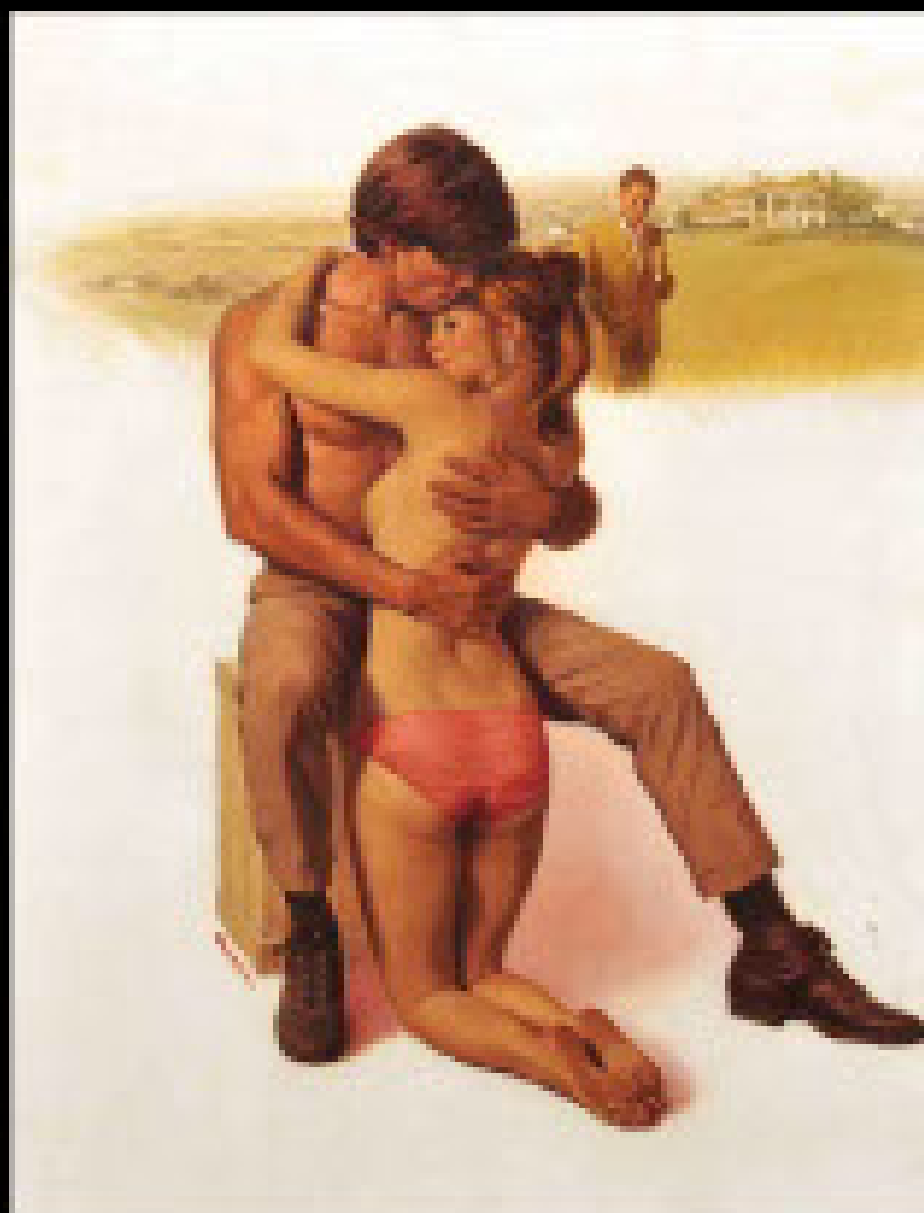
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California ad, c. 1946. Mounted on paper, 21" x 24 1/2"

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Unknown Artist (20th Century)



Paperback book cover, c. 1950s. Oil on canvas, 24" x 14"

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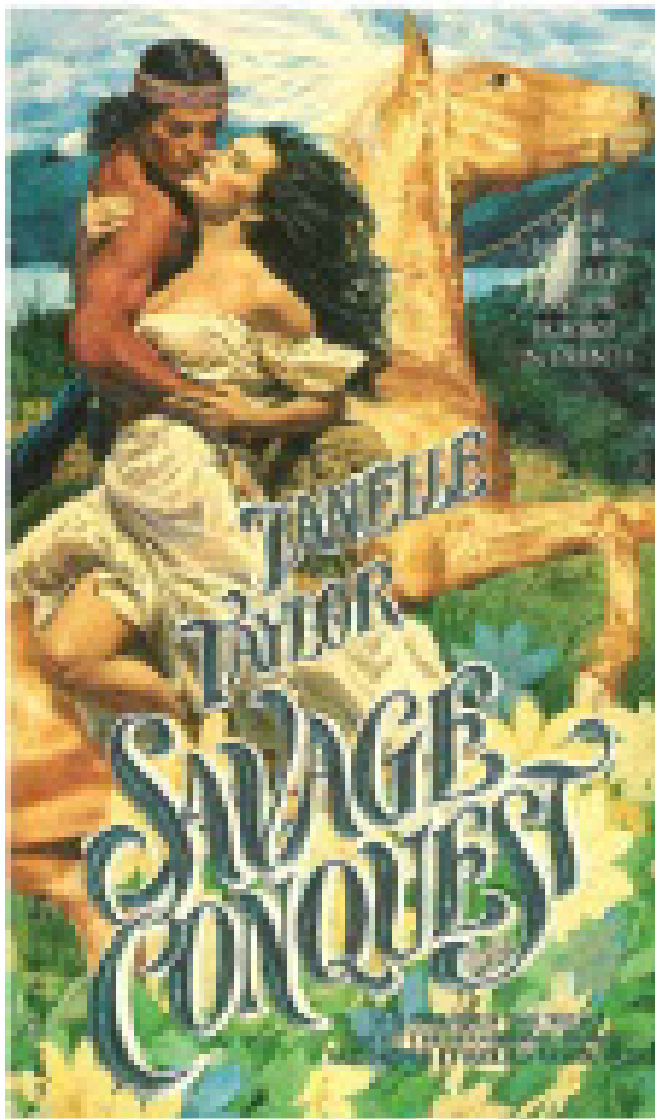


Image Company, 1993

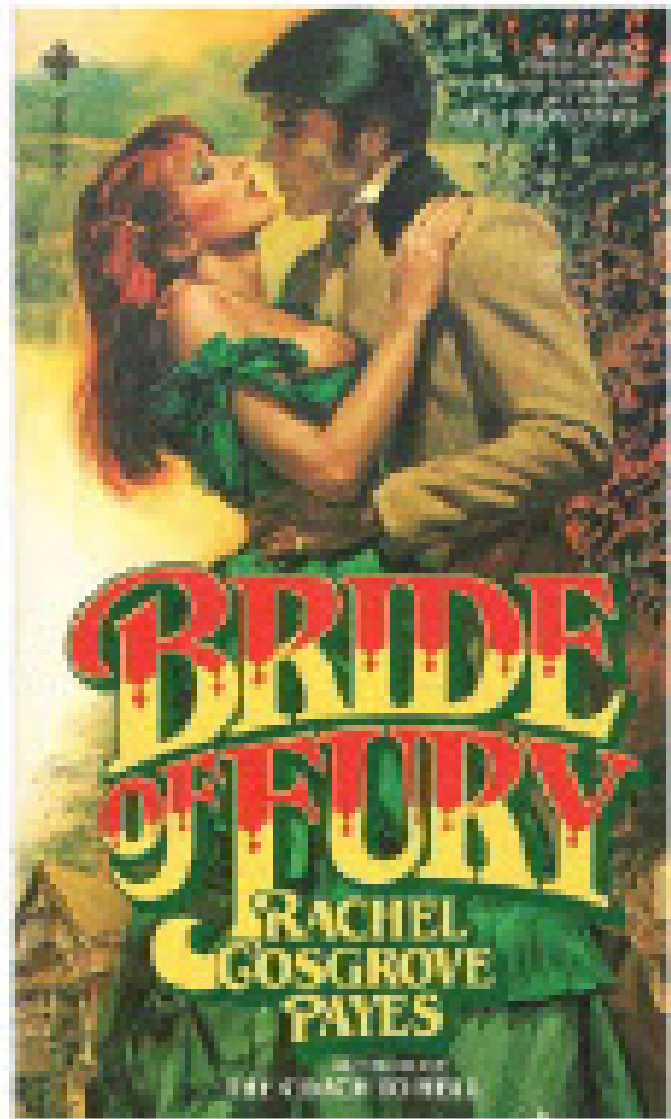
I said, no. Maguire used to ask me, how come I didn't have any changes? I said, Bob, because I can't present it! I mean, he painted it in oil, he could change it. Everybody could change things done in oil because you can over-paint. After a while, Barbara and I came to an impasse. She saw me in the locker room and asked, what are we doing now? I said, we're not doing anything. Barbara, I need a rest from you. We wrote in the next period when she died from cancer but she was a good art director in spite of our differences.

ME: About Bob Maguire, he once told me that when he first started doing covers he signed his name at the bottom of the art, but it was always getting cut out when the book was printed. So he started putting his signature higher and higher.

ME: Basically he put it right around the head, because you can't cut the head off.

ME: Do you have any of the photos you shot for various covers, and did you ever combine photos?

ME: Somewhere. I don't know where they are. Of course I combined photos from different shoots. I have all the contact



Art of Ray, 1988

shots that I've shot, but they're all stored away. But if you need something like that...

Blaine recently showed me some mixed images for covers. One example of this was for the cover art of *City of Gold* by Cecilia Holland (Warner Books). For this cover she shot the photo of Pope Urban when she was at the Vatican and used it in the top background. Then she made a couple in the upper corner and the foreground youth came from the same photo shoot, while the blonde girl behind the youth in the foreground—a model named Becca—came from a different shoot. Becca's face is also shown on the lower spine of the book.

ME: Can you talk about *Falloy*?

ME: Sure. I wouldn't let them share any of the work I did using him when I got the Hall of Fame Award. The reason was that I became known as "the Falloy artist"—and I'm not—I'm an artist, not "the Falloy artist."

ME: But you are the artist who made him a sensation.



Back cover for Iron Book, 1984



Iron Book, 1986

ME I was actually the first one who used hair. He did men's magazines, the muscle magazines back then. Actually I saw his head shot maybe an or eight years prior to that. He had short dark hair, a very good looking face, and one of the photos was from his Italian army days where he wore a beret and it was really nice looking. Then I guess he decided for the muscle magazines, he goes his hair, dyed it blonde, and then he gave that head shot to Anne Dominate. She took care of other photos for Fabio. She said about Fabio's photo, her-damn I want it, who could use him? I looked at the photo and said this guy could really get the women excited. So I mentioned it to Iron Books in 1985 or 1986. Service Small had a book coming out from Signet Books, *Exhilarate Him*, but she didn't want him on the cover so I used him on the back cover.

So that was the first appearance of Fabio on a paperback—and it was on the back cover! I see that he is shown as that paperback in a smaller image, a young Fabio with long blonde hair. Elaine told me that when Iron saw the title of this Signet book, they wanted Fabio on the front cover of their book—and one of the next books with Fabio on the front cover was *Power Affairs* by Johanna Lindsey. Elaine would go on to use Fabio as a model on maybe 15 book covers total, but she actually used Chad D'Arcy as a male model on more than 40 covers. But Fabio's first appearance was on a back cover.

ME Yes, on the back cover. But the women really went crazy for that cover. So I approached Anne then and Iron said okay but change him. They wanted me to change his face a little. After he became famous, nobody wanted me to change anything. His name had to look just the way it looked and it went pleasing to me, but what are you going to do?

ME What was the first Fabio cover you did? Do you remember the title?

ME No, but I remember the first major one, it was *Henry Adams*. That was for Iron Books and for that one I changed his face a little. You can see it was changed, it doesn't really look like him, it resembles him...

ME You made him look better.

ME Well, when the book came out he was in Florida and he said Elaine, the women recognize me on that cover, they come up to me. I said, they recognized it? It didn't even look like you! (Laughter). And then I had to make him blonde from that time on!

At this point Elaine showed me some of her wonderful original paintings and she commented upon them. It was a thrill to see these gorgeous, full-size original paintings. The images of beautiful women and handsome men just pop out at you with bright, saturated, vivid colors, and her glorious sense of style and composition.

█ I have some other paintings here. A cover painting with the models El Schaeffer and Fabio on the cover for *Surrender My Love*.

Keeper of the Flame by Johanna Lindsey (Green Books) is one I put in the Society of Illustrators show with Fabio, and everybody was making comments about where her head was located (laughter), nobody looked at the art, they just looked at what was supposedly going on. This one shows the art on the spine of the cover and inside on the tip-in.

Gentle Espionage with Fabio in the early days too, probably just after I did *Moons Above* because I was trying to make her look like somebody else.

In *Over Heaven*, the original art is here in my studio, the art director said to me, what are you going to do with this white space? I said it's negative space. Something I could do.

ART MENTOR: Yes, that one I like. That's not Fabio, I think it's Steve Santolite. I did dramatic things in it, most of my friends was interested in the perspective in this. You need to have something marvellous in the background that's going to attract the reader. And they're saying wow, today that I started what they're doing now on the computer, which is throwing away most of the head, and they'll say where's the rest of the head? You don't read anything but the eye, just using the eye. You don't need anything else.

Savage Dreams, well, my husband used to call this one "Love My Baby" he said it's a nice top baby cover.

Days For the Nights, this one I always loved. I did a beautiful job on that painting. Fernon Small has all of the paintings I did for her books, which were 19, but this one was done for a Johanna Lindsey book.

SECRET: this one was also sold.

Savage Dreams was for a book by Jennifer Taylor and she bought the painting. I love the transparency. It was a transparent and she bought it a long time ago.

Blaine did cover entire four of the Chip Harrison Lawrence Book's paperback for Gold Medal Books. She also did covers for three of the four John Burt paperback writers by Ben Gumbert for Ace Books.

█ I was never assigned the fourth book. I may have been too busy. I did these three all with the same model, Debbie Brown, and the male model was Fred Wilder. Ace probably didn't offer the fourth cover to me, or they may have, and I was too busy. This was Ace and they just didn't pay enough, so I stopped working for them. Why should I take \$100 when I could get \$1,000 at the time? It's like I worked for Great Light up-and he said he couldn't pay me more. I think I was getting \$4,000 from him per cover, and he said he couldn't top the price. So I said, that's not worth together any more, and I left. I had jobs to fill in at the right price so why would I take less? That's just as much of me. I painted very meticulously and slowly.

First, on the other hand, used to do them much faster. Now he's doing fine art, and doing very well. He has a couple of books out on his fine art.

Blaine informed me that Debbie Brown was also the model on *The Big Dream* (Lawrence Books), *Fire Don't Destroy* by Jeff Jacks (Gold Medal), where she is shown with model Fred Wilder, and also on *Forever of The Night* by Blackhawk Books (Green Books, 1974), among many others.

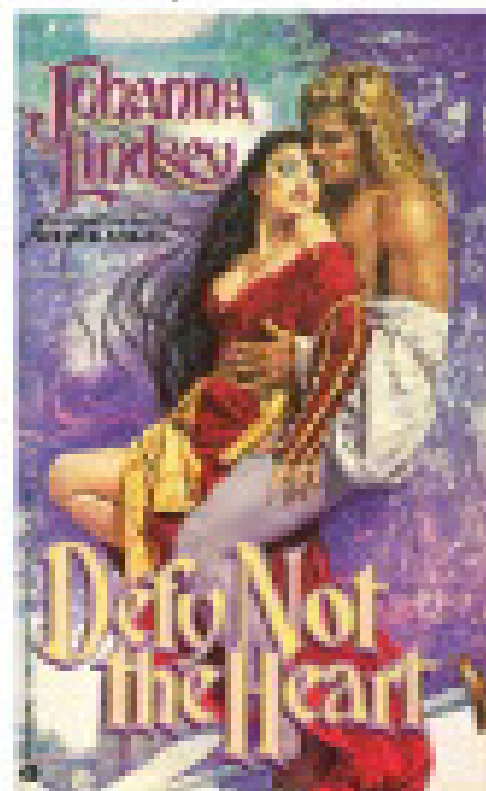
Carol Don't show and Chad. Don't can be seen in a passionate embrace on the cover of *Gracie* by Elinor Klein (Dora



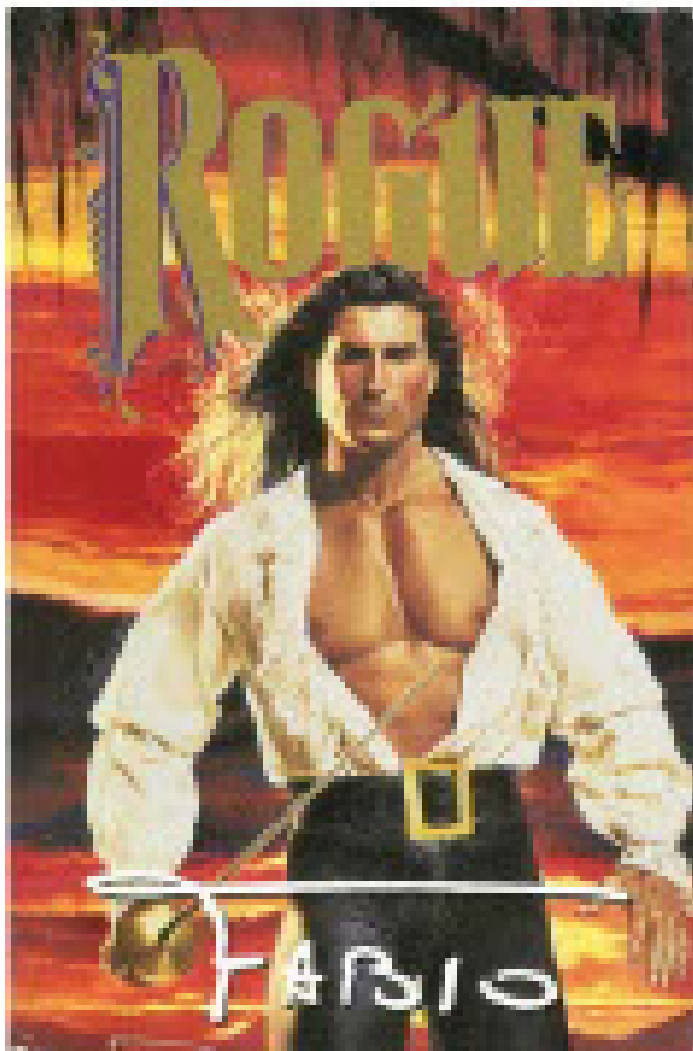
World's Biggest (1970)



Secret Fire (1972)



Defy Not the Heart, 1981



April 2011

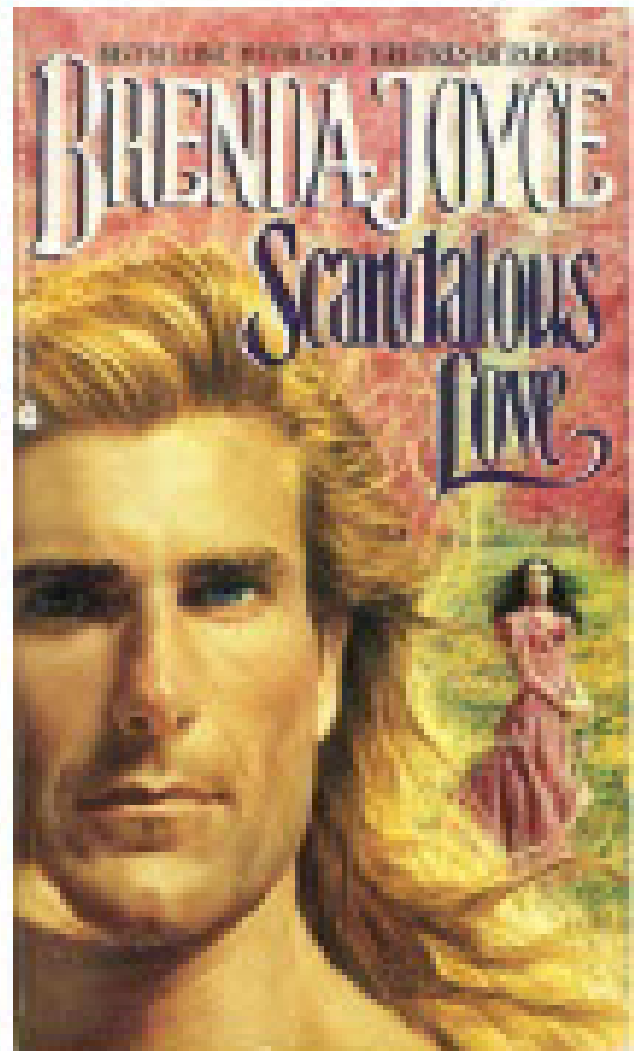
Linda (Warner Books, while I, Schaeffer was the female model on *Golden Foes* by Patricia Briggs (Avon Books).

