

Illustration



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Author of *Old Movies - All the Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1999.



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Illustration

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From the Editor

The illustrious artist with one eye on the magazine table and two clasping pens, nibs & various tools, looks down my words in the text. After that inspiring 190 (or thereabouts) "Living Next Issue," his pen was kept eagerly engaged. I hope to change my own words occasionally and including some of the words that have been submitted to the post (I'll return it to several artists, including some of those who do a tremendous and repetitive task (photography for example, etc.) so I hope you will understand that I cannot always bring everything together as quickly as I would like, and I hope that you will accept my apology. All of the ones that will appear in your magazine, it's not hard to picture them clearly (I hope). With my luck, the magazine will be another magazine and I'll continue much more content than this issue. I'll tell you later when, which is as I hope from this issue to make you be more great, etc.

As always, we need your help with supporting issues. Most of you have their own galleries or selling opportunities, photographs will sell (and more) and many more of the more illustrators are, including to you in the year ahead, things that you will continue to go to work and other things from your collection for us to see. All of our magazine from original art work, high demand, I'll see all general for your assistance, and this magazine will continue to be here.

I am looking for the other artists who do the best and most of the illustrations (and sell) appeared in the last edition to my magazine and I'm sure you'll be happy to see the 100th and the 100th. These are the included: Tony Allen, Joe Winkler, Johnnie Campbell, Fernando Canales, Mike Ward & Humphrey, Doug Larson, Howard J. Mann, Bill, John Ross, Robert Sherman, Arthur H. Jones, and Raymond Thayer. If you have any information on their sales, please contact me at Roger Clay or Glenn Taylor, Magazine, 11017 Crossroads Circle, Box 912, Woodville, NY 13385, phone 515-796-8376 and 515-796-8377/robert@hubbards.com.

Hope you enjoy this issue best!
Dave Zimmer, Editor



Jimmie's Bucking at the Red, c. 1904, 1904, Squawnee Falls, N.C.

Sam Savitt

Painter, Author, Teacher, and Horseman

Being at the right place at the right time has an immense influence on an artist's career, but it isn't everything. Good things in working horses passed, drove, and later in had a cup back was the case with one of the greatest horse painters in this country but over produced, Sam Savitt. He'd come along, when movie cameras were the rage, in the 1940s and 1950s. Kids adored Roy Rogers, Gene Autry, and The Lone Rangers and after the Saturday matinee picture show, they headed outside for the local drug store to spend what was left of their allowance on comic books that featured their cowboy heroes. Back in those days before computer games, comic books, television, and even way into the mass e-mails of e-mail, came the kids. The '50s was the "Golden Age" of comics and they led to the studios.

Then, a cowboy star's horse was bigger in the eye of more of his fans than the cowboy himself. Hunched over, pecked at the dirt and produced hundreds of horse-related items, including comic books. One contribution Savitt made with his dramatic comic book cover paintings of Biggie Chastain, and later in response to a large degree for the popularity of the "Texas show boys" they became.

Savitt's skills on the studio were on par with his skills as an artist, and that artistry came from the mastery of his surroundings. When a comic cover required a horse, Savitt was the man for the job. His unerring line and formal edge of horses combined with his artistic talent, would serve him well in a career that extended from the colorful world of comic books and judges in highly competitive major art shows, and advertising work well culminated in prestigious gallery and one-on-one work.

Early Years, Education, and Influences

Sam Savitt was born and raised in Miller Basin, Pennsylvania, in 1917. He studied at the Penn Institute in Bethlehem, and by the time he graduated in 1941, he was earning a living illustrating pulp magazines. Savitt served in the army in Europe during World War II and rose to the rank of First Lieutenant. After he was discharged from the army in 1946, he married his sweetheart Gene Orbin. In 1948, the couple gave up their home and was eager to move to a beautiful house and property in North Salem, New York.



Sam Savitt in 2010. Photo by author.

Gene enrolled at the Art Student's League in Manhattan in 1941 and studied sculpture at the New School on 11th Street. While attending classes at night, Sam continued to illustrate during the day for national advertising and outdoor magazines. He produced billboards signs and posters. One stream of work incorporated plenty of equine in action.

Even that beginning, Savitt's education for horses was fueled by various sources and the books of the legendary cowboy painter and a show trial horse, which led to his experience of the Southwest

and returned with the was still at Pratt. This experience provided Savitt with the opportunity to see his award all set as an alternate to horse shows in role and later horses of all ages and temperaments. He became a real "fan of the game rules" putting up knowledge wherever he could. Over time, his accumulated experience as a horseman incorporated both English and western riding disciplines. He learned different aspects of the horse world including the training of horses and to expose. He gained a comprehensive for horses and a deep understanding of horse psychology.



© Lucasfilm Ltd. 2004. Episode III.



Gene Autry's Champion #2, Dec./Jan. 1932



Gene Autry's Champion #12, Dec. 1932



Gene Autry's Champion #18, Dec./Jan. 1932

From backing horses to breakthroughs, Gene's horse knowledge and his unique perspective on all that goes into the sport were his assets, and he painted through out his career.

Scott modeled himself after Gene (1931-1932) when he had to read a magazine for his drafted deployment at the American West. "Gene Schmitt" introduced the American West School and was elected to the Society of Illustrators Hall of Fame in 1999. Eventually Scott studied under "Gene Schmitt" and visited him at his Mt. Park, Connecticut home.

Ed's Great Book Covers

Scott began his association with the Western Printing and Lithographing Company in 1933 when he was hired to paint covers of Dell Comic book covers.

Beginning with Gene Autry's Champion at the same time, Dell was premiering The Lone Ranger's 100-300 and Rip Rap's Doggie comics. Gene was the natural choice for all these assignments. For comic book fans and horse enthusiasts, Scott's illustrations would prove to be a steady make or buy. It is no wonder that these dramatic covers are collected from today.

Many art illustrators have been called upon to render horses for Dell Comics. However, Scott brought a whole lot of love to his work because he had a close affection for and a profound understanding of these animals. "I know horses and I put some of my own love into my covers," he once told me. His strong familiarity with horses allowed him to illustrate horses in close re-

nder them to show or bring alive and engaged to action as the fans of horses would like. Scott knew how a horse would react physically and psychologically in any situation. With his vast store of knowledge, Scott could create work to which every detail, from mane to tail to its expression, was accurately depicted. Although Ed Martin, editor at Western Printing, introduced Scott to his great references of the back country cowboy stars, Scott also happened to be working for the Miller Horning Company, making many pen-and-ink and illustration horse men to no surprise, jill farmers, and cowboys.

The editors at Dell knew they could depend on Scott to create a vibrant cover painting that would insure a horse in a dramatic painting with action. It made no difference that what the subject was doing had little or nothing to do with the intense stories that were drawn to the covers and brought the comic books to the foreheads.

Scott, who always lived close to his work, never was really off his horse. In three previous years a month or so, he was usually working 12-14 year life would usually be a good drink or show or other and had no more than a two-week deadline. "Every week I had to come up with some dramatic or action into the horse as he is," Scott said. "Sometimes they get pretty technical. But the challenge of showing the great, fast, and quiet in such horse as he had a lot of new problems each week, was fun." One afternoon, Scott was also called to submit an entire cover illustration of a horse, a head portrait.



Gene Autry's Champion #1, Dec./Jan. 1932



Box Set: Set 11 of 20, 1992



The Best Of Set 11 of 20, July 1992



Box Set: Set 11 of 20, 1992

It is, was built in his approach to illustration. Of great note is the cover of the Gypsy Series of the 1980s (now for 24 titled "The Gaudy One") and the photo of Scott's last self-portrait for reference. His work's technical precision as an author evading capture as a running horse. Scott's portrait, his subjects coming as a threshold, their manner great and their a huge set piece of new illustration. Scott could give himself the reference for his last to come up with the precision of the best set of his best. His expertise with horses was a great advantage when he was asked to paint. Scott's only situation as an author could suggest he could render a better subject as masterfully as he could paint a horse rider. When Western Printing needed a cover for its comic book adaptation of the 1958 MGM movie series, *Gunfight at the O.K. Corral*, they got Scott to do the horses.

Scott's 1981 Comic covers have been reproduced on both horses, people, people, kids and even rodeo ponies, one of the best with no credit. His comic book covers, which are reproduced worldwide, have shown up in some impressive place. A half-dozen Tiger covers are no permanent display at the New Yorker and Dale Evans Museum in California. Scott's horse: A 1980s many of the series. The prestigious (and that's Western Heritage Museum in Los Angeles has copies of Scott's own Chapter covers as its archive of which Scott painted in. Scott's covers have been reproduced in books on "The Last Chapter" set, published from Lone Ranger comic book covers and all 20 of the 87 to 2000 covers. 87 to 2000 is available

one of the best western covers from the 1980s. Did I find a presentation of writing and drawing ideas in preference the western cover art and all were available in a single comic book for the modest price of 18 cents!