Blaine also painted an amazing double tip-in piece of art for the book *Siren Heat* by Rebecca Branstetter (Warner Books, 1994). This is where the art is on a special page inside the cover. This image shows a rugged Viking warrior and ship in one panel and in the other a heated embrace between a handsome blonde shirtless Viking and a gorgeous blonde-haired woman in the throes of passion. It is simply amazing. Blaine did at least 10, but probably many more, inside tip-in covers for books by Johanna Lindsey, and some for other authors also.

I ended the interview by mentioning to Elaine that I could see the hall alive of enthusiasm for the work she did and many good memories of those days.

Elaine: Yes, I just wish I could see it well because as I say, I have a couple of art directors who would give me a job because they know that fans of mine would love it. The reason I retired is a number of things. My vision started going, I had the cataracts fixed but I have macular degeneration in both eyes and one of them is really beginning to act up. Also, my husband was getting sicker, and I did my last job in 2003. Actually I delivered the job just before he died.

20 Illustration



December 1991 (PH)

Today it is all different, anyway. Nobody delivers anything. Artists used to personally deliver paintings to publishers and then come up to the Society of Illustrators to have a drink and talk, have lunch, dinner, whatever. Now they do it all by computer and an email file. Nobody faces anybody, nobody knows anybody.

You know what it is, it was really a fun business for me. For me it was my life. I can not say I regret any bit of it. ■

—by Gary Lovell, 2011

I want to take this opportunity to thank Elaine Goss for sharing her story and memories about her life and work, and for her willingness spent the considerable effort at the time to provide many wonderful book covers over the years. I also want to thank Andrew and Rosemary Schaeffer again for allowing me to reproduce some information from the article "Days From the Norman Conquer" and the book cover for www.warnerbooks.com.

Gary Lovell is an author and book collector who has written many previous articles for *Illustration* on artists Robert Rappin, Mitchell Healy, George Guller, Louis E. Glawson, Rudy Ruppel, and Ed Salinas. Lovell is the editor of *Illustration* Periodicals, the publisher of *Illustration* Books, and sponsor of artist book shows in New York City, New H. In 2005 and 2006 with the art show about him and his artwork projects at the website www.garylovell.com.

The Paperback Covers of Elaine Duille

Compiled by Gary Lovell

These book covers are a work of progress. Some Duille has done more than one cover for some titles, but this document lists the most recent cover design for each title. I am happy that I can give pleasure even to the cover looking at the books but I am not sure whether it is worth it.

As far as I know there has never been a competition for or about paperback covers, and the job usually goes out there to the best I know of. I often wonder about it too, and then I wonder how many of you will say the same, or how many will say that the job usually goes out there to the best I know of. I often wonder about it too, and then I wonder how many of you will say the same, or how many will say that the job usually goes out there to the best I know of.

ALBION

Albion: A History of the Island (1974, 1975) paperback (paper) by G. Lovell

A Long Walk to the Sea (1974, 1975) paperback (paper) by G. Lovell

Arctic and Antarctic Expeditions (1974, 1975) paperback (paper) by G. Lovell

The Battle of Britain (1974, 1975) paperback (paper) by G. Lovell

The Battle of the Atlantic (1974, 1975) paperback (paper) by G. Lovell

ARMY BOOKS

Army Book 1 (1974, 1975) paperback (paper) by G. Lovell

ARMY BOOKS

Army Book 2 (1974, 1975) paperback (paper) by G. Lovell

Army Book 3 (1974, 1975) paperback (paper) by G. Lovell

Army Book 4 (1974, 1975) paperback (paper) by G. Lovell

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Army Book 42 (1974, 1975) paperback (paper) by G. Lovell

Army Book 43 (1974, 1975) paperback (paper) by G. Lovell

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ARMY BOOKS

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© Whitmore.com 1998

The Art of Coby Whitmore

by Dan Zimmer

For over 38 years, Coby Whitmore's elegant and inimitable illustrations graced the covers and interior spreads of almost every major American magazine. Immediately recognizable by their sophisticated, imaginative compositions, brilliant use of color, superb draftsmanship, and simple good taste, his pictures represented the "visual language" most readers

His illustrations were also notable for their depictions of glamorous and beautiful women. While there were many other "top/girl" artists working in those days, none of them were more admired or imitated than Coby Whitmore.

"The way he painted women was as Coby Whitmore," said longtime friend Joe Barber, a world-renowned painter and illustrator who worked with Whitmore in New York's exclusive Chelsea, Cooper Studio. "They had class."

The "Whitmore girls," as they were called, were featured in covers and illustrations in magazines such as the *Saturday Evening Post*, *McCall's*, *Red Book*, *Competition*, *Ladies Home Journal*, *Esquire*, and *Good Housekeeping*. Coby had a magical way of capturing each individual's sense of beauty in ever more elaborate and imaginative ways.

During his career he received awards from the Annual Exhibitions of Advertising and Editorial Art and Design, the Art Director's Club of Philadelphia, Art Director's Club of Chicago, and the U.S. Army. His work is in permanent collections at The Portogues, Washington, D.C.; the USAF Academy; the New Britain Museum of American Art; and at Syracuse University, which selected him to represent the art of illustration in its archives. Coby Whitmore was listed in *Who's Who in America*, and in *Who's Who in American Art*. In 1978, he was elected into the Society of Illustrators Hall of Fame.

THE EARLY YEARS

Maxwell Colburn Whitmore, Jr. was born on June 11, 1912 in Dayton, Ohio, the son of Maxwell Colburn Whitmore Sr. and Charlotte Bostet. Whitmore's talents were first recognized while he was in the 4th grade, when he won scholarships to The Dayton Art Institute in Dayton, Ohio, and to the Miamine Park School, a progressive, private elementary and high school located at the home of Charles E. Kottaring, then vice-president for strength at General Motors. He remembers his early schooling this way: "I attended the Charles E. Kottaring School—which Kottaring held in his greenhouse. I attended three universities graduated, then he de-constructed the school."

Furthermore, he got a scholarship to the Dayton Art Institute and learned more basics, but he didn't really consider a career in art until this fatal incident: "It was 1932, the height of the depression. I was lucky, I was working. My mother was the personnel manager for McCaff's Corporation in Philadelphia and I was working as a 'Hybie' in the printing department on the TFM, or T.A.M. shift on a 96-page 8x10 and delivery press. We were printing *Redbook*."

"About 1 A.M., a dining-dish-looking man dressed in a 1930s suede came into the press room. He was McChelwood Barber, one of the partners that owned that press. He had come in to see how the color reproductions of his latest cover were going to look. I can't say I didn't care anything about art at all—I did drive, mostly automobiles and Cross Cutters. My big goal was to become a race car driver," he said. "But what sold me on the art career was this man's lifestyle. I wanted to wear a dinner jacket like his and earn the money he made." Curiously enough, Whitmore's first national illustration



Original Illustration for Lullaby' News Journal, April 1942. Courtesy of artist



Original illustration for *The Saturday Evening Post*, May 22, 1963. Circumference at least 20" x 14". Image courtesy of Heritage Auctions PA.com



Original illustration, circa 1938

would appear in *Redbook*, and he ran off the same page he was working on that night.

Determined to forge a career in illustration, in 1932 Coby went to work for Haddon Sundblom, the renowned illustrator of Coca-Cola billboards and the legendary Santa Claus. “I wasn’t paid,” he said. “I was an apprentice. I borrowed a tremendous amount—\$100. I paid \$10 a month for room and board. I got the job through Sunny’s apprentice, who was also from Dayton, Ohio. He was moving on to be an art director, he recommended me. Sunny, who was ill and in the hospital at the time, lived our eight months.”

By sheer coincidence, Sundblom had been drawn to the art field by the same man who attracted Whitman’s attention—McCluskey Barclay. Sunny was born in “Hell’s Kitchen” in Chicago, and went through the seventh grade of school. “A big Scotch, he was an immense first fighter at the theatre, or was Barclay,” said Whitman. “Barclay, of course, was a very successful illustrator at first and he’d keep using this high ‘V’ lid all dressed in a tie and shirt and scrubbed clean, and one night he invited him to an after-theatre party at his studio. Sunny just said ‘That’s for me!’ and he had the Coca-Cola success about four years later. But he would have been successful in any field, he was that kind of person. He was very handsome, and he had more personality than almost any man I’ve ever met. I’ve met a lot of men like that.”

“The first eight months I worked for Sunny were delightful,” he said. “He would work two nights a week from a model.” He also enrolled in an anatomy course at the art institute of Chicago, studying under by Charles Schwartz and Edwin Henry.



Illustration by PH, circa 1938

“While mostly a positive experience, Whitman’s start with Sundblom was marred by many run-ins with his mentor’s employer. He remembered “As an apprentice for Haddon Sundblom, I was fired many times—almost once a week. Sunny spent many of his afternoons in a bar, which was down a long hall from his studio. I may have done something wrong, something that displeased him, and after he sat in the bar a while, he would come out in the hall and holler, ‘CO-BY YOU’RE FIRED!’”

“The next morning I would begin cleaning out my things and he would come in and say, ‘What’re you doing?’ and I would explain to him that I was fired, and he would clap me on the shoulder and say, ‘Well now, watch it in the future!’”

“He was truly a master craftsman, and he could create in all, so I had free-drawing, and with two or three strokes he could change everything and make it look like something. Counting all my time with him, it amounted to three years.”

“That apprenticeship was the first important step of my career. The second was to fall in love with Virginia Carter. It was Virginia who encouraged and inspired me.” They married in 1935, when Coby was making the handsome salary of \$12 a week. Sundblom, knowing that they couldn’t live on that sum, arranged for Coby to work in the art department of the now-defunct *Chicago Herald-Examiner*. “The most legendary newspaper the world had ever seen, the paper that inspired *The Best Page*, the paper of Fleck and MacArthur. I was a staff artist, and drew everything from booklets to banners. It was a marvelous experience, and it taught me that I could draw literally anything—and that on short notice.”



Cosmopolitan, October 1938

After about a year on the *Illustrator*, Coby received his first offer as an artist, to go to work for the Charles Jensen Studio in Cincinnati doing commercial work.

"In 1938, I got another offer to go back to Chicago. It was a much larger studio, and for several years—from 1939 to 1941—I made a lot of money doing a lot of jobs. The war was moving on by then, and even though I had two children, it looked like I was going to be able to party again. I went back to make contacts with the *Saturday Evening Post* and other magazines, hopefully trying to find someone who could commission some work when I was in camp—to help support the family.

In 1941, Coby landed a job at the Charles E. Cooper Studio in New York. "I met Charles Cooper, who ran the biggest studio in the country, and he begged me to move to New York, despite the draft. 'Why not get drafted from New York?' he said. He convinced me, and even helped me pay my moving expenses in a small apartment in Brooklyn. As it turned out, I wasn't drafted after all, and I began to hit the magazines very early. Even just before I joined."

His first illustration commissions came from *Rollback*, the same magazine that had prompted him to pursue art as a career, printed on the same press he had operated years before. After that came assignments from *The Saturday Evening Post*, *Ladies' Home Journal*, *Good Housekeeping*, *McCall's*, and *Sports Illustrated*. He illustrated stories by some of the top writers



Cosmopolitan, October 1941

of the day, such as Daphne du Maurier, J. R. Macphee, John Steinbeck, and Paul Gallico.

Working with the top writing talents of the day involved a great deal of talking to them about their work. Usually, he would read the story or the novel he was to work on, but the work's always possible. "I remember working with Paul Gallico... We were both under contract with *Cosmopolitan*. He did a short story every month. But my illustrations had a longer lead time than his stories. So we'd dig to lunch when it was time for me to do the illustration. Once he wasn't finished with the story, we'd talk about it. He was really kind. He'd say, 'Well, the heroine is a little overdone, with light brown hair. Is that enough to go with?'

For an artist like Coby Whitman, it was.

"My favorite illustrations were the stories by Du Maurier," Whitman said. "She wrote so vividly, she was the easiest to work with.

"One of my biggest thrills was a five-year writers contract with William Randolph Hearst—in the *Cosmopolitan* covers. I did both story illustrations and covers for *Cosmo* and for *Good Housekeeping*—throughout some of his career were portraits of Gene Corman and Gene Kelly. "It was fun to give beautiful young girls what was often their first national exposure via Corman covers. Many got career starts; few made it, but when they did—as did Gene Kelly—what a thrill!"

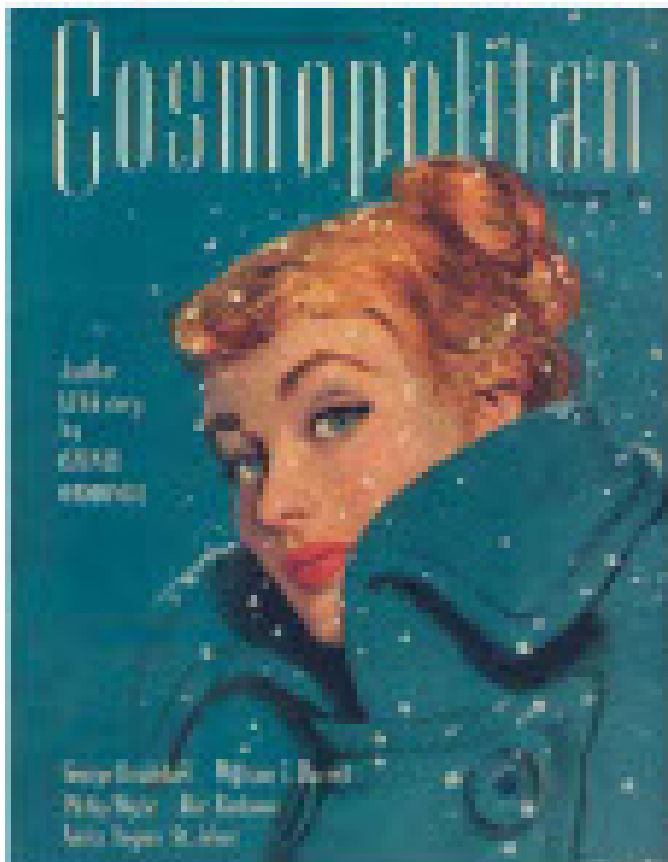
His time as an artist led to seven years as a judge for the



Cosmopolitan, August 1953



Cosmopolitan, September 1953



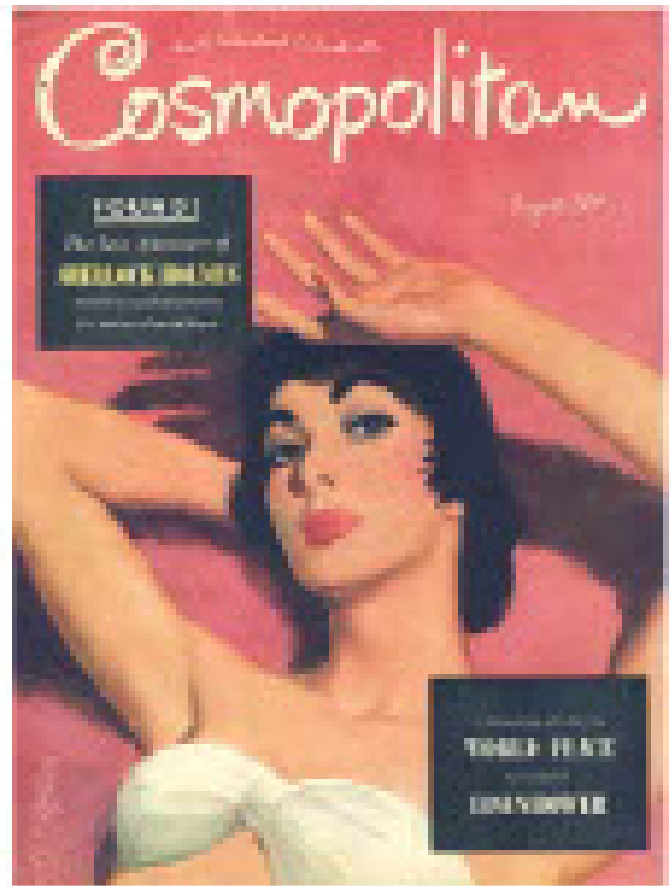
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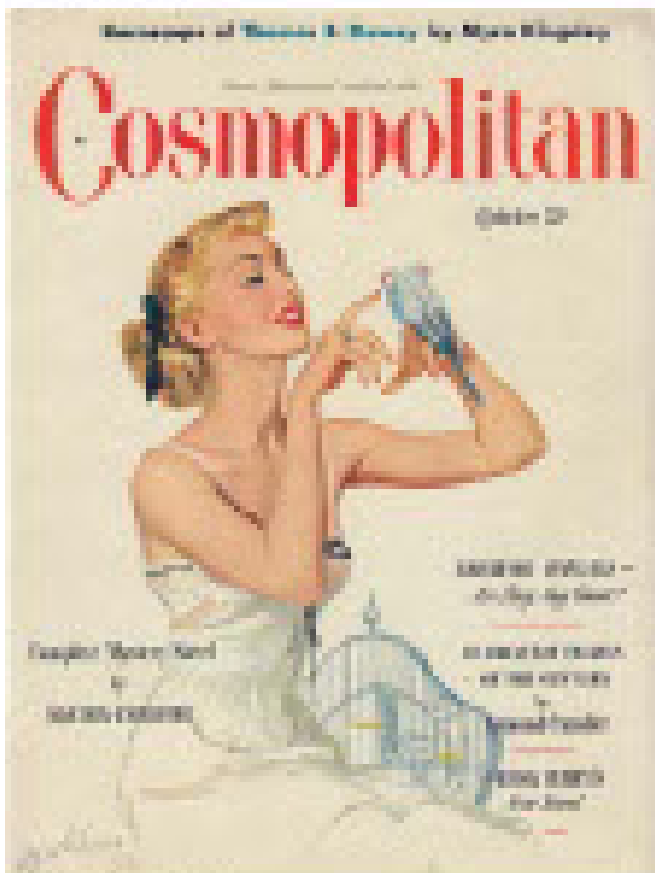
Cosmopolitan, May 1954