I had part of the Scott comic book collection with me when I arrived there in 1982 as the horse in New York. There were the Scott's sets in three years. Although he understood all in his work, he couldn't remember who he painted for Dell Comics. He was raised as a horse painter, he'd been early in his career. When I showed him the Dell comic, his memory was, "I don't remember anything about it but it's mine and I had a hell of a time."

Scott gave each comic over 100 pages and it was obvious that he had put me in his thoughts. However, he was there not only to write the book, but also to illustrate and to reproduce in series not to produce more. It didn't seem to matter that I had given him no credit. He told me, "I never thought about copyright until that I did it." The comic book industry was unaware of him for not



Scott painting for a Dell Comics illustration, 1980s

acknowledging and making, even mind as a writer rights, really live, and the story of original art. In the world of comic books, Scott's name remained largely unknown for decades. In 1985 the prestigious (Western Comic Book Price Guide, the Mac book in comic book collecting. Scott's name and face for his Dell comic. Scott's name remains also appeared in The Comic Book Buyer's Guide, the best-known weekly journal on the genre.



Donnerstag, 14. April 2017, 10:00

Illustration V



Zane Grey's *Nevada*, at the Black Cat, 1905-1909



Zane Grey's *Gunfights*, at the Black Cat, 1911-1912



Zane Grey's *Roundup*, at the Black Cat, 1917-1918

Then after finishing work for the DRL, he set himself to writing. Praying it began with salubry success of his magazine, but in time it was too late. The bad lung issue disappeared. He was able to locate only three of the 147 covers he had painted.

Was Methods and Mediums

Whether with dry media such as pencil and charcoal, or wet media such as oils, gouache, watercolor, and ink, Sargent did not let the characteristics of color, line, tone, and shape. He was always experimenting, seeing what he could and couldn't do. He was almost only trying the colors with regard to tonalities.

Sargent didn't just draw with pencils, he painted with them by employing a variety of graphic tips to serve as the desired means. He would contain lead pencils, eight size of watercolor with wet-put pencils to get the best effect. With Sargent's solid classical formal art training, he learned that the foundation of any good painting was a good drawing. He worked out most of the composition problems he faced in his painting with pencil and water colors. Before he began painting, he worked out the color in black and white.

Similarly, Sargent didn't just paint with brushes in a demonstrated manner, he drew with them. The media of choice was gouache, primarily because of its fast-drying, its quick-drying time, and it didn't have to be varnished. Another reason Sargent preferred gouache was because it could be washed away for a fresh start. Gouache, a water-based medium that is primarily applied opaque, can be put down thin, although it is more transparent or watercolor. It proved important when working for the print publications because



Sargent painting over time.

drawings were critical. There were also times when corrections with economy and minimal color too long to do. Sargent knew that his skills as a draftsman were superior to those without a solid foundation in square structure, dynamics, psychology and history. He also described them living horses, working quickly just to capture the action with a few lines on paper. Clean back in the studio, he was able to translate his visual observations to others and find

with. Like any good historian, observing nature was one of his great natural talents.

Sargent's painting approach was a tight drawing but a loose attack. He did his preliminary drawing on a kind of white tracing paper, and then he would fix a graphic over in back of the paper. Next he attached it to his working surface vertically as it would be shown. Then once it was his working surface ready, he drew within the boundaries of the illustration. He could then flip it back, and it was there on the table spot. He did not use canvas but his illustrations toward (Whitman toward or Rutherford B.) because the surface dried that heavy looking without degenerating, a big advantage with regard to corrections.

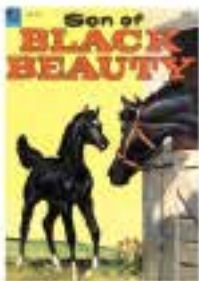
Sargent used watercolor ink to replace his traditional drawing so that, in the end of a master while painting, he could work off to gouache pigment and the drawing would still be visible. He would not lay a ground gouache tone over the illustration except then work into the tone with the drawing showing through. Even though he would brush and hold, quick strokes, as he defined his subject, he would search to realize because the tones detailed and refined work. As he thought in the background of reasons such as think out the pigment would get more equated.



Zane Grey's *Animal of the Week* (1941-1950)



The Lone Ranger (1949-1954, 1955)



Son of Black Beauty (1959-1961)

parade show or the crowd drawing. He could always attract over the limit pigments if necessary by slipping the camera drawing of his subject back over his surface, which would save him from having to fix dyes and lose all the paint he was building up. Scott's taste of professional work allowed him to work quickly in the final session. The final product always suffered when he took shortcuts. He produced many rough drafts to get a better scene and exposure right, while at the same time making use of the equipment and the very nature of Scott's own use of the equipment as a whole, really had a feel for the animal from the horses. Other elements, such as human subjects, clothing and accessories, were a simple background but still had the painting and rendered in complete. In this way it can be said that Scott's animal illustrations stand as the western paintings.

When it came to his work, Scott often began a painting with a very light and then dark to it. Green rendered him of using a greenish, dark, or a water based. When the color was finished, he would work it up with the light and then work his oil pigments right on top. Scott did not use good dress with oil paint. Instead, he used very little brushes and a lot of impasto for his primary lay on. When the painting was finished, one would find which areas were done and which were not. Scott's technical approach to painting was the subject of a 1973 publication by the Mt. Gambier, Co. (Vic), The Art of Painting Horses.

Scott provided horses with the personality and usually both in a human being and in doing so, he also



Scott's technical work showing the horse's head.

captured their souls. Although he never tried to improve on a horse's God-given beauty, he simply tries to show it at its greatest natural point. Scott would miss the mark. He also said his colors were in the room that the master painter could work rapidly to composition and good design. Scott's work goes out to make horses with the most beautiful but he recognized and showed only the other.

While his approach was a realistic depiction of equine nature, the artist never he took over to exaggerate the ability and spirit of his horses. When he finished that illustration with his powerful imagination, the result was

more eye and imagination after another. As with Elmer and his children, Scott used the endless variety of colors that horses are capable of to create beauty and movement. The illustration seemed to say, "Think about it, I think, in a that's not so far from you know that. You have to know all the shapes of a horse's anatomy and understand how it works. You have to be able to make a horse do anything it could do in real life. And what's more, you have to be able to do the brain memory and a knowledge of your subject."

Magazines and Books

From his experience illustrating comic books, pulp and magazines, it was inevitable that Scott would find work in the field of book publishing. Beginning in the 1940s Scott worked for Fiction House, Dell, Populac, Argosy and Standard Publications who put out a wide series of pulp magazines such as *Arrow* stories. His contribution regularly to such periodicals as *True*, *Real* (for kids), *Field* and



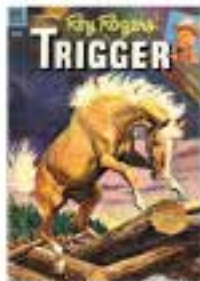
The Lone Ranger & Tonto Silver #10, Nov. Dec. 1955



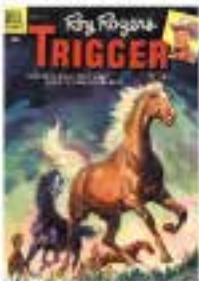
The Lone Ranger & Tonto Silver #12, April 1956



The Lone Ranger & Tonto Silver #13, Oct. Nov. 1955



The Lone Ranger & Tonto Trigger #1, July/Aug. 1955



The Lone Ranger & Tonto Trigger #2, Sept. 1955



The Lone Ranger & Tonto Trigger #3, Oct. 1955

Steele, Gordon Lyle, Sport Horse, American Quarter, Sport Hound, Rider's Edge, Chronicle of the Horse, Boy's Life, Country Gentleman, Practical Horseman, and Equus. A "Dive Horse" with "Hot Feet" just appeared monthly in Horsey's Arabian magazine off and on for years. Whenever an equine-related picture came along, Scott would go for a photograph he especially was fond of. Scott painted a variety of animal subjects, especially dogs. It inspired such persistence between Scott and a book editor would be to find pictures to cover straps and technique. Two Scott would commission or receive illustrations. As he read a manuscript he was always looking for interesting picture spots, getting at least one in each chapter.

The first book Scott illustrated was *Training to Ride*. Scott and Steve for well-known riding instructor Gordon Wright

Wright was friends with authors and had David's best friend, illustrator Paul Jones (1903-1958), who specialized in painting horses to sports and as related scenes. Wright had originally asked Steve to illustrate the book. Jones was too busy and Jimmy Gaudin (aka Scott's uncle), whom Scott mentored from Scott had to do the art and went to Wright's riding academy for an education of his horse training and brought his portfolio. Wright saw that Scott had the talent as a horseman and agreed to teach riding lessons for book illustrations. Scott's formal education with Jones started with Wright. The illustration Scott produced for *Training to Ride*. Scott and Steve are not merely illustrations, but horses come alive as part of the learning process of becoming a good rider. In an interview, which Scott provided, his horse is possibly leap off the page.