Cosmopolitan July 1958



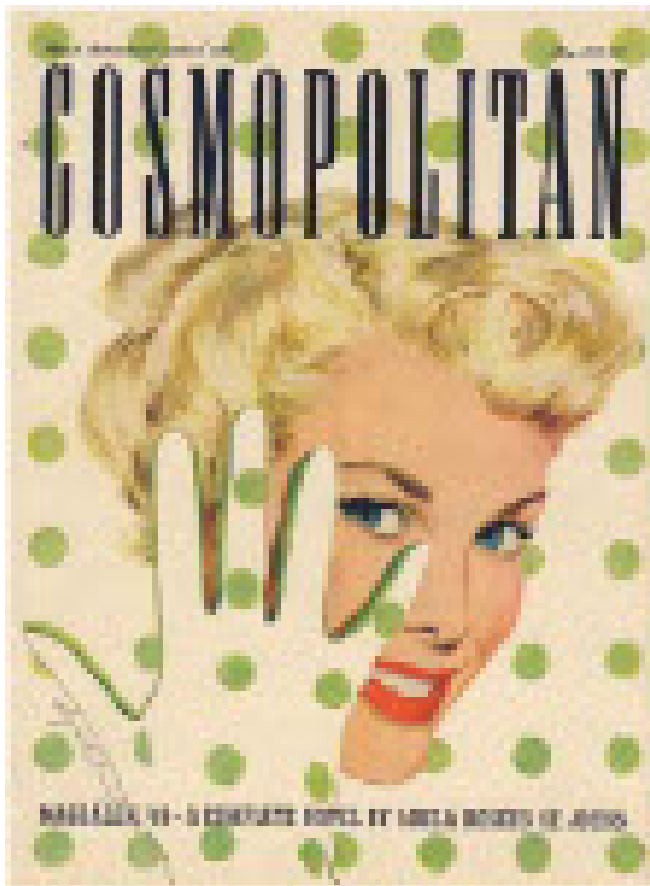
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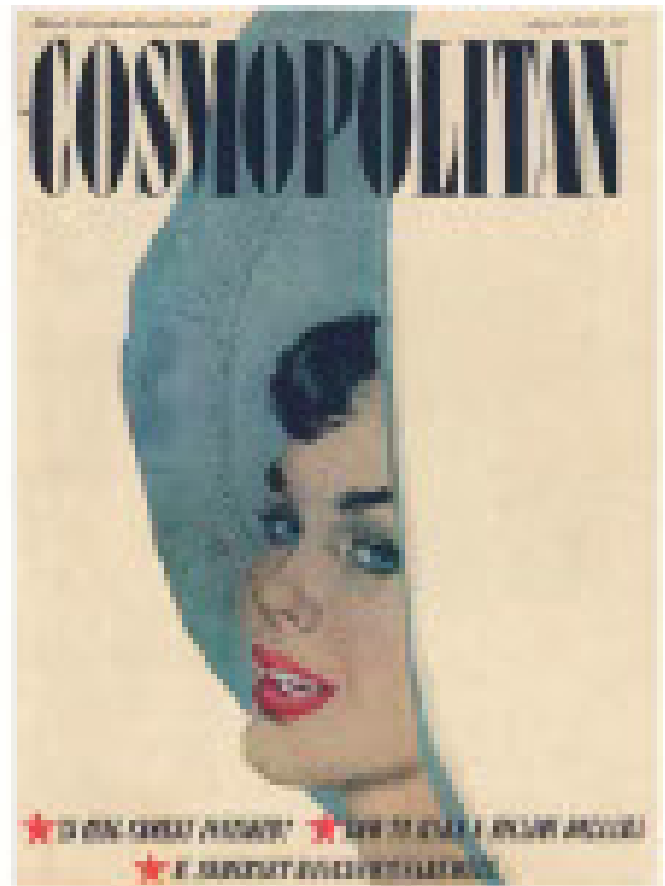
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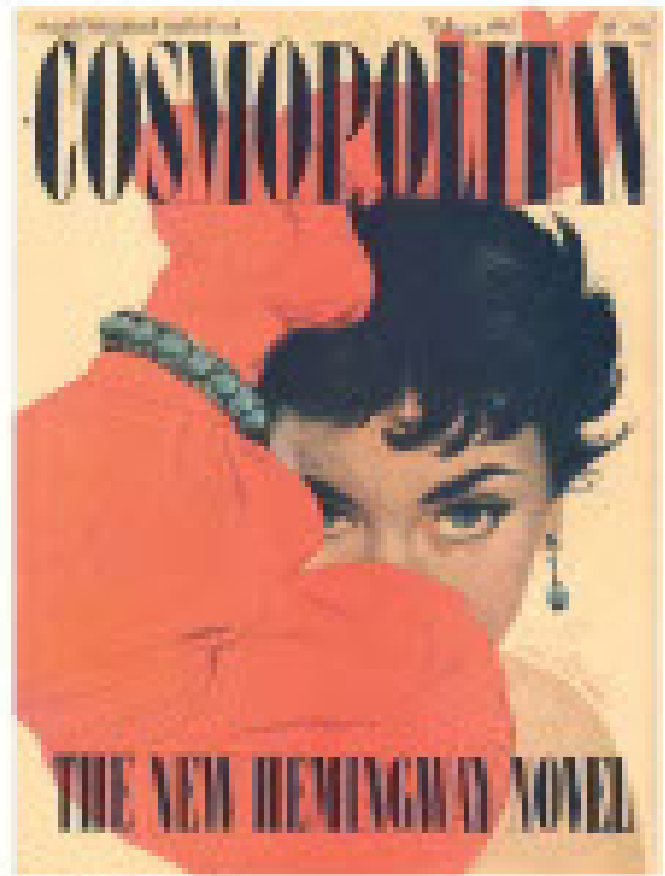
Cosmopolitan, May 1955



Cosmopolitan, August 1955



Cosmopolitan, November 1955



Cosmopolitan, February 1956



Illustration for *Good Housekeeping*, December 1949



Illustration for *The Saturday Evening Post*, circa 1950s



Illustration for *Good Housekeeping*, December 1950



Illustration for *The Saturday Evening Post*, circa 1950s

Miss America Pageant. "Although it was fun to meet and talk with the contestants, the opportunity to meet and make friends with other judges was much more rewarding. People from such varied fields—playwrights, composers, actors, musicians, artists, educators. Unforgettable and fascinating."

During this time Goby also produced advertising work for clients such as Lucky Strike, Chesterfield, Pepsi Cola, Ford, United Airlines, Arrow Shirts, and promotional paintings for the movie studios.

After Cuba and his wife moved Europe in 1951, they took the whole family over for a year's sabbatical in 1956. '56. They spent the year near a lake on the Italian-Swiss border. As the illustration field began to change in the late 1950s and early '60s, Whitman started thinking about changing the focus of his career.

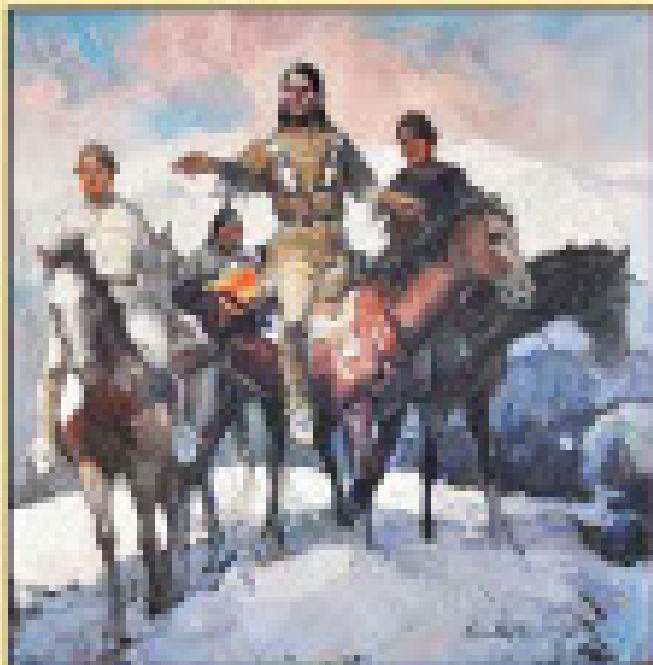
"Art director Herb Hays told me in 1958, 'I don't know what we're going to do about television. I think the Golden Era is ending.' I was very lucky with Herb, occasionally or unconsciously he and Frank Sheppard tied me in a knot to produce, like *Explosive de Marseille*. In those days, they bought publication rights off books like John Steinbeck's *The Winter of Our Discontent*. They would run three installments, the third being concerned with publication of the hardcover book. I

did some of those. Then Herb said, 'Cuba, I think the days are numbered.' So I did more in the non-sports area, like a lot of other guys. I did movies, I did horses and juries, and *The Gang*."

In 1963, when he found that *Sports Illustrated* magazine was going to send an artist to Marseille to cover the Grand Prix, Whitman thought, "Here's my chance." He spoke to the art director Richard Gangel, described his background, and requested the assignment. Gangel's answer was a terrible disappointment. He had decided to give the job to Al Fisher. Whitman's answer was, "Thank! Sure, let's give *Illustrated*, but he doesn't have a hole cup from a radiator cup?" This didn't rattle Gangel.

Gangel's philosophy as an art director was to avoid an artist whose life was too familiar with the subject matter, he wanted find someone who could bring a fresh approach to the assignment. Consistent with that philosophy he selected Whitman, who had never seen a tennis match and knew nothing about the game, he had seen an article on tennis.

Working with William E. Talbot, who was writing the article, and assisted by a photographer with technical camera, Whitman spent a day with the West Side Tennis club observing a group of highly ranked amateur women players. Unintentionally, when the photographs were developed they didn't show



Just A Nothing Country: No Buffalo
Frank E. Schomover

Oil on canvas; 29" x 28"; 1937
"Stained Gold" by Willard Schulte
American Rag Magazine, October 1937;
1180 in the Schomover Retrosive



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THE YOUTH
N.C. Wyeth
Oil on canvas
22" x 16"; 1913
McClure's Mag.
August 1913
Wyeth Retrosive
1303



Digital illustration by Robert Rauschenberg, November 2004. Oil on canvas, 35.0" x 28.0". Image courtesy of Heritage Auctions, Houston.



Digital illustration for the Editorial Training Pack, November 2004. Created in Photoshop CS2, 18.25" x 25.5" (457 x 648 pixels) at 300dpi. Original artwork by Mark Page, Art Director.

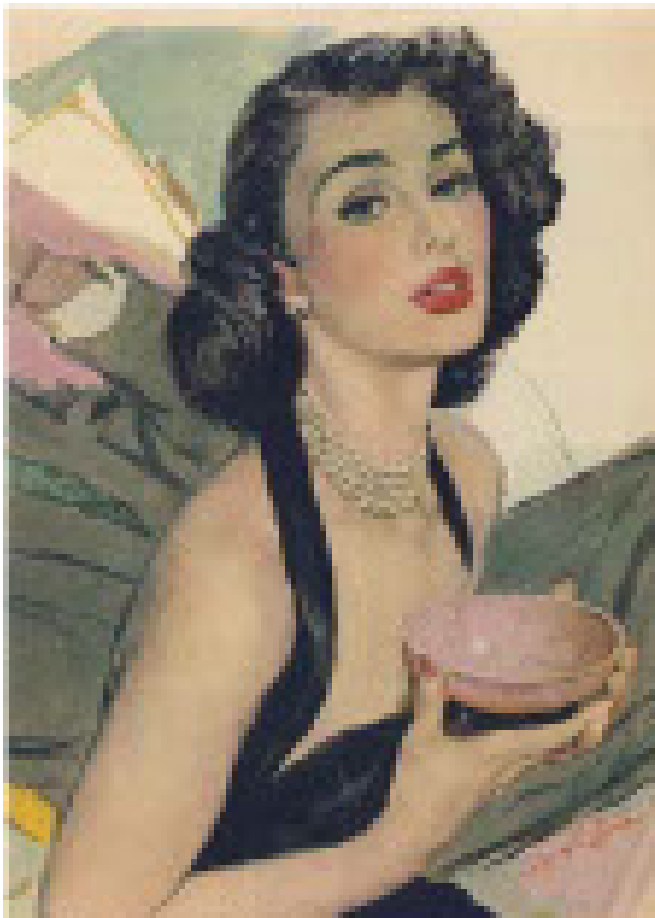


Digital Illustration for Lululemon's Fall Catalog, January 2015. All in colors 2015 © The Agency, www.theagency.com

© Illustration



Digital Illustration for a book by the author. Created on iPad, 24.75" x 18.50". Image courtesy of iStockphoto.com



Alberto Giacometti, circa 1944

some of the most impressive features clearly: the formwork, grip, and details of the wheels had to be reconstructed. Talbot demonstrated some specific points, but for the rest Whitmore had to dig deeply into his reference file.

The resulting illustrations in both cases, Al Fisher's Grand Prix paintings and Whitmore's trials paintings, were very successful.

JOHN FISHER

Revealing Whitmore's interest in cinematic illustrations of beautiful women was his association—racing, cars, designing, building, and driving them.

"As a child I was more interested in automobiles than in art," he recounted Whitmore, who built his first car at the age of twelve out of spare bumper car parts and an old motorcycle engine, was an active amateur sports car driver in the 1930s. "My first race was on New Year's Day in 1938 at Sebring, and I was frightened to death. At one point in the race, approaching a sharp dog leg left turn, I suddenly stuck my hand out the window to signal the team. The driver behind me must have thought I was crazy."

Whitmore, now living in Briarcliff Manor, New York, teamed with former World War II fighter pilot John Fisher, an important car dealer in White Plains, New York, to



The "La Mura Sport" built by Whitmore and Fisher in 1938. It still runs in storage competitions today.



Alberto Giacometti, circa 1950

design and race sports cars in the 1930s and 1940s. Whitmore quit racing in 1937 when he realized that "racing was a wonderful sensation and a money business."

"In 1961, John Fisher and I designed a race car which was built in Turin, Italy and completed in 1961." The Whitmore "bug" was often seen at St. Charles races in Florida and Ohio.

Despite being out of the racing game, Colby nevertheless continued his automotive designs. He could often be seen necking around Hilton Head Island in his "Bremer," a 1100-pound yellow prototype he referred to as "an impractical sort of working car."

Powered by a Volkswagen engine, the contours of the Bremer consisted of a throttle and brake, and there were just two gears—forward and reverse. "The only real of the Bremer was human, and the 65-inch wheelbase made parking a snap.

Whitmore wouldn't say how fast the Bremer could go, but he did say that the Bremer prototype had a governor that would keep the speed of the machine down around 45 mph. "After all, what point is there in driving fast on this island?"

Colby should have known, as he owned a Ford Mustang, capable of speeds in excess of 100 mph. He admitted to occasionally opening it up as a lousy stretch of highway. "Driving that fast is hectic and probably irrational," he said. "I like it."



Original negative illustration, circa 1940s. Located on board. 600" x 18". Image courtesy of Heritage Auctions, Dallas.



Robert Rauschenberg, *Three in a Row*, 1971, 28" x 22" (top, courtesy of Sotheby's Institute)

MORING SOUTH

In 1965, Coley, Virginia, and three younggers were moved to Sea Pines Plantation, on Hilton Head Island, South Carolina. They were persuaded after their good friend De Hill Lewis said that "it would not be too remote." Coley came south, simply. "To get away from the winters. It doesn't matter where we live.

"This island," he said, "is a very, very special place—not only is it naturally beautiful, but I've never met so many genuinely nice, warm, and caring people."



Lee Baskie, Edg Williams, and Lee Jeffrey, circa 1970s

So Illustration

Sitting in a comfortable chair in his studio, Coley reminisced about the Hilton Head of the 1960s. "There was just a drug store and a bank and a few houses in Sea Pines. If somebody was having a party, he'd come along and put a note of invitation under your door."

His move had a tremendous impact on the development of the island as a small arts town. Several other friends, cartoonist illustrator Lee Baskie, Bernard D'Andrea, and Lee Bowler, followed his lead and moved to the island as well.

"People often asked why we were such good friends, while we were competitors. But we had nothing but admiration for each other. I'm so glad they all came down. They are such great friends."

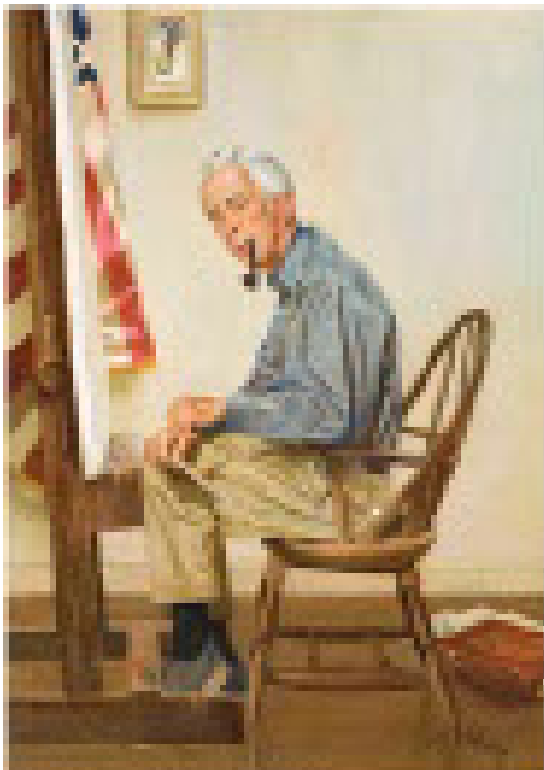
The artists formed a group called The Round Table and would meet weekly at the Sea Pines Gallery, where Williams kept a studio. The Sea Pines Gallery was the home of the artist for many years. The structure had a Polynesian feel, worked in a circular plan, save the tower. On the roof was enclosed in glass, surrounding a bright red baby grand piano, long a trademark of the gallery. The space had been built years earlier as the private studio for the late artist Allen W. Fisher Sr., who had a passion for art and jazz music. The studio eventually became a gallery, and was a well known setting for jazz sessions with Williams.



Original magazine illustration, April 1938. Oil on canvas, 24.5" x 36". Image courtesy of Heritage Auctions, Dallas



Original register illustration, circa 1950s. Source is found image courtesy of IllustrationWeek



Portrait of Norman Rockwell, circa 1950s

St. Illustration

"His stature as an illustrator elevated the island's image in the art world," said LouAnne LaRoche, who owned the Red Piano Gallery until 1999.

Sending us to his new location, Coby painted portraits of leading sports figures and other personalities, including Norman Rockwell. He presented a preliminary painting to Rockwell, who brought out and positioned a small Howard Pyle painting to be included in the composition of the portrait. According to the Rockwell Society of America, this was the only commissioned portrait of Norman Rockwell produced while he was still living.

Another notable series of commissions was to paint the annual winners of the Sea Pines Heritage Golf Classic. Charles Fraser of the Sea Pines Company commissioned the first portrait of the series, a double portrait of Jack Nicklaus and Pete Dye (who designed the new Sea Pines Harbour Town Golf Links, home of the Heritage Golf Classic.) Afterwards, Whitmore painted each year's winners, starting with Arnold Palmer in 1970 and continuing up until his death in 1998. The collection of Heritage winners hangs in the Harbour Town Club, which marks the 9th green of the golf course.

"Since then, they've sort of become a tradition," Whitmore said. "They are a lot of fun to do. The Nicklaus portrait led to two portraits of Jack's five children. I've done the little one twice, and four of them twice."

After ten years, a lingering enthusiasm for portrait painting, and poor health caused Coby to stop accepting commissions. "The start-up time



Original Illustration for The Saturday Evening Post, April 1952-53 on canvas board, 14" x 11.5". Image courtesy of Heritage Auctions, www.ha.com



Original register illustration - Creative on board, Image courtesy of Laurence Laffitte



Original advertising illustration for Paper City, [NY]. Creative on board, [L] to [L], Image courtesy of [redacted].com



Original register illustration - Creative on board, Image courtesy of Laurence Laffitte



Original illustration for Lullaby, Home Journal, August 1908. Oil on canvas, 24 1/2" x 35 1/2". Image courtesy of Metropolitan Museum of Art



Digital painting Stefano Geronzi on stock, 18. "E" x 18". Image courtesy of Stefano Geronzi, 2012



Digital painting Stefano Geronzi on stock, Image courtesy of Lorenzo Loffredo

be painting is more difficult as you get older," he said, "but I would go away doing nothing." He continued to paint for himself, creating works such as his "Low Country Girls" series, impressionistic figures in landscapes. "The beauty of the so-called 'Whitman Girls' is often more implied than actually painted. I have frequently taken the easy way, showing maybe one pretty eye, a business smile, the rest of the face covered by the floppy brim of a straw hat. In the case of the 'Low Country Girls,' there is often little or no painting of features. Instead, the hair veils the girl's face, covering a good part of her face. Other times, the double row by a painted chin covers most of the features. I often enjoy creating an environment, a gesture, an attitude, letting the viewer complete the picture according to his own taste or idea of beauty. In the sports action sketches, I frequently use a similar approach."

THOUGHTS ON ILLUSTRATION

Whitman felt that the difference between illustration and fine art was in the intent: "If it is done for reproduction, it is illustration; if it is done to hang on a wall, it is in the fine art category."