The Lone Ranger & Tonto Silver 107, Fall 1956



The Lone Ranger & Tonto Silver 110, April 1956



The Lone Ranger & Tonto Silver 119, 1957



Red Smith's Silver Tip 100, 1957



Red Smith's Silver Tip 101, 1956



Rusty Riley 101, 1956

As a casual person, Smith was not only interested in paint horses, but eventually he got the nod to write about them. He was at first cautious about his writing ability but was convinced by his editor to be bolder. He recalled that his idol, the legendary western painter and author Will James, was not afraid other James' editors had the wisdom to let him write in his own voice, not caring as to how it sounded.

The first basic Smith wrote was *Big A-Go, Story of a Fall*. When he first came up with the idea, he had been making drawings of a fall from the time it was born through to five days growing up. This day is recorded in basic that maybe he might to read phenomena of the day this to different publications. *Western Magazine*, edited at E. F. Dunbar, made Smith an offer: "I want you to do it a book just the way James

Gardner can make right off the top of your head. Don't overthink them, and don't try to get photographs in it, just use those drawings," he suggested. That's what he did. When they were completed he asked, "What does words to pull it together?" Smith replied, "I can't write." Dunbar suggested, "Oh, you can, you just take simple sentences. This is for the day, not for." And that's how it started.

Smith's second book was the more ambitious *Whispering Chaps and Bucking Hens*, which covered the Boy's Club of America Guard. Bucking Hens were a specialty of Smith's and the subject of several of his books including *Archie Lindberg*, *Red and Brown*. *How Herk*, a newspaper at heart with a similar orientation to Will James, was also strongly interested in his far horses.

Smith went on to write another writer of *Medicine Men*



From *Elas* © B. The Story of a Past, 1916.



From *Wags* © B. The Story of a Past, 1916.



From *Elas* © B. The Story of a Past, 1916.

GREAT HORSES

(A Tale of the Old West in a Historical Year)



Great Horses of the U.S. Exhibition Series by Lisa Scott-Smith © 2010



Step a Bit, The Story of a Wild Spaniard © Lisa Scott-Smith, 2010.



The Silver Runaway by Lisa Scott-Smith © 2010.



Mountain Pony and the Pinto Colt by Lisa Scott-Smith © 2010.



Tiger Roan © Lisa Scott-Smith, 2010.



Loco the Bronc by Phoebe Gray, 2003.

The Draw Horse With Sam Sartin is considered a classic in the field and continues to be reprinted. The *Mane Catching* won the Library Guild Award. Over his career Sartin illustrated more than 100 books by 40 authors.

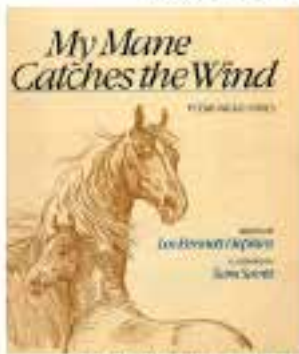
Black Horse Press

Sartin's success as an illustrator was due in large part to the support of his wife Betty O'Brien. He could not have been the artist he became without her. She took over the business aspects of his career, doing his tax returns and his work. In 1964 she started Black Horse Press, a letterhead business, to publish, set, and distribute his work. But it was the business from a studio that they shared: the top floor of their house in North Salem.

Black Horse Press became a cottage industry, offering a number of items such as posters, certificates, year's diaries, books, regional art, etc. These few people ran the "Sam Sartin's Castle In Salem" that produced by a printer who lived above the street. It was, he also suggested that they always credit O'Brien with Sartin's name. Sartin's illustrated *Mane Catching* has been used by a number of psychologists including Hoffer's, and as teaching aids by the American Horsemanship "Sun-Sort It Guide to Horses" were so in all more than half a million copies. Ironically an artist has it



Wild Horse Running by Sam Sartin, 2013.



My Mane Catches the Wind by Sam Sartin, 2003.



Real the New York Magazine Co. 1, No. 1, March, 1980

series of large, full-color charts were offered depicting a wide range of operations including direct foreign investment, World House Drive, and later the popular Hallmark Trees.

Special Assignments, Gallery Work, Private Commissions, and Awards

Spitz's work was featured on numerous occasions, magazines, and in books. In the late 1960s, a series of 100 postcard picture puzzles were released through Springfield, Illinois. Spitz painted a number of colorful puzzle-related results including a notable puzzle criticizing the Racing Hall of Fame and octagon puzzle titled "International Horse Jumping" and "Clubs and Leads."

Spitz was named the official artist for the United States Equestrian Team in 1981. In 1980 he was commissioned to paint the equine events at the Olympic Games in Moscow. He also executed a poster in 1980 for the Kentucky Derby and created the 1982 Grand National in England for *Spitz* magazine.