To Whitman, the best part of his chosen field was meeting people and helping young artists. "The love from my gener-

ation of illustrators as a whole is fascinating to me, and it has been an important part of my life," he explained. In 1947, while at Cooper Studio, he became close friends with two fellow artists, Joe Fowler and Joe DeMina. "Although we were competing for the same assignments during much of that time, we formed lasting and important friendships. In the '50s, we critiqued each other's work, explored modernism in the galleries and comic work in the museums, talked ideas, shared books and usually lunched together. It is my good fortune that they moved with their families to Wilson Road, where we continue this camaraderie."

"I am able to tell young struggling artists that there is more to them, and they will be rewarded eventually by knowing that they have provided lots of people a measure of happiness."

When asked if he thought artists were born rather than made, he responded, "Not necessarily. . . .Hudson Hamilton was always having a working on the Librarian Hotel in Chicago before he was attracted to art by McClintock Rowley. Andy Locant, who probably has the most successful flow of book cover printed, was not a born artist. He struggled hard and he learned."

"There is an intangible that I'm afraid people cannot acquire. I, for instance, have seen illustrators who I don't think

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Issue #1 features

Legendary Hand-drawn Fiction artwork of **Dennis McKaughlin**

An interview with Commando artist

Ion Kennedy

The Romance art of

Angel Badia Campa

Step by Step art guide by

Wick Brownfield

Vintage Good Girl art by

Charlie Hazard

plus book reviews and

secondary source guide

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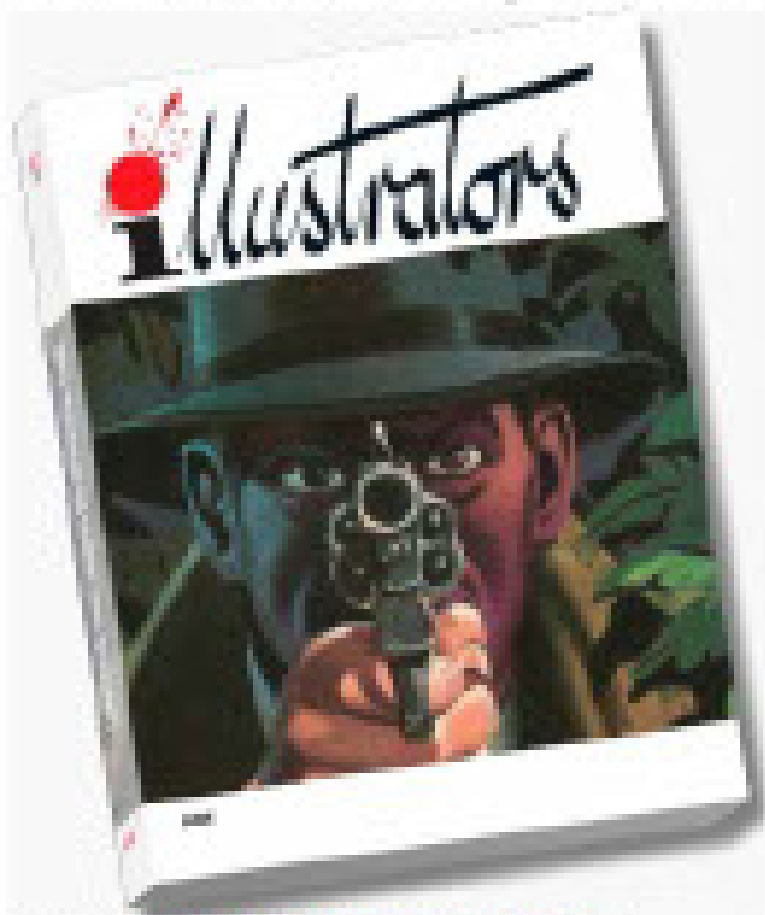
Fortunino Maltoni, David Wright

Walter Wyles, Brian Sanders,

Reginald Huxley, Frank Doherty,

Graham Catto, Chris Foss, John

Wattles and a host of other artists.



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Digital illustration by Mark Henning, circa 1970s. Source: at least three copies of *Illustration*, 2016

are top illustrators, but whose work has, nevertheless, appeal. And on the opposite side, I've seen countless draftsmen, excellent painters, whose work did not have that intangible appeal. It's one of the things that, if you ask, Americans love!—I think that's one of the intangibles that is very dense, you know, and some people love it. I think it's a very difficult thing to acquire. In whatever you do—if you've got appeal, you've got one step up on the rung of the ladder. I don't mean that those without appeal never get there; they do, but it's much more difficult for scriptwriters, and I see that in fine art. Some of the great artists were appealing—some weren't—but they were such great draftsmen and painters that you accepted them."

The work of Matisse and Degas influenced his art in the early years. "I worshiped Degas," he said. "I wanted doing what I thought was most like Degas, was most like the impressionists, but it isn't obvious, is it? Not that good. But it got me eventually to what became my style, so to speak. I did use Degas' composition as much as I could. One of the things I always loved about Degas was sometimes the little conviction lines he'd make in adding a piece of paper, and you could see where he added it. I would also say that Al Parker influenced me, and Sargent, of course, was a great influence."

"What were you'd usually begin his illustration assignments by sketching. "The first thing I'd do was make some kind of crude sketches, or at least there is raised some kind of composition before I photographed. Then I would take photographs," he said. "I simply used a halftone, and rearranged things from the halftone. With my 'Low Country' girl paintings, I don't use anything, I just start painting."

He was asked if he was satisfied with his productivity as an illustrator. "At one time I was recognized as being one of the most prolific illustrators, but Herb May, who was the editor of *Good Housekeeping*, said it wasn't prolific—it was good! I do regret that I did quite so many. When I look at them now, there are an awful lot I wish I hadn't done. It was sometimes surprising when you did a bad one and it went more great with the art director; you'd go out with a guilt complex."

When asked if he wished to do larger format fine art than he did in illustration, he answered, "No, except for big portraits, which I hope not to do much more of. I usually work somewhere in the area of 14" by 14".

In his fine art, he did not use the same media and equipment he had used as an illustrator. "I started out with oil, with Sargent. Then when I worked at the old Chicago Herald-Examiner, I started doing more. That was when you had to do one runs, you couldn't do half-ones. Then for commercial stuff, which I did for a long time, I used water principally. When I went to New York, unfortunately everybody was using designer colors, which were not meant to be used that way." He is most conscious of the permanency of his art materials today. "I wish I had been more aware of what could happen with designer colors. I now paint almost entirely in oil. Sometimes I start them in acrylic, and then use oil. But I've changed media, although I did quite a few illustrations in oil."

When asked what qualities he looked for in a painting, he replied, "Well, I think in good paintings there ought to be a little bit of a sense of mystery; the atmosphere is important, and so feeling."

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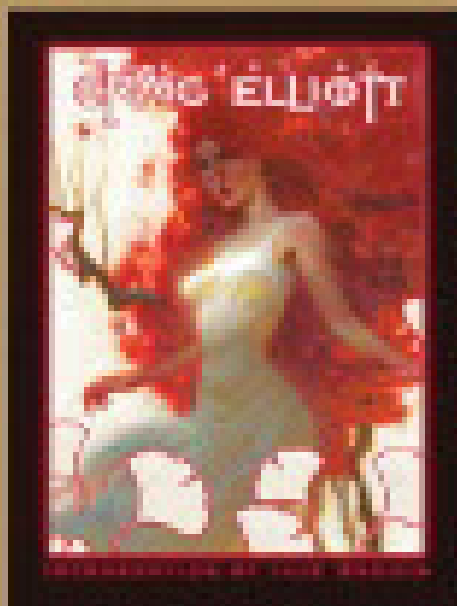


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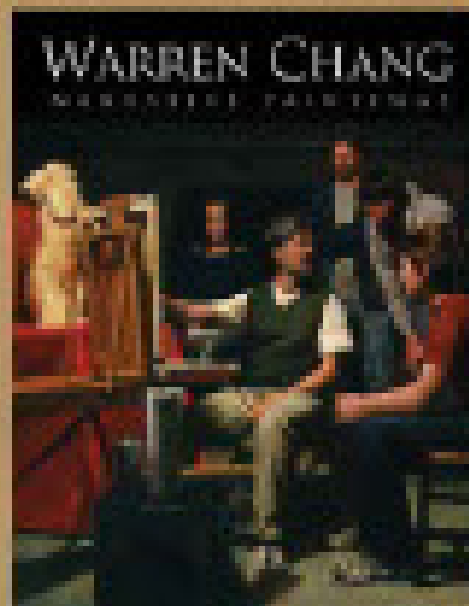
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By Whistler

Water illustration for *Sea Breezing* circa 1880.

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The first response to a subject was from the emotional rather than the intellectual angle. "I don't consider myself an intellectual," he said. "I would have to say the emotional angle."

He did not usually plan a picture deliberately before starting work. "I wish I did plan them more," he said. "With preparation—I plan them as much as I can, trying to find agreed scale to the canvas. I'm still trying to learn the answer, but I believe that some over and looked at some of my work, and then, 'Now Coley, show me just several girls and a beach,' and then he points to a little sketch, and he says, 'That's painting.' I'm still trying to know what's a painting and what's a picture of a girl on a beach, and that's an elusive thing to me."

When asked for his philosophy as an artist, he responded, "To me, it's acceptance of what I am. My intent is to please or give somebody some measure of happiness. I guess I don't have any great message. I'm more like Remon, and I don't mean by comparison, but his statement was just not a profound thing at all. I don't necessarily like every painting, but I don't do profound, quiet paintings by any means. I paint probably to please others, and myself at the same time. I am conscious that they're going to be looked at."

ARTISTIC LEGACY

Mr. Remon, in a 1974 essay on Whitman's commemoration by his induction into the Hall of Fame, put it this way: "Their names were Amy, Victoria, or Gabrielle. The men they loved madly or drove crazy were called Bill, Ben, or Clark. They were

every Monday, rolled up our sleeves, or every Saturday going over champagne glasses. They were eating melons and peas, or the girl and I, in wide-eyed immersion. They were never cheap. They were very, very nice—all of them."

"These were Coley Whitman's women and they were the ideal for the 30 years they appeared in McGill's *Latin*, *Flora*, *Jurnal*, *Comopolitan* and *Good Housekeeping*. Because of them, Coley was an idol to other illustrators. Although there were many boys/girl artists, Coley was paramount."

Many of the other illustrators at Cooper's cited Coley Whitman as a major influence on their career even to this day. For example, "Coley Whitman, in 1944, was a superstar among American illustrators, and he was my idol. Imagine an 18-year-old aspiring artist, who had no training, with the opportunity to apprentice with the leading illustrator of the day."

"That was my good fortune at the Charles E. Cooper Studios in New York. What turned out to be the best part of the arrangement was that Coley Whitman was there and as generous with his time and attention as the leading teacher could possibly be."

"During my first months of apprenticeship, watching his paintings, drawing his brushes and palette and watching every brush stroke during the day, I would pass my painting at night. Within 6 months, Coley had taken a sample painting of mine to a national magazine, *Comopolitan*, and sold it as an illustration for—what will always mean to me to be—the largest sum of money I will ever receive."

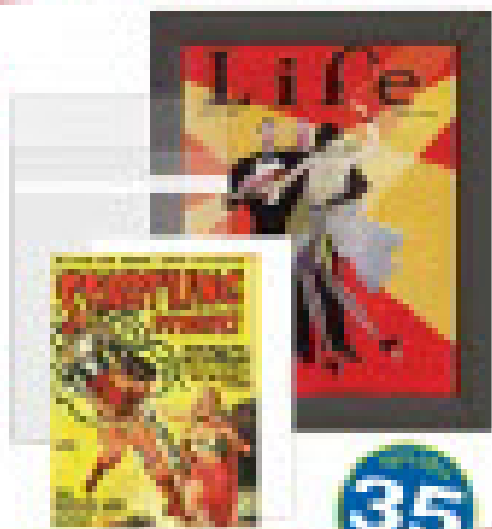
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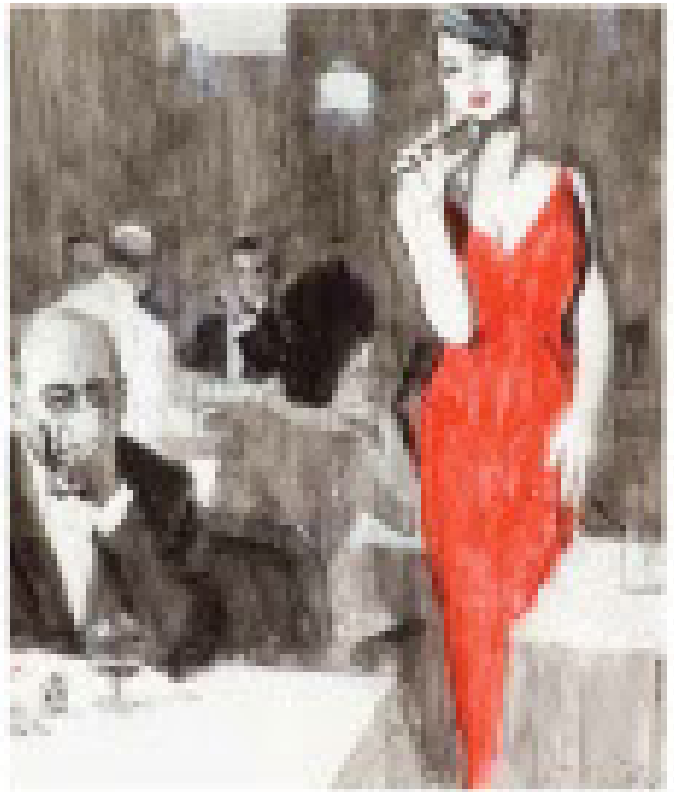
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Digital magazine illustration - female on back. Image courtesy of Laurence Lefferts



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Digital magazine illustration. *Shoreline on beach*. Image courtesy of Laurence Laffitte



Digital magazine illustration. *Shoreline on beach*. Image courtesy of Laurence Laffitte



Digital Illustration by Debra Lohr for *The Artistic Family Post-1945: Artists as Artists* (2017). Image courtesy of Illustration House.

"Coby epitomizes the great sharing of knowledge and information in the tradition of history's finest artists who pass on to others what they have learned from earlier generations. Over the 40 years of our friendship, we have helped each other when in trouble with paintings, given and accepted critiques, and haunted each other's studios. Coby Whitman has been the most important person in my development as an artist."

Illustrator Bob Lewis remembered Whitman as extremely self-effacing: "Coby—what a guy! There's a guy that was humble about his work. He'd have a piece of work in the hall you'd call say 'God, that's a great job.' He'd kick the desk and say 'Oh, God, I wished the hell I'd done come, damn it.' He was never satisfied. He always wanted to do better, and he was doing the greatest stuff."

Illustrator Bob Lowery characterized him as having a "great, snubbing, overcast amiability. And underneath it's as sharp as a razor blade."

Illustrator Don Charles said simply, "He was the premier sophisticated illustrator his day. There is no doubt about it."

Another friend from the New York days was photographer Bruce Miller, who moved to Hilton Head in July 1968. Like Bradley, he started as an apprentice at Charles E. Cooper Studio and was in awe of Coby in the late '40s when illustrators were ubiquitous: "Coby had naturally a sense of reverence. He had impeccable taste, a feeling for fashion and economy. Everything was right. Along with his talent for illustration, he could draw and paint as well as anyone else in the art world at that period, and he was always extremely kind and thoughtful in spite of his busy schedule."

First Focus, the artist who lived inside the tradition of painting the Sea Pines Heritage Classic portraits following Coby's death in 1988, said, "The great significance of American illustration, of which Coby was one of the greats, was that it preserved the art of traditional illustration. This had been lost with

the advent of abstraction, and lost in the schools. It was important to have continued the tradition, that gives the young a generation the chance to study it."

CONCLUSION

Coby Whitman was inducted into the Society of Illustrators Hall of Fame in 1979. His personality is well described by the following quote from the 2003 *Journal of American Illustration*, published by the Society of Illustrators: "There cannot be enough said about the beauty of Coby Whitman as a person. If he never painted a stroke, he'd still be up for the Macy's Guy hall of fame. It's almost too much to believe, but his pranks are rung from every quarter and rung high. Never Mark, he has a child's delight in all things. A man of genuine humility, he seems truly not to know how good he is. The Society of Illustrators is honored to add Coby Whitman, a dashing fellow with a penchant for creamy white suits, to their hall of fame on all accounts."

Coby remarked at the time, "Looking at the work of my contemporaries—some of whom are dear friends who I feel are now old—It's an extraordinary number that I survived in this crazy but wonderful business."

On October 12, 1988, Coby Whitman passed away at his home on Hilton Head Island, South Carolina, where he'd lived since 1968. His work is included in the permanent collections of the Pentagon, The USAF Academy, The New Britain Museum of American Art, and at Syracuse University. ■

—by Dan Zimmer, SUU

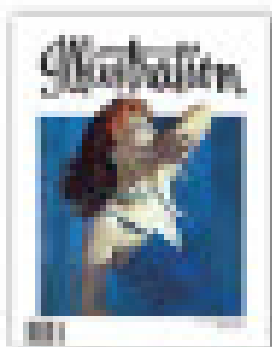
Special thanks to Sue Whitman and to Louise Luffels, who provided artwork, her private photographs, and other information from her archives for use in this article. Thanks also to Heritage Auctions, SA.com, and to Illustration House for the use of additional images. Much of the text of this article was drawn from interviews conducted by Marilyn Foster Lee Clark, Susan Grayson, and my researches, Neil Shapiro, and Patrick Murphy.