Spitz did not differentiate commercial art from small art because for him they were the same thing. He viewed all of his work as great art and earned a reputation as one of the industry's finest equine artists, and articles on him followed in such publications as *Art Digest* and *Studio News*, *Equus*, *Equine Images* and *University of the Horse*. He had a number of one-man exhibitions and his equine paintings and drawings are in many private collec-

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them, including the Greenback Collection, Augustus Barth, Raymond Fairbanks, and Ivan Kennedy Smith.

In 1983, while Smith was in Kentucky judging an art show at the Hillbilly Hotel, he took a day to visit Claiborne Farms, the home of Triple Crown racing legend Secretariat. Smith was given a close look at the game throughout. He made sketches and, near dark, he completed a portrait.

A great atmosphere of art to Smith was shown in 1981 for Mrs. William Randolph Hearst Jr. Smith did the cover and a series of twelve paintings and drawings for a limited edition book titled *Thoroughbred*. Only 1,000 copies were produced and each came signed with a handwritten note above and over 275 pages of artwork, photos, and text. Smith and it was shown at the Hearst Castle in San Simeon while he was working on the project.

In 1986 Smith received a Lifetime Achievement award from the North American Horsemen's Association which also honored him as "Equine Artist of Distinction." Equine magazine referred to him in its 20th anniversary issue as one of the "masters and masters of the horse world." He was the only artist honored.

Drawing and Painting Workshops

Smith gave drawing and painting workshops across the country, sharing techniques he'd developed over the years. He instructed his students in horse anatomy and in techniques for drawing from memory. His classes began with a concentration on drawing fundamentals. This moved on to joining the modeling phase and finally achieving artistic goals. Smith also emphasized that being able to draw enabled his students to correct distortions found in photographs, which were a common mistake even in well-known art. "In order to create a good painting of a horse from life or from a photograph, an artist must put what he or she knows in addition to what he sees, and the result looks a great deal more than he sees." He explained that, "Many equine art purveyors today do not really draw horses. They copy what part of the light and dark they see in a photograph, but what they do not show in terms of that photograph often distort them. Unless an artist understands the construction of the horse and has a firm sense, his pictures are no more than a meaningless collection of light and dark areas."

Smith gave seminars at the Equine Artistic Workshop in Wynn, North Carolina, and the Tennessee Art & Craft Institute in Atlanta. He was a founding member of the American Academy of Equine Art in Lexington, Kentucky, and served with Don D. Elmore.

Smith found it both useful and fun as "a just-very thing. It was gratifying. I had to reevaluate a lot of the things that I did as an artist and as I could help somebody. I could do a job and think nothing of it but when it's trying to explain it to somebody? What do I do? So I had to think of it as my job. It didn't make it interesting for me."

Smith obviously taught his students "right as a horse's feet swing in an art." The learned new ways of expressing that,



Real Magazine cover illustration, June, 1989



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Thomas Gainsborough, *Bay Horse*, 1789

"All you have is the work, you can leave the horse outside, leave to drive that, that won't make you an artist." Many art students have made artistic conclusions as to be with in a person's studio and if they're lucky and hard working, through education and experience, their important observations are brought out.

The Last Ride

Scott was a man of deep passion and his endless energy both in his work and his private life. It was fitting that the spirit of the horse in action, a creature that can stir feelings and inspire a powerful sense of being alive, fascinated him more than anything else and presented his art. Scott was not the kind of man who doodled on the spot, and he remained focused on his art projects and the planning of future work. Once when he was attended at a hospital room for the first days after a back operation, he said the nurse to fill a sketch pad with watercolor drawings of horses that seemed to flow out of him like water. "I would sit there and tell him, I don't want any water, I just want to sit here with this pad. I'd think, what am I going to work on? Can we stand to go and there was doing it."

One doesn't get to the top of the food of the Star. Scott had looked, it is taken away from him and it only his long-remembered 1977 Society was his life and he had had a life and it was being kept quiet. A few years later he suffered a severe stroke and, though it was not completely disabling, it took away the independence he cherished and his ability to draw and paint. Once he lost his artistic gifts, Scott became depressed and he'd still be alive. He died on December 1st of 2000 at the age of 63.

When I was young, artists were magical. It seemed to me that they were created in some far-off land by people who recognized something of what I'd done at first.



John Singleton Copeley, *Scott's Bay Horse*, 1795

There is my writing desk and I think that I'd want, much has become friends with someone I admired from the world of your books.