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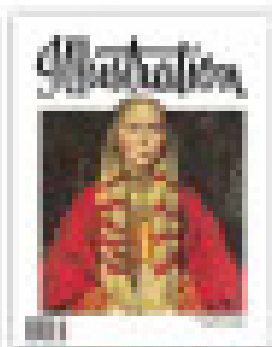
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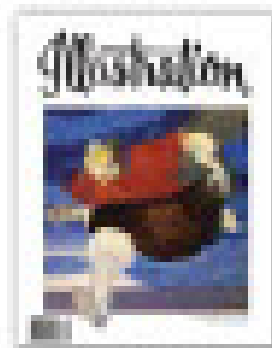
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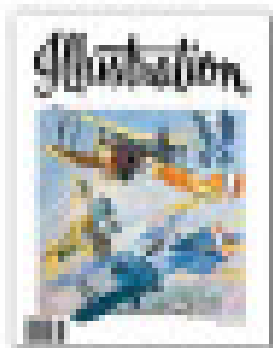
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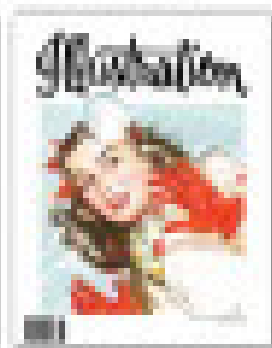
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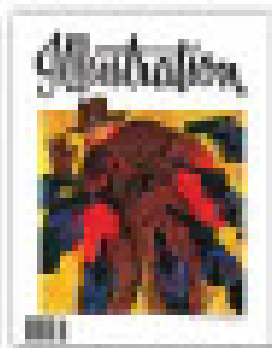
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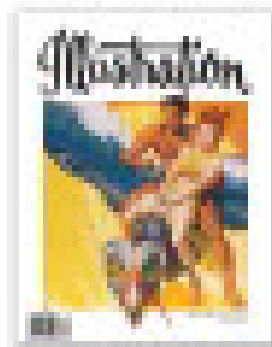
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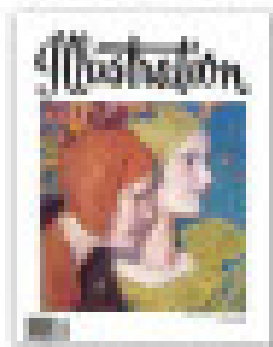
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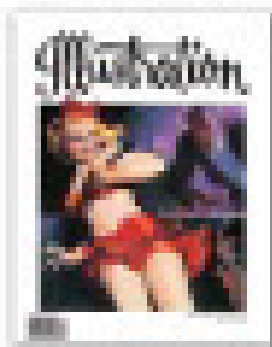
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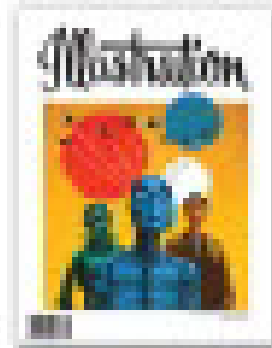
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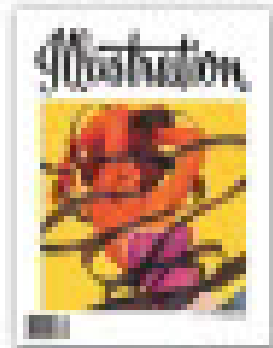
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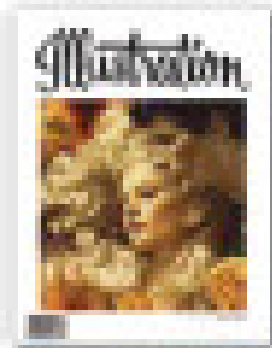
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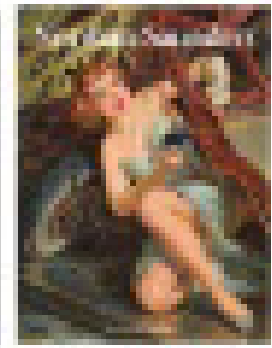
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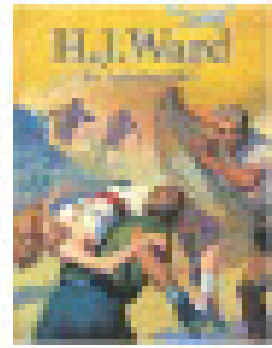
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The Art of George Ziel

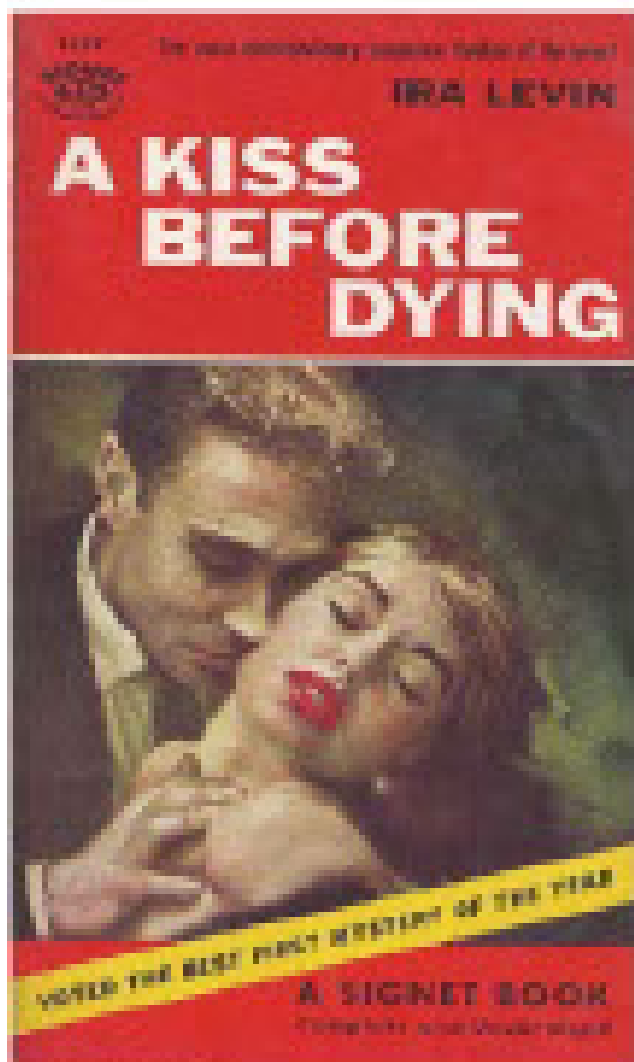
by Lynn Murray

Her heart is pounding in her throat. The lightning leaves behind her is dark except for one light in a window, watching her like an evil eye. It is night, but not exactly the color of any night she has ever seen before. The sky has never looked that dark of blue-black, and then there is the moon. The moon is the only bright light tonight, lighting the clouds, lighting her with a nocturnal, otherworldly glow. The moon is pervasive, it seems to be lighting up everything all at once. Somewhere it feels as if the moon is pulling at her very blood, just as it pulls and pushes the tides. She looks down at her shoulder, all lit up in an ethereal moonlight haze like fluorescent mist. The wind is there, rearranging the clouds, sending her long dark hair flying away from her as if it had a mind of its own. Her hair has gone crazy too, just like the night, like the wind, like her mind. She hears nothing but the wind howling. She steps, one hand raised defensively. Because now she is sure, there is something out there in the dark, just beyond the edges of the darkness. It's a feeling more than anything, a sense that something unpredictable is surely there, just out of reach. Here she is, running away from that house house right into the waiting arms of something so much more horrifying waiting out there in the night. Her beautiful eyes widen with terror. She looks up at the moon. This pale hair-haired dancer is caught in a Gothic romance paperback cover painted by George Ziel.

George Ziel (1914-1982) created several different kinds of paperback covers, but no matter the genre, certain symbols and signs run through them all. His unique sense of style sets him apart. The eye-catching color choices simply appear to be unlike other artists' work. The faces of his models are remarkable. His uncanny ability to elicit an emotional response from the viewer elevates his work above the average paperback cover. Ziel is a virtuoso, bringing beautiful music from his instrument while the rest of us are just fiddling around.

Ziel lived quietly in New York City, painting paperback book covers for almost 30 years. He lived with his wife Ellen, who died a few months before he did. They had no children. He had a sister who is also gone now. His only relatives live in Poland and have very little information on him. In the years since George Ziel died in 1982, his name has slowly been forgotten by all but a few. He kept to himself and had few acquaintances in the worlds of art and book publishing. His work lives on, but much of it is uncredited. His signature is found on only two or three paperback covers, and only a small number of printed artist credits appear on his books. When one of his paintings was auctioned on eBay last year, it was sold as "paperback cover art by an unknown artist." Ziel was too good to be unknown.

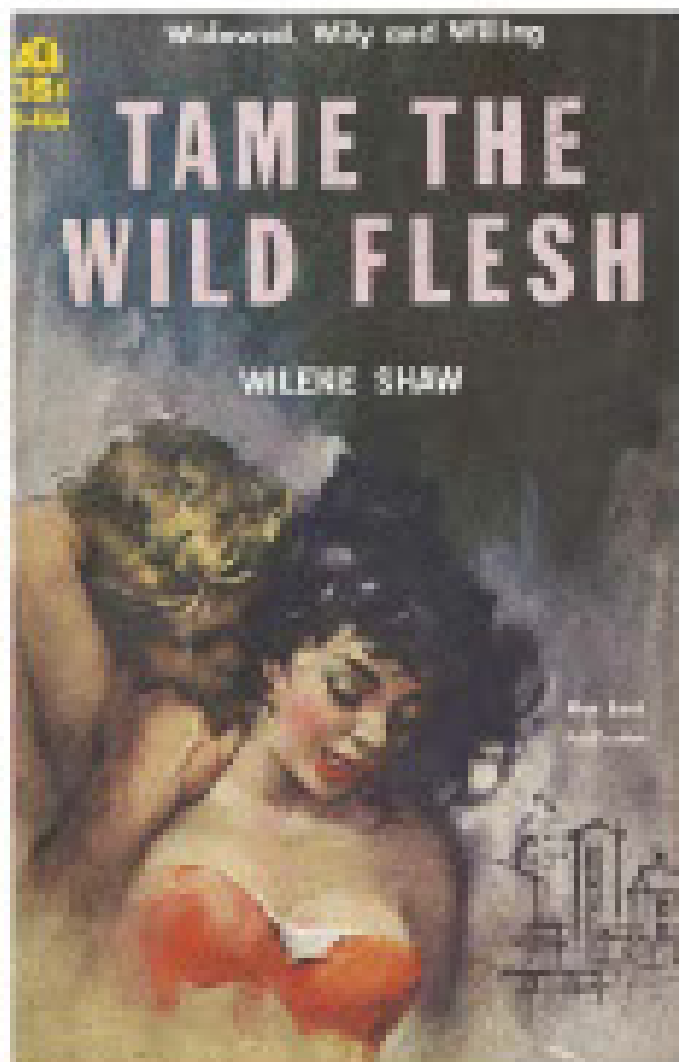
I deal in strange paperback books. Part of our hobby has



Art by Robert King, 1958

always been an appreciation of the artists who painted the covers of these pocket-sized editions. As soon as I became interested in these books some years ago, I would hear stories about the well-known artists like Aron and Rains and Maguire and McGinnis, and others equally deserving of the praise. These were other commercial artists not as prolific, but obvious contributors to their cover art. In all these years, I never remember hearing the name George Zol. I loved his art when I saw it, but I had no idea who the artist was.

This last year I was researching the article about Chester Copeland that appeared in *Illustration* #51. I noticed four different vintage covers attributed to Copeland that were not only not Copeland, but all obviously the work of the same unknown artist. Working backward, I learned that all four covers had been called Copeland by an otherwise reliable paperback fiction editor who was a major contributor to the Paperback Price Guide. He had confused the styles of Copeland and this other artist. The four covers were *Acas and Acasas: The Jeepy Case*, *Out for Acas*, *The Hot One*, and *The Carry Kill*. This last title is one of the *Arcon* T's by Chester Rains. I'd always believed all of the *Arcon* books were by the same artist, but I had no idea what his name



Book by Wilene Shaw, 1949

was. I mentioned that frustration while visiting a friend one afternoon. Luckily that friend was Art Scott, co-author of *The Paperback Covers* of Robert McGinnis, and a host of knowledge on old paperbacks. Art told me the unknown artist's name was George Zol. Art had a book in his library called *Feller Gals*, a *Pyramid* with a cover model who looked like the woman on the *Arcon* covers, painted in the same unique style. Many paperback publishers kept the names of their cover artists a mystery, but the wonderful editors at *Pyramid* often put an artist credit on the letters of the back cover. Billie Gal said "Cover painting by George Zol."

The first thing Art said I learned was *Pyramid* spelled his last name wrong some of the time, and corrected on other back covers. The correct spelling was Zol. A check of the *Pyramid* Price Guide proved that Zol was known in the paperback hobby, just not well known. He is the penultimate listing in the *Artist Index*, just before Zuckerman. There are nine other listed as Zol in the Guide: an *Arcon* T *Go Go Gals* with his name on the title page, a Dell *True* (right near to *Arcon*), one *Pyramid* Library Gothic romance (*The Yellow Mask*), and six *Pyramids* all with back cover credit to Zol. We later noticed a *Pocket Book* in the *Guide* (*Out on the Park*) that did not



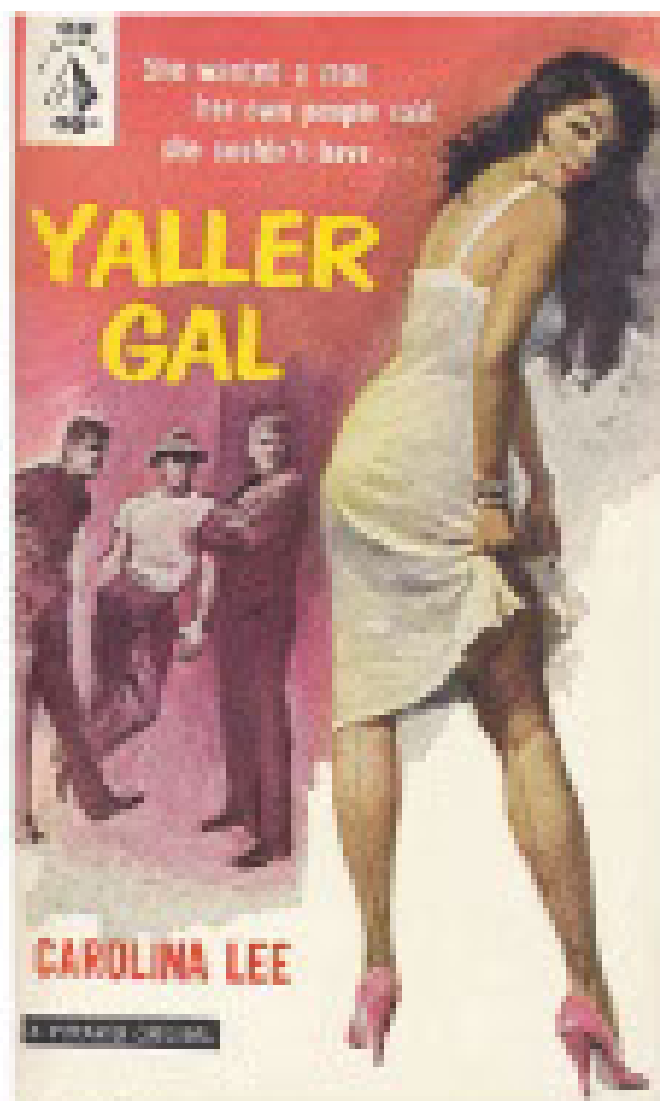


July 1948, 1948

got railroad because Pocket spelled his last name incorrectly: Zell. A check of the Internet quickly turned up a marvelous cover for *Amos & Andy*, (1938). Although there is no credit printed on the book, it was common knowledge that George Zell had painted that brilliant cover art.

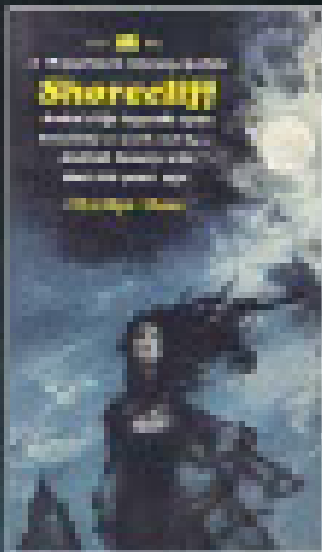
As Art and I took a fresh look at vintage paperbacks, we noticed more and more of these old *Amos and Andy* that had cover paintings all appearing to be the work of this same uncredited artist. We began to assemble the first ever George Zell checklist.

At some point my attention was drawn to a series of translucent Paperback Library Gothic romances with dark covers and unforgettable glowing cover models. All Gothic romance covers are the same: a woman is fleeing a mansion with a light in one window. But these Gothics stood out. Usually most of them shared the same theme: a blue-black night sky, an obscured moon that changes the colors of the clouds it strikes with moonlight, a grating and leafless black tree. One of my favorite uncredited Paperback Library Gothics is a dark and brooding work from 1948 called *Shorely*. I decided *Shorely* and more than 40 other similar



July 1948, 1948

covers were by the same uncredited artist. And that artist appeared to be George Zell. There was even evidence pointing definitively to Paperback Library in the 1940s, including Yaller Gallo and Lew Marchetti (who painted what is probably the first Gothic paperback cover for Ace Books) imagine my crushing disappointment to read on one of the Internet paperback romance websites that *Shorely* and these other covers were the work of Victor Kalis. I thought I had been on to something, but then my theory was refuted, and if it is on the Internet, it has to be true, right? The highly-regarded paperback artist Victor Kalis is no longer with us, but his daughter, Rebecca, has a website showing his work. I contacted Rebecca and we went over our lists of Paperback Library covers. There were a couple matches, but we learned we were talking about different editions of the same title. Paperback Library would reprint the big titles with a new cover when their prices went up. But overall, none of her father's books and the books I believed to be Zell's were the same. Later, when I spoke to the Society of Illustrators in New York, Richard Berman shared this painting Zell had donated to the Society's permanent collection:



Original Illustration for Sherlock Holmes: The Hound of the Baskervilles, image courtesy of the Museum of Sherlock Holmes, illustration of the Museum of Sherlock Holmes at the Society of Illustrators



Digital Illustration for The 20th Century, 1971. Created on board. Image courtesy of Thomas J. Jones

The painting, signed G. ZIEL, was the original art for *Shewelf*. The artist's signature was cropped off the published book. The painting for *Shewelf* was confirmation that George Ziel was the uncredited artist of those *Chetivis*, as well as similar covers for other publishers like Lancer and Ace.

The more Ziel covers I found, the more I appreciated his talent. And the more I wanted to learn the story of this now little-known painter. After a year or so, my inability to find any descendants or relatives was getting depressing. Then I found from a researcher named Babes at Paperbackart.com. He had purchased original art for an Ace paperback called *Scoutman Moon* and was curious to learn who had painted it. Babes and I quickly discovered our independent research had turned up the same books. He was convinced all these uncredited features were the work of the same artist. And with his keen eye for style he had identified every Ziel cover I had not yet seen. Babes's discoveries inspired me to learn the story of this little-known artist. There were so many questions, beginning with the mystery of how Ziel had been able to create those unique breeding pictures so unlike the work of almost all of his contemporaries. There was some bad language, a touch more apparent in some of his covers, and an offensively comic of machine horror running through many of them. Nobody in my world of book collecting could tell me anything about Ziel, but when I called people in-the-know in the world of illustration art in New York City like Illustration House, the Society of Illustrators, and the Illustrator Guild

professor of Illustration Vincent Di Fato, I began to learn more of his story. Although many details are lost to time, I was able to piece together what little information is available on the life of George Ziel.

THE LIFE OF GEORGE ZIEL

The artist known as George Ziel was born Jerry Zidekowitz in Poland on March 20, 1914, a combination of place and time that made him a young man of 25 when the Nazis invaded his homeland in 1941. The Nazis sent Jerry to a place they called the Warsaw Ghetto, where they crammed one million people, *everybody they didn't like*—Jews and Catholics and homosexual and gypsies and others from the poor all the way up to the nobles—in what we now know was the beginning of a spirit-shattering, eight-month chapter of history called the Holocaust. As World War II raged on in Europe, the Nazis loaded people from the Warsaw Ghetto onto trains and shipped them to concentration camps. Jerry Zidekowitz was sent to a place called Dachau. The Holocaust was an attempted genocide, so difficult to come to grips with that some small-minded people later even unable to wrap their minds around the horrifying concept that it really happened. But the rest of us know. We know in our hearts it actually happened and we know where and when. We know from the first-hand reports of the home-struck liberators, the films and documents that were made of the camps, and the gut-wrenching and horrifying eyewitness testimony of the Holocaust survivors.

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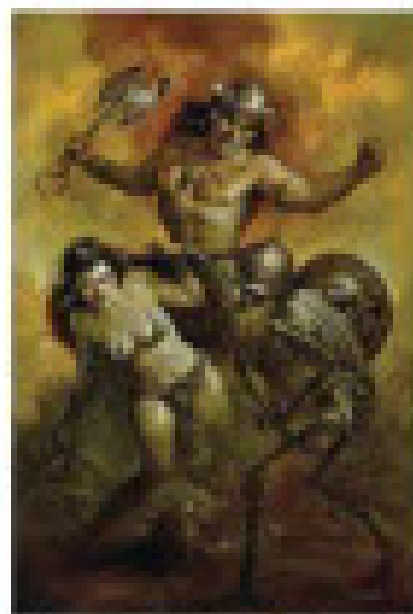
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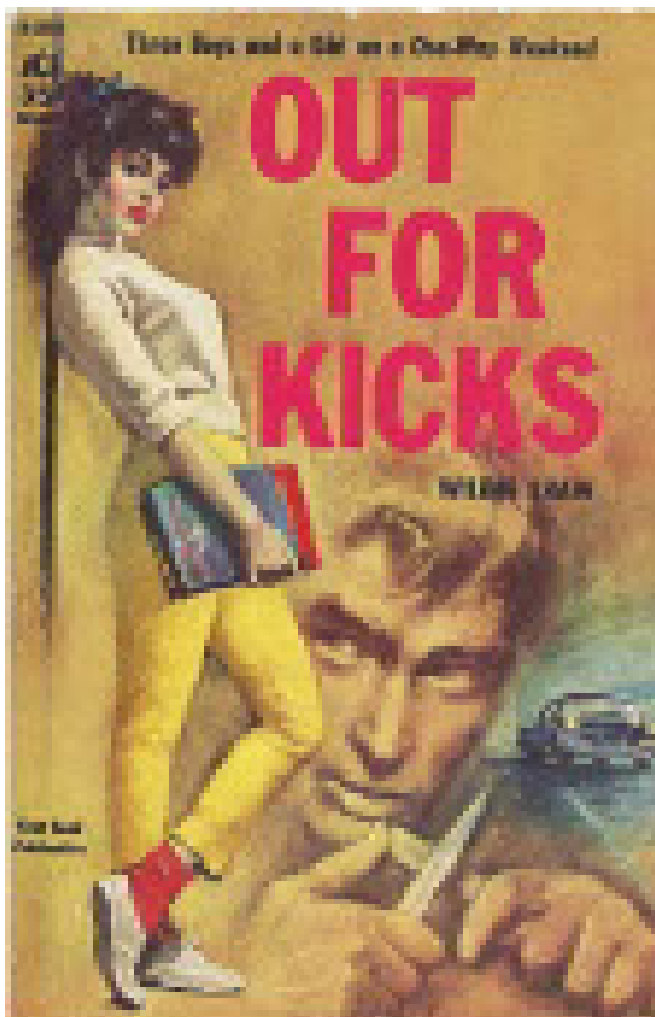
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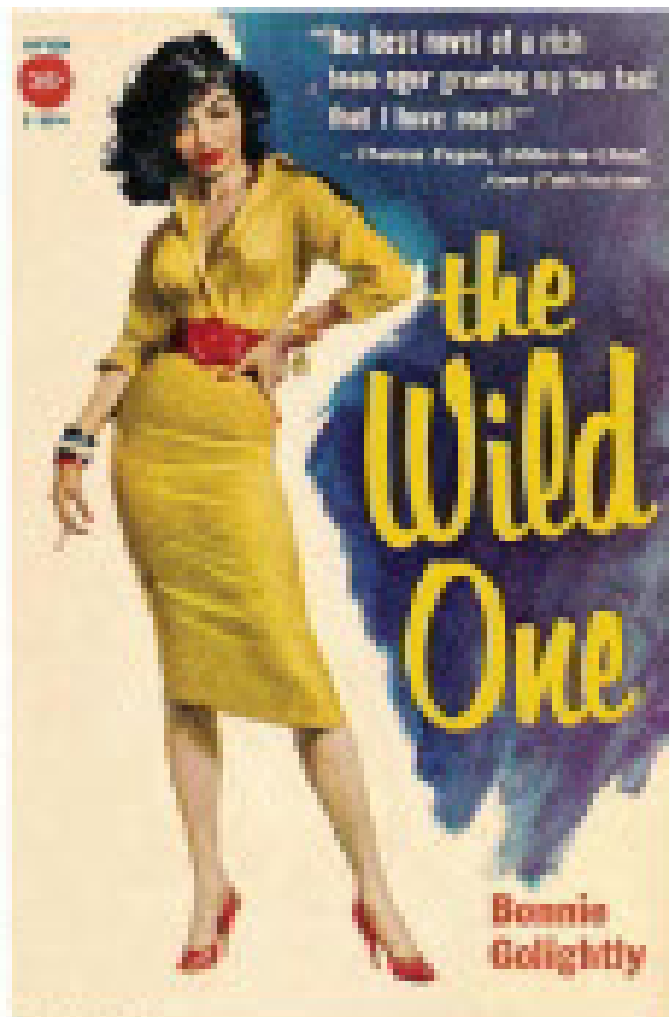
Digital Illustration for 'The Side of Me', 2006 - Source on board (2006) & (2006) - Image courtesy of www.davidlaundy.com



Out for Kicks, 1955

Adolf Hitler's mad attempt to destroy the world failed, but millions died at the hands of the monsters who took control of Germany before the camps were liberated in 1945. Jerry was a Holocaust survivor. These remarkable heroes are dying out now, some decades later—dying of old age—but their stories must not be allowed to die with them. Places like Holocaust Museums are vitally important memorials of our history, the history of man's inhumanity to his fellow man. And some of those Holocaust memorials today have art created by Jerry Zolotorzki in the 1950s.

As an artist he felt a powerful need to create that the restrictions at Dachau could not destroy. Paper and pencils were forbidden, so Jerry would sketch on pieces of scrap paper using bits of charcoal. He made sketches of his fellow prisoners and of life inside the camps. When Dachau was liberated, Jerry was taken to a hospital. During his convalescence there, he turned his rough sketches into drawings and created new images from the memories burned into his mind. Those drawings were collected into two books published in Munich in 1948. The first, titled *K.E. (Kriegsgefangener (Kriegs) Zeitschriften)* collecting his images of life in the camps, has become a scarce collector's item; a copy was recently auctioned in Jerusalem. By the time the second collection was published, this one dealing with life



The Wild One, 1955

in the camps, Jerry had Westernized his first name to George. 24 Drawings from the Concentration Camps in Germany by George Zolotorzki has been seen at several Holocaust Museums, and can be viewed online at the University of Minnesota's Center for Holocaust and Genocide Studies. The images are unforgettable, first-hand testimonials to despair and suffering that make our very souls ache. Ironically, George Zolotorzki survived, bringing copies of his work to America when he moved to New York a few years later.

The first record of George in America is found in the *Friends Intelligence*, the news journal of the Society of Friends in Philadelphia. The Quakers are pacifists who opposed the War and have always seen the importance of preserving and passing on stories of the Holocaust to anyone willing to listen. This is from the November 24, 1951 issue of the *Friends Intelligence*:

"The pictures hang on either side of the window at the door leading to the Friends' Meeting House) whose address is 20 South 11th Street, Philadelphia. As both Friends and non-Friends have hurried up or down that stairway on A.F.S.C. (American Friends Service Committee) business, some have paused and wondered at the strangeness of finding such pictures decorating a Friends meeting house. Here is the



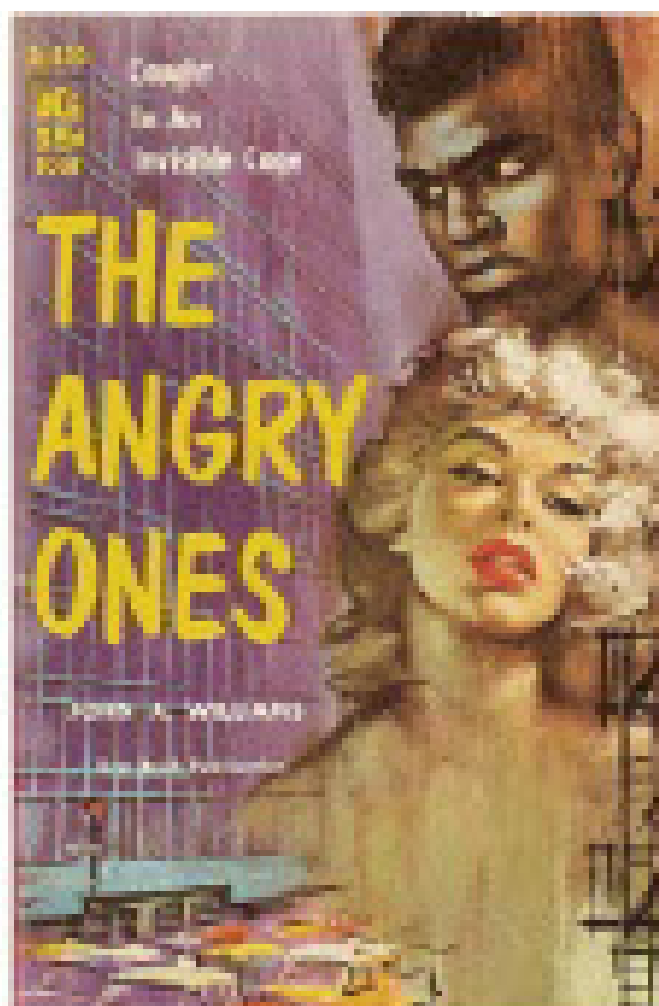
Original illustration by Otto Lasch, 1947. Above: reversed. Image courtesy of Peter Bunn

quietude of horror suffused with compassion. The stark realism of these pictures suggests less the skeletal remains of human suffering than the rhythms of domestic looms.

These two pictures are part of a series of 24 prints on life and death and the infinite questions between as they were observed in a concentration camp. They were completed while the artist, George Zolnerowicz, was in a hospital recovering from the effects of the last war. Now known as George Zol, this refugee from Poland is working in a New York City restaurant, hoping to find employment eventually in commercial art.

Those interested in securing a full-size art, signed by the artist) should get in touch with Elsie Hines at 20 South 12th Street, Philadelphia 7, PA. The size of each plate is 7 1/2 by 10 1/2 inches, with generous borders beyond. The German introduction to the full-size was written by Ernst Weichert, German author and poet, recently deceased. A copy of the English translation of this introduction by Johannes Bunn has been included with this set. An excerpt from the introduction notes: "There we find no beauty except that of light and dark. But there is more than beauty. Here is the wide-open gate of all mysteries and the lowered bolt of all revelation. . . the earth is naked, space time, motion."

© Illustration



The Angry Ones, 1949

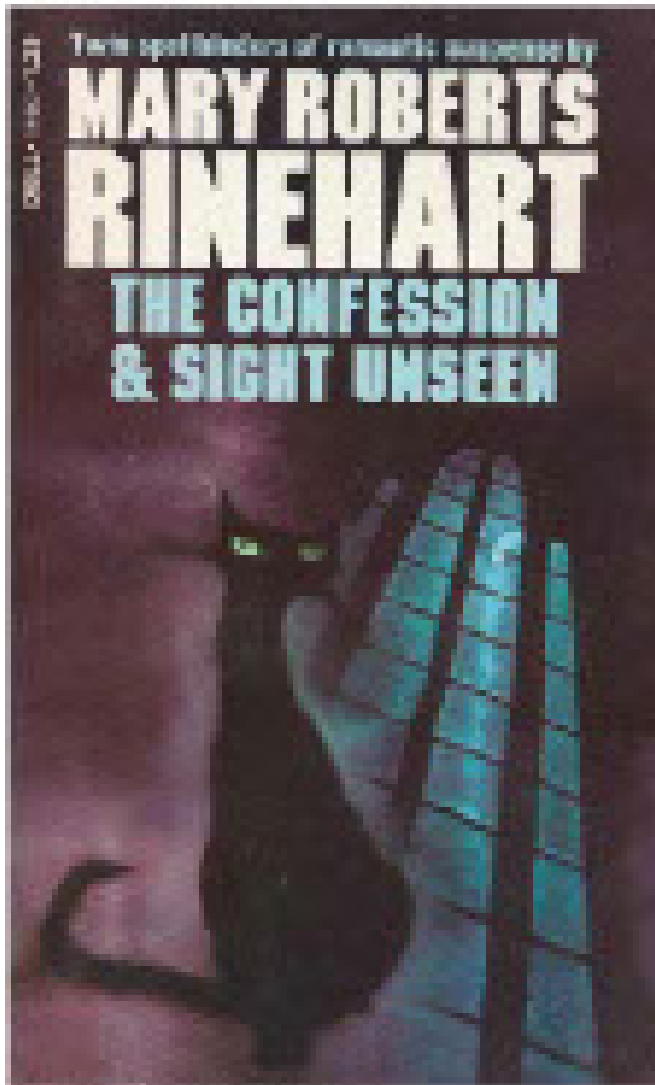
"These unforgettable drawings are among the lasting statements of the horrors of the war, and are certain to resonate inside all who see them, for generations to come."

George Zol's plans to become a successful commercial artist in America came true, and we see his work on book covers beginning around 1954 and 1955. Zol came bursting out of the gate in the mid-1950s with a series of earthy, visceral covers that demanded our attention. Many of them featured a cover model who had an Old-time American look about her: Four Aces by Chester Himes, vintage Aces by Wilkie Cole, a Baruch-era mystery from Hillman Books, all of them with the crooked-cover art on the Pyramid Zols.

At Pyramid, George met art director Rolf Erikson. Erikson loved Zol's work, so when Rolf became an director at other publishers in the 1960s and 1970s like Paperback Library and Popular Library, he always made it a point to include George Zol in his pool of artists. Most of the art directors who employed Zol have died, but Rolf Erikson is still with us, a sound widower living in upscale New York. I first noticed Rolf Erikson's name as the designer of a fabulous Zol paperback called *Abu on the Shoreline* from Fawcett Press. Then I found an old issue of *Parade* that told a story about how art director Erikson and his cover artist Zol pumped



Original Illustration by Gardner Winters, 1956. Reprinted as found. Image courtesy of Indexof.madpapmagazine.com



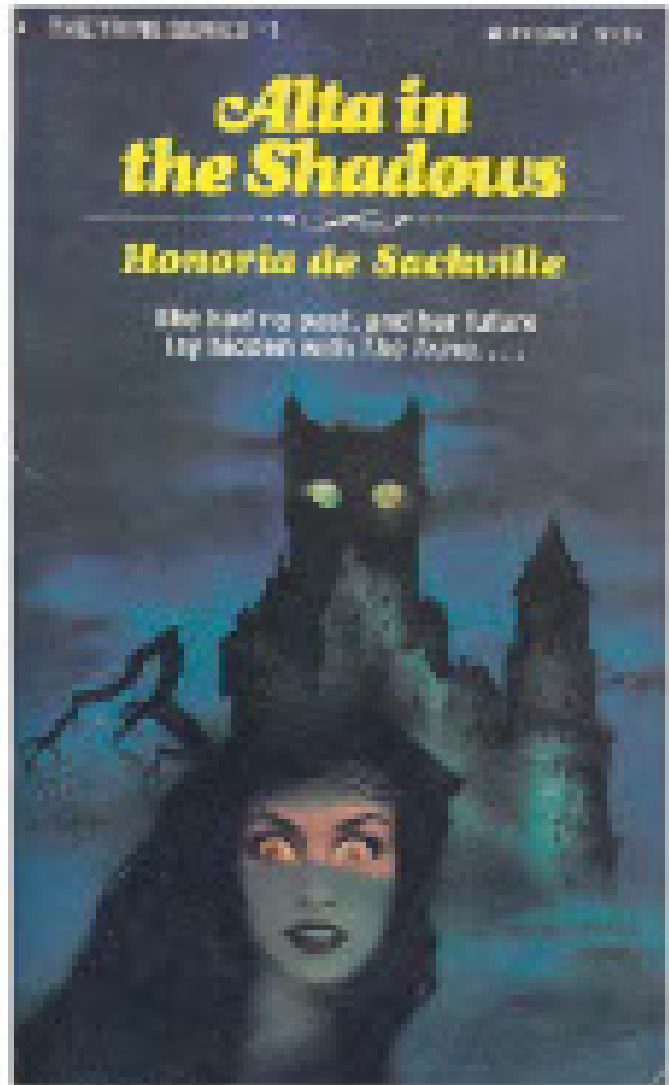
The Confession & Sight Unseen, 1915

He into Standard Inspector Magriet books for Carter (a division of Popular Library) and won an Edgar Award. When I interviewed Wolf Erlanson, he told me about befriending Zid of Pyramid:

"Our wives became friends too, so we'd go out for dinner or drinks. George was a rugged man, he drank heavily. He drank vodka too, but he loved cognac. His wife Elise was a nurse at one of the hospitals in Manhattan. He never really spoke English all that well. Elise'd call me up and say something like, 'An-speaking taenge Zid.' So his wife would read the books for him and tell him something about the story and then he would paint a cover from that. He was a marvelous painter. Some of his paintings are oil on board, some are gouache on board. He could go back and forth, giving different covers a different feel.

"I had his own special color black that he used... oh, what was it called, it's been so many years I've forgotten... but it gave the black hair he painted a blue-black sheen that was unique. I remember thinking then that of the artists who worked for me were called commercial artists, then George Zid was a

an illustration



Alta in the Shadows, 1915

fine artist who chose to do commercial work. He didn't have many artist friends. I'd go to visit him and the tricked he would have there would be a Norwegian sea captain or something. George claimed his father had been a Polish nobleman, a Count or something, so that made George a Count too! The Nazis came to town when George was 25 and told his father to do some job for them. When his father told them to go to hell, they killed him. Then they turned to George and asked him if he wanted to do the job, or die like his father. They sent him to the ghetto. I once asked George what his religion was and he told me that living through the Holocaust had a way of making you lose your religion.

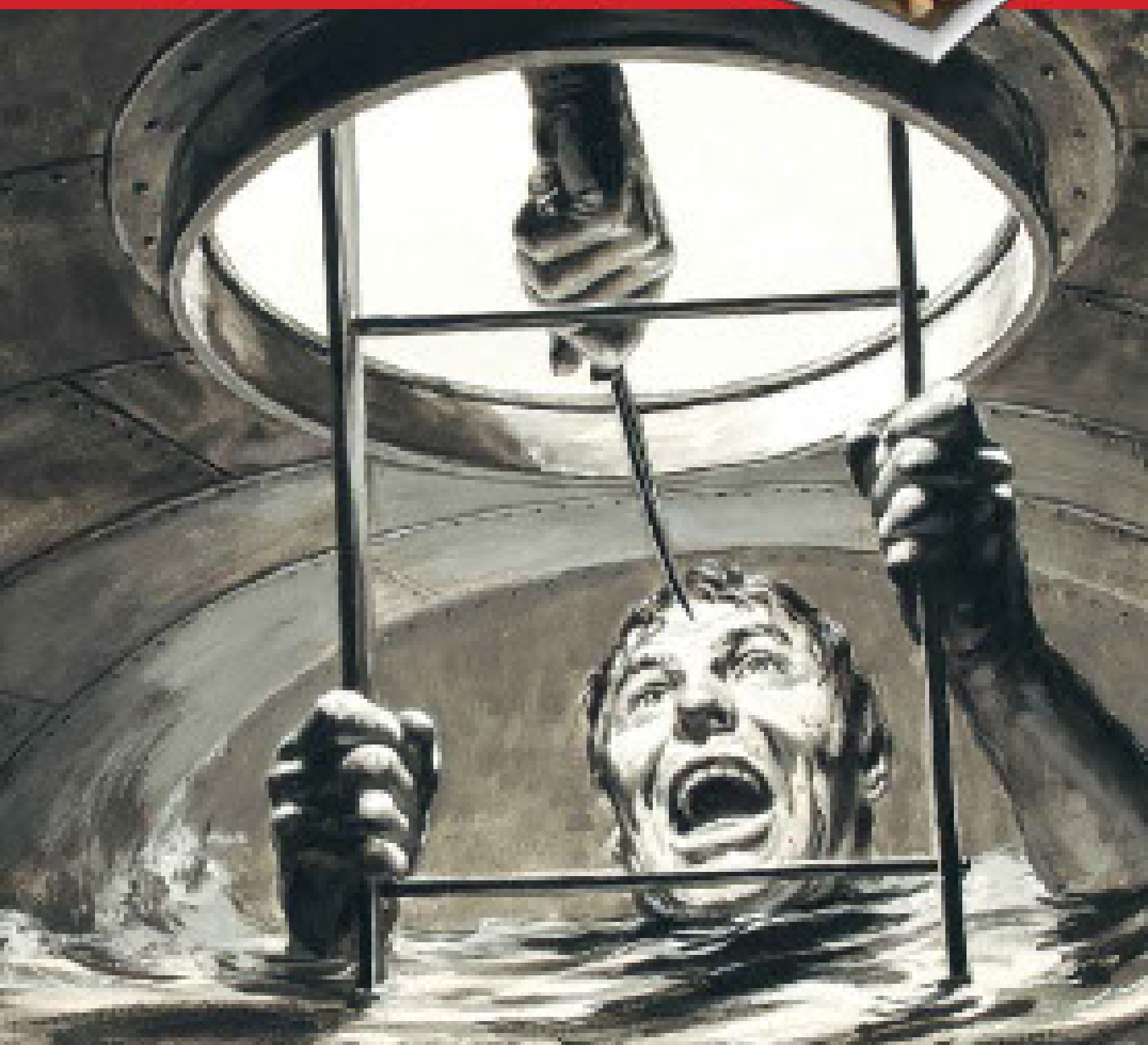
"He had this portfolio of 24 drawings of the concentration camp he had done. LIFE magazine got a hold of a copy of it and asked George if they could reprint it. And he said 'Oh no, those drawings are so primitive. I'm a much much better artist now. Let me reprint them all for you.' They didn't want to pay for cover paintings, they wanted to show the drawings they already had. It was ironic, George was probably the only person in the world able to collect the tremendous

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Original illustration for *The Bones*, 1988. Oil on board, 24" x 36". Image courtesy of Heritage Auctions, 18.com

16. Illustration



Original illustration for *White*, © 1944 Joseph and Louis Brada courtesy of the Museum of American Illustration at the Society of Illustrators



Digital conceptual artwork illustration for Blue Box, 1988. © Alan Watts. Image courtesy of Alan Watts

© Illustration

important and the price of those original drawings. And he said no, he wouldn't agree to let them reprint them, as they never appeared in *ADFC*."