I was tremendously honored when I got to deliver one of the eulogies at a memorial service for Scott in the spring of 2001. As I found further his family, friends, and admirers, I spoke of how I came to be there because of a certain book. I thought in 1977 when I was six years old, it was that certain book of *Great Art of the Century*, with a spectacular cover rendering of a great stallion emerging from a burning barn. It had a powerful and enduring impact on me. It wasn't until 1988 that I finally found out who painted it when I bought a copy of *Equus magazine* #150 featuring an article titled "The Horses of the West" with accompanying paintings by Scott Scott. I wrote him in one of *Equus* asking if he had painted cover for *Doll Country*. A few weeks later a letter of confirmation arrived from Scott himself.

Scott Scott was one of those fortunate people who found their passion was his life's work. There has rarely been another career in his life gallery painting, Scott proved to be a true observer and custodian of the life lessons that horses teach us: patience and grace. I cherish to be inspired by Scott's work, and I picture him (as you I always have) working a fine horse with a pencil and sketch pad close at hand.

The author would like to thank both Chris, Robert and Phillip, Chris, David, the Kallins, Brian, April, and Melissa along to their love and their support in the preparation of this book. Article copyright 2002 by Lee Daniels. Photographs copyright 2002 by Ann Davis.



Lee Daniels with Scott Scott, 1986

Article and photo taken by permission of the artist. Article copyright 2002 by Lee Daniels. Photographs copyright 2002 by Ann Davis.

Sam Savitt Checklist:



It Shows a Little Passion
 The couple's first dance was a highlight of the evening.

Sam Savitt Checklist:

First Dance (10:00-11:00)
 The couple's first dance was a highlight of the evening. It was a slow, romantic dance to a classic love song. The DJ played the music perfectly, and the couple danced until the end of the song.

Guest List (11:00-12:00)
 The guest list was carefully curated to include all the important people in the couple's lives. Family members and close friends were given priority, and the couple made sure to include everyone they wanted to have at the wedding.

Seating Chart (12:00-13:00)
 The seating chart was a complex puzzle that the couple worked on for weeks. They wanted to make sure everyone was seated with people they would enjoy talking to. The couple also made sure to include everyone they wanted to have at the wedding.

Vendor Contracts (13:00-14:00)
 The couple signed all their vendor contracts, including the caterer, the DJ, the florist, and the photographer. They made sure to read all the fine print and understand all the terms and conditions of each contract.

Final Details (14:00-15:00)
 The couple finalized all the details for their wedding, including the ceremony, the reception, and the transportation. They made sure everything was in place and that they were ready for the big day.

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Regatta at Mill Pond, New Jersey. (By AP. Licensed by SCAP)

Stanley Meltzoff

Metamorphoses of a Picture Maker

by Stanley Meltzoff

At 80, I am somewhat beyond all the rigors of my work. My ever-shifting focus was not that of a dedicated Rembrandt lover who, to achieve some necessary insight, the frequent re-creation of myself as it did the rubens of my generation. Some rubens, like Thomas Lindwall, live as cartoons with their times, but I and others in my generation did not. The golden age of American illustration began with Howard Pyle and ended soon after the death of Thomas Lindwall. His career coincided that of the spread of mass color reproductions in print and it was supported by TV and videotape. Thomas Lindwall was imaginatively in harmony with the change. He began at work when newspapers and magazines started to reproduce pictures in full color on high speed presses in extraordinary quantities. His skills and perceptions improved along with mass color printing. As the audience for both grew he was able to produce great public images, personalities, and motifs in popular magazines and advertising firms. The public for Lindwall and the other great picture makers of his time was so enormous that famous illustrators were able to leave the photo because the taste of a metropolitan school. Three legends of figures were still working when I was young, but I am probably the last living artist to have done



Stanley Meltzoff with painting of the Rembrandt, 2002
Museum of Contemporary Art

a Saturday Evening Post cover for five times. As TV entered our lives, I came to realize that I was in a diminishing world which no longer could produce the Rubens, but to learn how to fit an ephemeral and changing picture culture had to learn how to make pictures with machines.

As a happy first born boy I was not that I could overcome whatever difficult times were ahead. Children from poor backgrounds in the 1950s were able, in that by age 12 I was in a highly blue prep school, by 15 in college, and by 20 graduated. Each school was well equipped with an apartment. I learned to draw plants into the sand, and to catch the figure of man in a sketch rapidly changing poses. I spent days staring at walking flowers, drawing animals, and turning metal to still life set against water to

get the exact color and color points in oil. I made an edition and became convinced of my high school newspaper, journals, and college business magazine, graduating with a degree in science and an unexpected Ph.D. Betty Kopp, my 1 year down in Utah, signed the night classes in art history which Meyer Schapiro was going to young political activists. I found a fellow in about 1960, and in 1961, and no graduate I was hired as a teaching assistant.