When Ellison started, as is Paperback Library, he criticized Neil and Victor Kahn and a couple other artists to create a remarkable series of Gothic Romantic covers. "Gothics were Neil's love for monsters in time, 'And George was very good at creating that effect. We started doing one a month, then they caught on and we were doing four a month. George was meticulous: he never worked as quickly as the other artists. If everybody else was doing four or more each month, I'd get maybe three a month from George."

Zell covers continued to appear throughout the 1960s and 1970s. He lived and worked in Manhattan, painting in several different genres from romance to mystery to science fiction. His specialty gradually came to be realized he was a master of the macabre. As Jeff Scott put it, "He had a great eye for the grotesque." Zell appeared to have tapped into our darkest fears and nightmares, and presented them on vivid paperback covers. Some of them were romances, some were mysteries, all of them were haunting. The average viewer, with no knowledge of Zell's past, could only wonder about the source of such nightmarish imagery. But to those who know his story, the signatures were all clearly marked. Like all great artists, George Zell drew on his own experiences and memories to create the strange world of his best-cover art. His paintings are peppered with stunted figures, tormented faces, groups of bodies

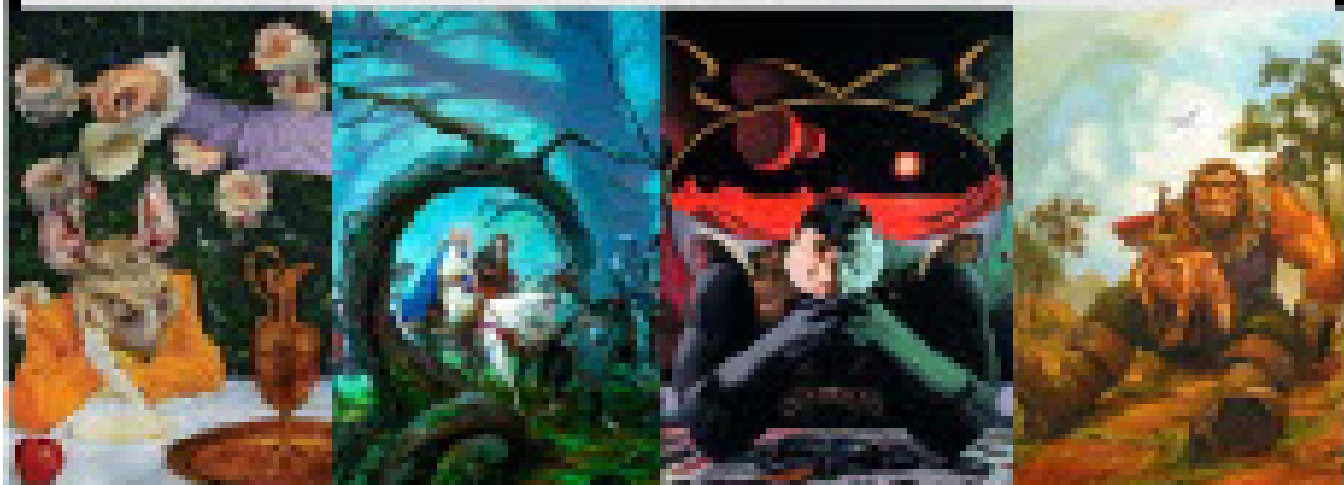
more or broken and incoherent, hooded figures, partial faces, dark mass of mystery in top hats and long dark coats, women and children in peril. Although he rarely signed his name or scrawled a printed artist credit, he nonetheless became a true modern master of horror.

George Zell quietly created some of the most striking paperback covers of the vintage era. He went on to do several classic mystery series. He was after Victor Kahn and Hector Garrido, the third artist employed by Dell for their Thibis and 1970s Mary Roberts Rinehart books. He created George Simonson covers for Curtis and Popular Library, turning the slow-selling series into bestsellers and winning a PITA Award from the Mystery Writers of America, a special award given "for outstanding achievement in the mystery field outside the realm of creative writing," for "best-cover book price."

From a back issue of *Archives Detective* we learn that the 1977 Beachcomber Mystery Convention in New York City included a special "Mystery Art Exhibit." The paperback artists presented their paintings, George Zell listed among them.

Looking at records on the Internet for auction sales of art by George Zell, we find the art for a 1981 *Arms* called *The Trip of France*. The painting was sold by Illustration House in 2009. This is a remarkable Zell cover for several reasons. First, check the date. This proves that Zell continued to paint, and sell his paintings, until the end of his life. Then, there's the

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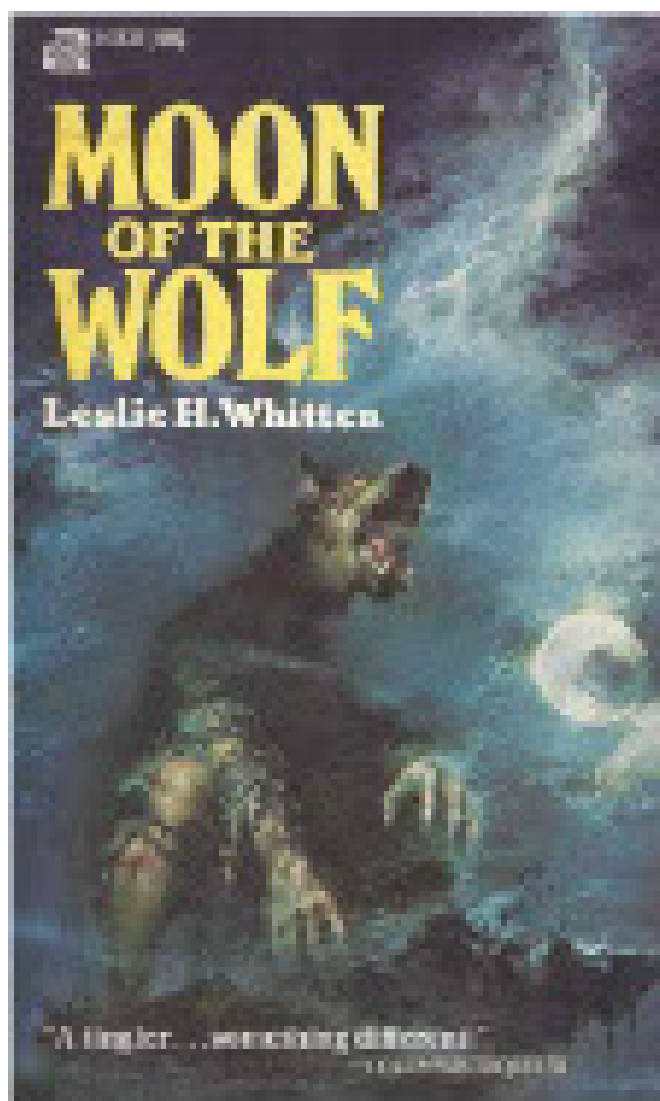


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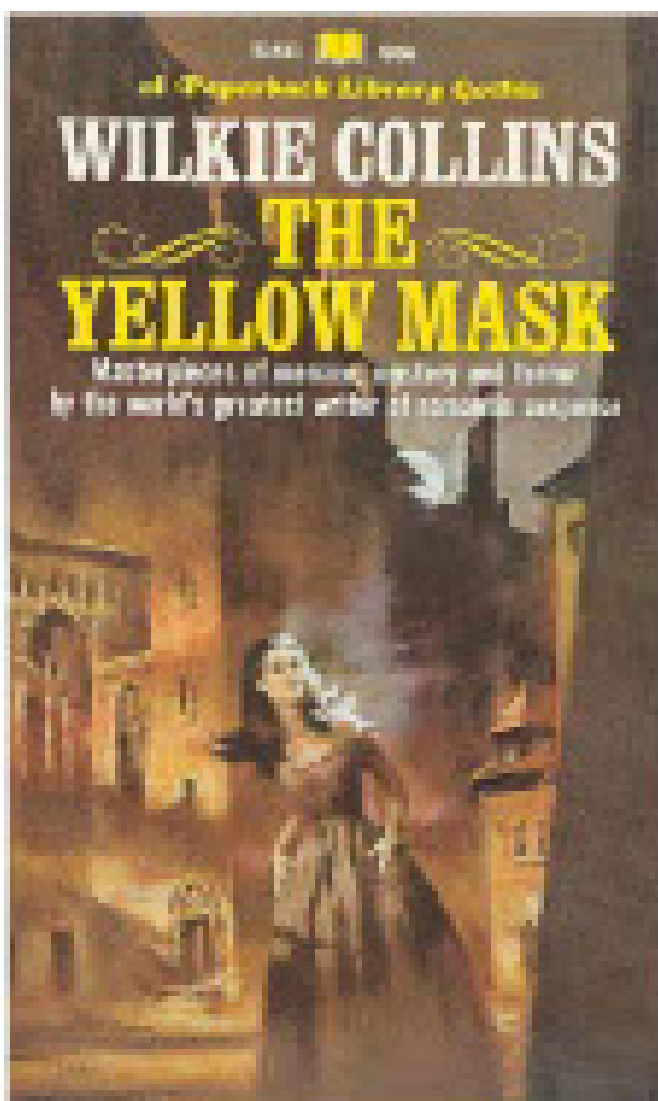
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Moon of the Wolf, 1961

genre. This is not a Gothic or a mystery mystery but obviously in the romance genre championed by Elaine Dallas and others in the late 1950s and early 1960s, after the Gothic genre of the 1940s and early 1950s had died out. *The Hips of Heaven* is also remarkable for that, taking subject matter—the lovers appear to be a man and a pirate. The lovers have their eyes closed, their heads are together and they are touching each other. I started to notice other uncredited Aron covers like *The Enchanted Land* from the same period with those same themes each time. Although painted in a different style than most of his earlier paintings, I believe these later covers on our checklist are all the work of George Zol. They suggest his willingness to adapt to the changes in book publishing. The editors and art directors no longer wanted books that looked like 1930s or 1940s paperbacks. They no longer wanted Gothics. A new type of romance cover had been born, and George Zol showed his range when he painted several of those covers for Aron, Ballantine, and Jove between 1959 and 1962. After seeing how he always depicted lovers in his later covers—eyes closed, heads together, touching—I went back and noticed the

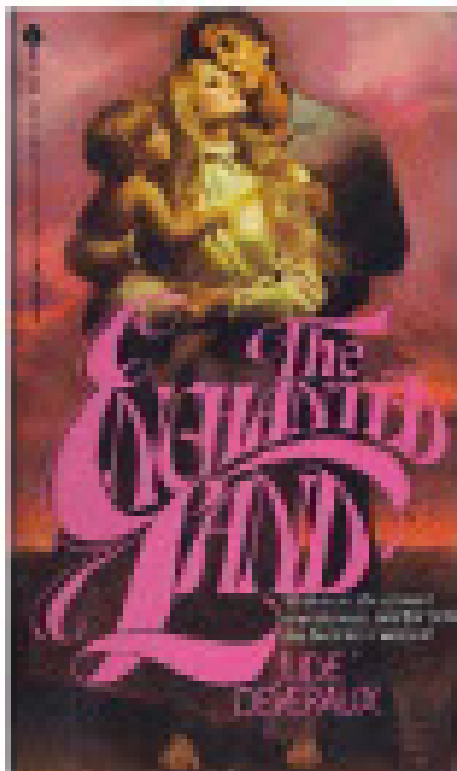


The Yellow Mask, 1962

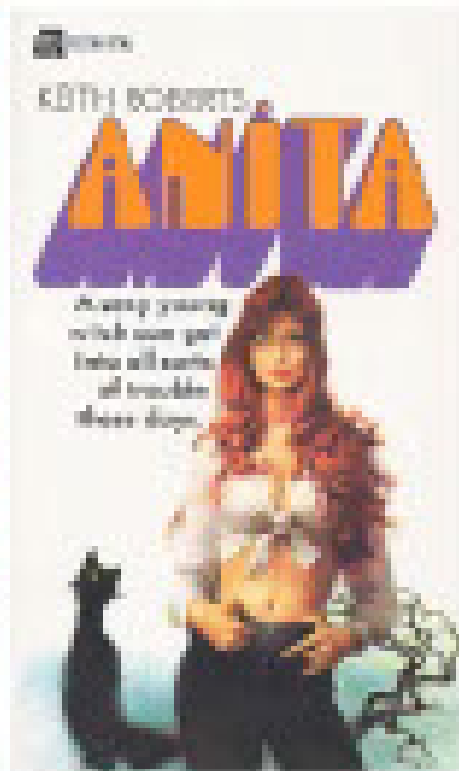
same themes running through early work like *A Little After Dying* (Digout 1947) and *Know the Wild Hawk* (Ace 3-164).

Vincent Di Pace, the illustrator, is also a professor at New York's Fashion Institute of Technology, where he teaches courses in the history of illustration. I asked him about the art of George Zol:

"I rediscovered George Zol's work in the 1960s, when I was newly graduated from art school and curiously looking at paperback art. I became aware of his work in 1960/68. What attracted me was the realization there were only a few highly competent, realistic illustrators working in the paperback field at that time—James Barna, Mitchell Hooks, just a handful of others—and Zol's work really stood out for a couple reasons. One was that his palette was somewhat muted, not dull, but he didn't use vibrant colors—which is a characteristic of artists from Eastern Europe. And there was the strong emotional quality to his work, especially with his women, with their pale complexion and ethereal glow. A man who does portraits has a tendency to blot their paintings throughout the process, softening the face and creating a glow, and we don't see a lot



The Enchanted Land, 1978



Anita, 1979



The Dark Romantic Forbidden Love, 1977 (book's front)

of that in the paperback market. In a 4" x 7" image the faces appear small in reproduction, and sometimes visibility is lost in reduction, whereas in Ziehl's work that same was always fairly evident. His placement of figures, pointing people in middle distance, may have contributed to that look. With the positioning of objects further back into the picture plane, as is typical with most paperback art, the details of the faces would have all become quite invisible in the shrinking of size and compression of values. It was so striking in Ziehl's case because no one else was doing it at that time in paperback art.

"Learning from his art director that he had been in a concentration camp explained to me the somber and raving emotion inherent in his work, a quality usually not often found in paperback illustration. Artists within the narrative, as most paperback artists are, don't have the need, or even the facility to include it, but that unique emotional pull truly sets Ziehl apart."

That "unique emotional pull" of George Ziehl's paperback covers really makes them stand out. The checklist of his covers presented here allows us to see his work evolve from the raw, elemental, at times purposefully unfinished paintings of the 1950s (for example see *Time for Fall*, *Pink and Silver Love*), through the brooding darkness of his 1960s Gothics, and on into the brilliant boldness of his 1970s horror and mystery titles. The lush romance covers of the early 1940s at first appear to be some kind of new style, but when viewed in context of his complete catalog are more of a culmination of the themes that flow all through each of the steps along the way. And there, with occasional bursts of energy, he ends on a high note with the *Ngan* March southern series for *Love*, an unforgettable collection of 50 paperbacks featuring striking corporate and macabre visions.

She retired and they moved to Connecticut, where she died in 1981. George Ziehl died there a few months later on February 28, 1982. He was cremated and his ashes buried.

"You know I had a drink with George the night before he died," Ed's friend told me. "I really think he passed up after Edie died. He was tired and he made the decision he had lived long enough. The next day I got the word that he had passed."

The Society of Illustrators printed a memorial funeral for Ziehl in the *New York Times*. On the morning of March 11, 1982, a Mass for the repose of the soul was held at Holy Family Church in New York City. It was arranged by his sister Helena, who is now also deceased. George the Holocaust survivor had lived a full and successful life as an artist in America. And now, in a new century, his paintings live on, teaching and inspiring us, instructing us with their beautiful, haunting power. That feeling that there is something out there in the dark, waiting for each one of us. ■

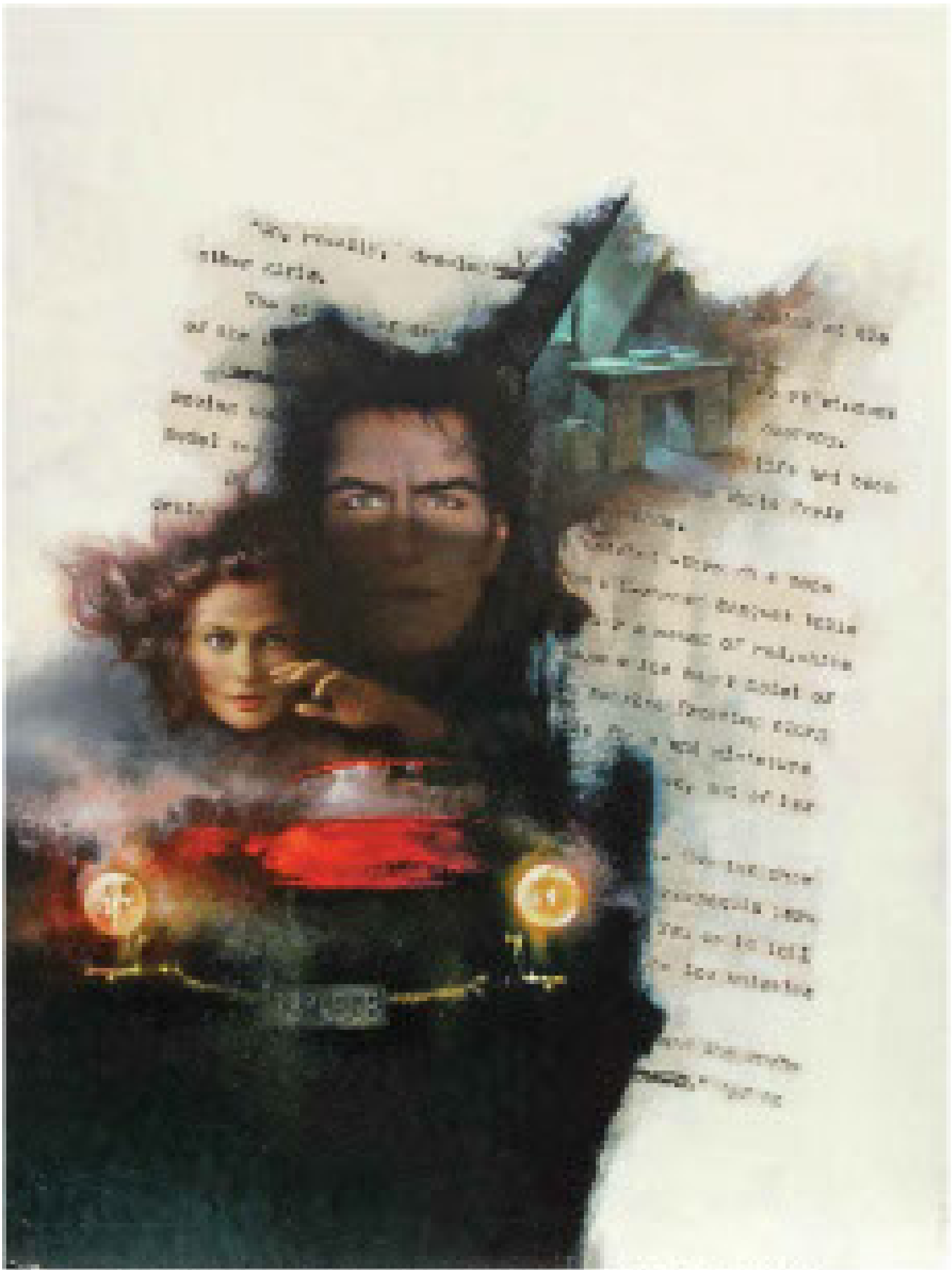
—By Lynn Murray, 2012

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The photo and the checklist which comes with this book have been shared with the help of Ed Scott, and posted at Paperbackart.com. Thanks also to Tom Lauer, Robert Spang, Lynn Magary, Mitchell Kamin, Jerome Finkel, Bruce Garcia, Diane Guille, Fred Kravitz, Bruce Smith, Paul Sussick, Roger Reed at [, Gene Winkler at \[, Robert Wines, Tim Lammers, Martin Blank at \\[, Thomas D. Pitt, your team at the American Film Market and Richard Dreyfuss.\\]\\(http://SocietyofIllustrators.com, Michael Young at <a href=\\)\]\(http://Book's Enterprise, Bruce Stern, George Skarvas, Bill Collins, Rachel Peter Shapiro, Richard Brennan at the Society of Illustrators, Bruce Black at <a href=\)](http://Booker's House, Tom Fennell at <a href=)



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Digital illustration by The Editors' Report, 1978. © in America, Image courtesy of the Museum of American History at the Library of Congress

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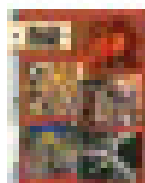
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EDITED AND INTRODUCED BY CRAIG YOE
INTRODUCTION BY RAUL BARRON
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Frank Braxetta is generally known as "The Grand Master of Funny Art." What most don't realize is that Frank composed many other works in the Golden Age of Comics, producing many "funny animal" and hillbilly comic stories, amongst other genres. While you may have seen a few stories reprinted here and there in other books, you may not be aware of the extent of Braxetta's work in this art. This book is a whopping 208 large format pages!

Editor/crafter Craig Yoe has assembled a glorious collection of this obscure material, and in it you can see many stories and prototypes of scenes and characters that would be played out in later paintings and illustrations. Featuring scintillating wackos and wacky comic scenes, lines and light and heavy. You'll see the nuts of the Braxetta God in the very Early teenage girl adventures, and the fun "Boyz in the backside, Chasbelle, in the hillbilly hi-jinks stories of her love, Lucy Laybourn.

The introduction is by famed cartoon director Raul Barron, who closely worked with Braxetta when they co-produced the animated feature film *Fly and Jo*. Barron shares rare insights, anecdotes, photos, and Braxetta drawings. Barron also created a special painting of Braxetta, just for this book.



FLESH PRIME

EDITED BY JOHN HASKIN
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Flesh Prime is a primer of sorts, a modest volume that serves as an overview and an introduction to the work of five exceptional contemporary artists: Craig Sillit, Gary Gianni, Peter Moench, Mark Chiodo and William Saut. The editor and author John Haskin is also a publisher, and has produced a number of other fantastic books, so each of these artists has invited them first to handpick a number of their pieces for inclusion in this book, to showcase the best representations of their art to an audience which may or may not be familiar with their work. The author also conducted new interviews with each subject to explore how they view their art. The resulting chapters demonstrate the artists wide range of styles and illustrations, and the unique diversity of the five creators. A beautiful collection... almost all of the reproduced here have been also done by these the original artworks.



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DRAWING THE HEAD AND HANDS

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The illustrator Andrew Lacroix (1950-1998) produced some of the finest and most dearly loved books on drawing and general art instruction ever published. The originals have remained out of print for decades, and have typically commanded a high price as altar and albatross. I was excited to learn recently that Titan Books had begun reprinting the books in fantastic new laminated editions, and the resulting releases do not disappoint. They are carefully reproduced and printed on high quality uncoated paper. In some ways, these new versions may even be superior to the originals. The drawings inside are simply spectacular, and the reproduced look as good as ever. Whether you are interested in learning how to draw or not, these books belong in the collection of every fan of classic illustration art and fine craftsmanship. If you ARE an artist, Lacroix' effortless drawings will be a source of inspiration to you for decades to come.



NAUGHTY AND NICE: THE GOOD SIDE ART OF BRUCE TIMM

INTRODUCTION BY STEPHEN
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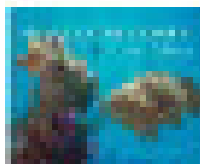
Bruce Timm is an Emmy Award winning artist, writer, director, and producer who has been working in the animation field for nearly three decades. The majority of his career has focused on the DC Animated Universe for Warner Bros. Animation. Bruce is currently working as executive producer on the new Green Lantern: The Animated Series and the upcoming film *Justice League: Doom*. In a radical departure from his work, *Naughty and Nice: The Good Side Art of Bruce Timm* documents over 100 full-color, pen and pencil pre- and post-work of partially-shaded and scale versions of almost every conceivable description and expression. The artist has opened his archives to provide the best representations of these private works. These rarely seen images span the last 15 years and are documented in a single beautiful collection for the first time.



WALLY WOOD: THE COMPLETE GALAXY ILLUSTRATIONS

BY BOB BELL
EDITED BY CLARE ANDREW, COLOR
BY DAVID HARRISON
DORLING KINDERSLEY, 2012

Wally Wood's career in comics is legendary among the ranks of comic's history. He started as being working on *TVL Essex's The Spirit* newspaper strip and became one of the most talented artists working for DC Comics during the 1950s. Wood also became a star of DC's comic comic book, which went on to earn greater success as a magazine, allowing the artist to apply his amazing talents in a broader spectrum. When the comic's industry fell on hard times during the mid-1960s, Wood stepped into the field of science fiction pulp illustrations, providing over 200 beautiful drawings and several color cover paintings for the digest magazines, particularly *Galaxy*. Wood left behind a legacy of greatness, much of which has never been reprinted. This book will feature them all. Long time Wally Wood historian Roger Hill has spent the past twenty years pulling together the history of Wood's involvement with the pulp digest and tracking down original art for this project. Over half of the images have been pulled from the originals or from Wood's personal file copies, allowing Wood fans the finest possible reproductions!



SEANLEY MELHOFF: PICTURE MAKER

INTRODUCTION BY SIR ERNST H. COMBER
BY SEANLEY MELHOFF AND MICHAEL
AND PETER PAUL COLA
EDITED BY HANCOCK
DORLING KINDERSLEY, 2008

Seanley Melhoff—Picture Maker was nearly finished when the artist passed away in 2006 and the project was put aside. Now angler and VCA historian Mike Rubin has completed the job in an excellent format, featuring nearly 140 color plates plus forty reprints from Melhoff and Rubin.

Born in Brooklyn in 1917, Melhoff received a classical education in the arts before joining *The Sun* and *Strips* daily newspaper as an illustrator during WWII. Later he taught at the prestigious Pratt Institute of Fine Art in New York before becoming one of the leading commercial artists in the country. Melhoff's paintings have graced the covers of *Field & Stream*, *Scientific American*, *The Saturday Evening Post* and countless other publications. Among his most famous work was the iconic cover of the *IT&T* bicentennial telephone book, of which more than 170 million were distributed nationwide. In 1960, Melhoff completed a groundbreaking series on striped bass for *Sports Illustrated* that made him an instant celebrity in the world of sporting art. During a highly productive career, his renderings of fish, boats, kayaks, kapers, and ice are served to define the genre while allowing anglers from every quarter. His death in 2006 at age 89 ended a streak that may never be equaled in the sports art field. ■



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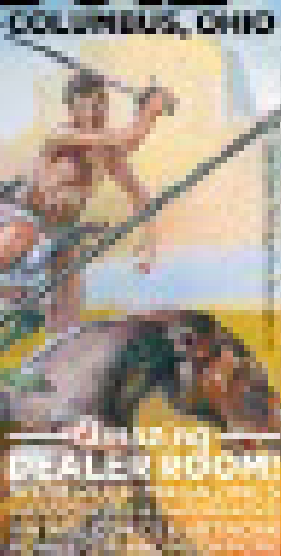
— Celebrating —

JIM & BETH

— Celebrating —

— Celebrating —

— Celebrating —



— Celebrating —
100 YEARS OF PULP
— Celebrating —
100 YEARS OF PULP
— Celebrating —
100 YEARS OF PULP
— Celebrating —
100 YEARS OF PULP

EXHIBITIONS & EVENTS

Stanley Millican's *Oceans and Other Worlds*

June 4 through July 28, 2012

The Society of Illustrators, NY

Stanley Millican is universally acknowledged as the first and the finest artist ever to paint the world's apex game fish. An acid and experienced diver, Millican's thousands of hours spent underwater, combined with a capably gifted hand, created a sense of sporting art's most accessible imagery. In his earlier days, he produced scores of illustrations for national magazines and advertising campaigns, paperback book covers, and more. This comprehensive exhibition presents over 70 original works of art gathered from around the world, and will showcase preliminary sketches and studies, unfinished works, published illustrations, and many works of fine art.

For more information, visit www.societyofillustrators.org

Howard Pyle

American Master Rediscovered

June 7 through October 28, 2012

The Norman Robert Museum, OH

Howard Pyle, *American Master Rediscovered*, organized by the Delaware Art Museum, is the first comprehensive, critical assessment of the influential artist who is often referred to as the grandfather of American illustration.

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 resoundingly storyteller in a changing world at the turn of the 19th century.

For more information, visit www.dam.org

Tales of Folk and Fables

The Life and Work of Katharine Pyle

February 18 through September 9, 2012

The Delaware Art Museum, OH

Katharine Pyle (1863 - 1931), younger sister to famed American illustrator and author Howard Pyle, spent much of her career in her older brother's shadow. Although she worked for a time in Howard's Wilmington studio, and even took his classes at the Drexel Institute, Katharine developed a style all her own and eventually emerged as one of Delaware's most prolific women authors and illustrators. *Tales of Folk and Fables: The Life and Work of Katharine Pyle* introduces 71 of Katharine's books and illustrations to present-day audiences.

Katharine's work was artistically influenced by Howard, but it also reflects an awareness of contemporary

trends in illustration. Her illustrations are closely aligned with the work of Beatrix Potter, Walter Crane, and Arthur Rackham, as well as more avant-garde artists like Aubrey Beardsley.

For more information, visit www.dam.org

To Tell, Inform, and Influence

The Art of Tony Auth

June 2 through September 25, 2012

The Arnold A. Belfrage Art Museum, PA

Pulitzer Prize winner Tony Auth's cartoons, seemingly simple and straightforward, have influenced public opinion and politicians for more than 40 years. "Our job is to not amuse our readers," Auth says of a national artistic heritage of editorial cartooning that began with Benjamin Franklin in 1766. "Our mission is to stir them, inform, and influence them."

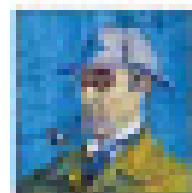
Auth was a fledgling artist from California in 1971 when *The Philadelphia Inquirer* hired him to be a weekly job interviewer on the paper's editorial cartoonist, and thus began an award-winning legacy of excellence that documents the changing political and cultural landscape of our time. He won one of the paper's first Pulitzer Prizes in 1975, and among many other awards, the Thomas Nast Award in 2002, and the Herb Block Prize in 2009.

This retrospective exhibition gathers together the full range of Auth's art, including drawings, paintings, sketches and newspaper pages, as well as a selection of his award-winning children's book illustrations. This exhibit will display more than 100 original cartoons that have reached the lives of countless newspaper readers, through syndication, all over America. ■

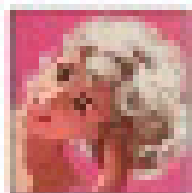
For more information, visit www.michiganartmuseum.org

How do my upcoming children or adult books fit in with my classic illustration? Email illustration@tandemmag.com

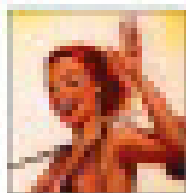
Coming Soon in Illustration...



WILSON BAKER



JOHN WILSON



JOHN McCULLY

The list of contributors, R. W. McCullay, Robert Harris, Joe Brainer, Raymond O'Andrew, John Gardner, George Pealy, Paul Spoor, Tony Beckhoff, David Spang, William Brown...

...and many more!

STANLEY MELTZOFF

(1917-2006)

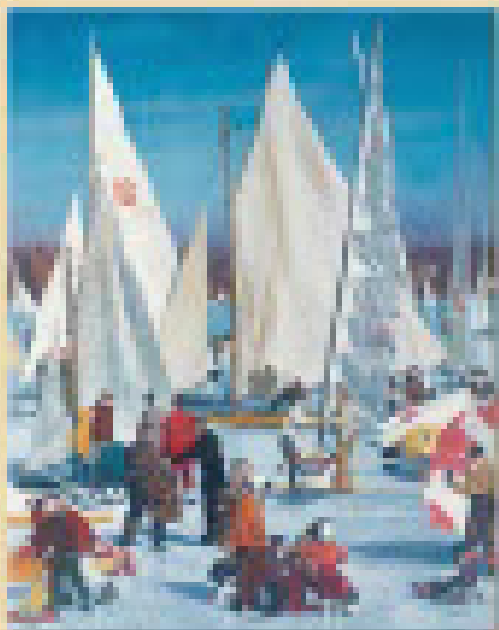


Illustration: Wind Snow

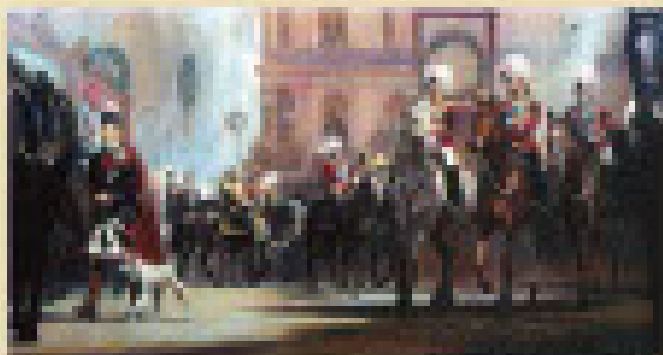


Illustration: Parade in London on a rainy day

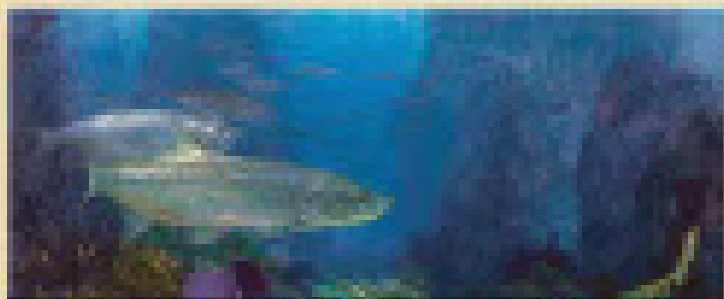


Illustration: Great Reef

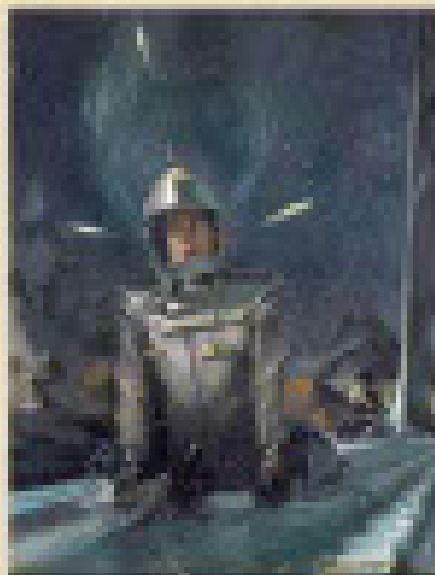


Illustration: Astronaut

Coming Soon:

**A once-in-a-lifetime chance to see the collected works
from one of America's premier illustrators!**

Stanley Meltzoff - Oceans and Other Worlds

June 6 - July 28, 2012

at the Museum of American Illustration in New York
128 East 63rd Street, New York, NY 10065


SILVERFISH PRESS

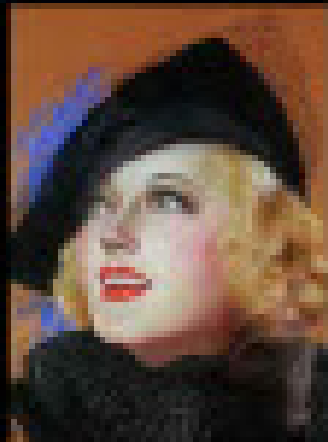


For more information, go to www.silverfishpress.com or www.societyillustrators.org.

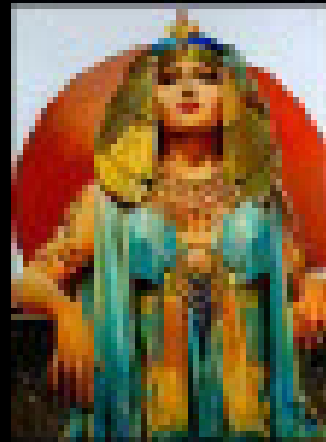
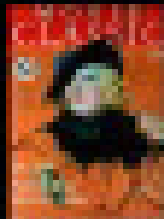
www.GrapefruitMoonGallery.com

Original Artwork from the Golden Age of Illustration

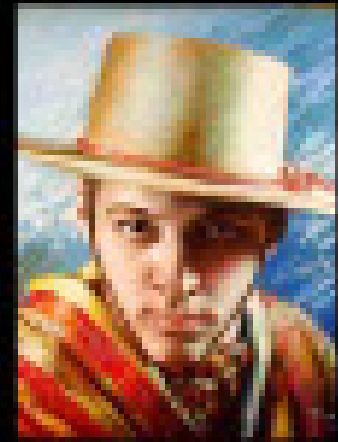
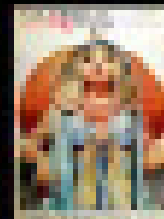
The Art of Hollywood



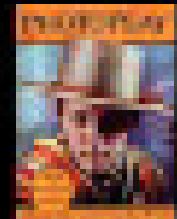
Charles Phillips
"Roses Under"
Movie Stars, March 1938
Paint on board



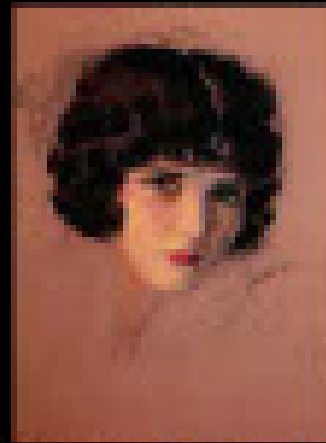
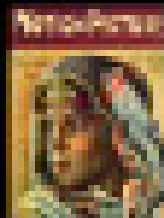
Henry Elms
"Beauty Lesson"
American Weekly
September 2, 1936
Oil on board



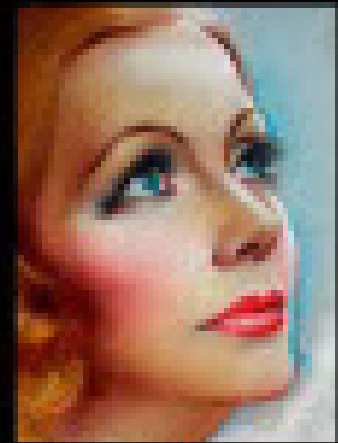
Yungant Hansen
"Sunset Mountain"
People, May 1933
Paint on board



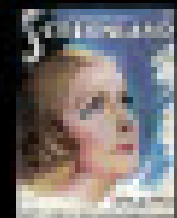
Edith Fisher
"The Great Adventure"
Golden Era,
September 1 1938
Paint on board



Bill Armstrong
"Cupid Bites"
Lionel Lincoln, 1938
Paint on board



Charles Phillips
"Gina Gilda"
Goodies, June 1934
Paint on board



Daniel D. Murphy, Owner - 612.291.6667 by appointment

RETCG

→ original illustration art → covers, pulp and pin-up art → vintage pin-up collection and related ephemera → pulp magazines