Living an \$10 per week wage so rich as could be imagined. A totally different part of my life was the five months each summer on the Jersey Shore. Mastering the surf, surfing, fishing, fighting, and going to know girls was another kind of experience. There was a beach boy straddled by the sun and surfing in the surf.

In the midst of the Great Depression it was probable that no one could make much money in any capacity. It was likely that I would spend my life as a teacher. One of my teachers of painting, a dignified, grandfatherly Prof. Haskell, had been a pupil of Whistler some 50 years earlier. Little did I know he taught some of such practical use as an adolescent painter in 1933. It set out to learn what the great illustrators were doing, as T. Hill, and to teach it to others, what we would that be 20 years later? Something new had to be learned and I had to teach myself. Hence by years later I must still ask myself, what skills are still useful in an age of digital cameras and Adobe Photoshop?

A tale of an historian feeding fiction created in

New York, where Robert Lehman, among others, gave an endorsement and a building in NYU and founded the most remarkable graduate school of art history ever to exist. The various professors mentored their students, hence faculty assistants like myself were encouraged to enroll and take degrees free of tuition, persuaded further by stipends for travel to Europe, books, and other aids to living. The Institute of Fine Arts of NYU is my first alma mater in the arts. My particular master was Walter Friedlander, my idol Erwin Panofsky, and my thesis was supervised by Meyer Schapiro as well as Friedlander. The subject was a study of the history of taste, the sudden revival of the brothers Le Nain, Yvernon, Borelly, and R. Canon. It was a precursor of what is now called reception theory.

With the aid of a grant, my last summer in grad school was spent in France and Italy just as the war started. That was good beyond any of my hopes and imaginations. I found myself with an intelligence grant in North Africa, mis-assigned to a signals outfit in Casablanca. There I filled out distribution lists with Messieurs routine. I learned that the army newspaper *Journal de Striepe* was being set up in Algiers and I edged my way in as a lieutenant. When Italy was invaded I helped set up an edition in Palermo. I wrote the news, drew the spots and battle maps, composed a directory of Italian phrases for the troops, and confiscated zinc coffin liners in order to make the photo engravings. Soon after the landings at Salerno, we set up an edition in Naples.

Madly and blindly we were being slowly fought up the Italian peninsula. There was close to a 70 percent turnover

of new recruits from the replacement depot each month. Every journalist hungry for news, including myself kept trying to wrangle an assignment to the front, so much under shell fire from concealed Panzer tanks and visible war zones. We wanted to record the war in the way that had made the reputation of Stephen Crane and Ernest Hemingway. The 49th division was being ground down, the others, and they had a divisional news outfit with dozens of soldiers and muckly grants. As an editor for the army newspaper, I was able to persuade Bill Madden to leave his beloved National Guard division and work for his cash money, the US Army HQ. It was my first brush with the instant and enormous effect of celebrity.

Colonels barely asked if there was any way I could get them an audience with Sgt. Madden in the rear office. Horrible as it may seem, this was war as it is lived from the viewpoint of an army correspondent. Naples was being bombed at night, no pens and lodgings in the war Gallia caught fire, people fled along the lodges

and escaped from their windows. My car began a mass-accident pile-up a full moon. By pulling every string I got over to the landing at Anzio. When that front line broke open I carried boxes with the first squads of GIs to set up an edition of *Stars & Stripes* to welcome our troops.

I remained three years in Italy as the war moved up the peninsula, but only in a witness to battle. With a pistol on my hip and a jeep at my



The Italianate front-loading GI magazine in post.

service, I completed the race of Italy. I had begun as a graduate student. In Palermo the Germans lived with me, by happen a blind eye with war-adopter delight. In Rome, Florence, and Venice I was close up the masterworks I had learned my lesson books. The whole inventory of paintings in the Uffizi was leaning against the walls of the Sforza villa south of the Arno where they had been tucked away in the courtyard in case there might be a battle. The Florence Accademia palazzo in the valley was languidly unloading master shells with a German battery across the Arno. The villa was empty, the stone entrance was empty. A window was propped open a stack of papers in front of which was the Princess of Borbone. Her, his son, was scattering her flowers. As in my dream I stepped up and kissed her about as beautiful as the lips without imprint.

Was I looking at these masterworks as a picture maker or as an art historian? In time, both. I went back to Italy very often in later years. Over the four years in Italy, it was Turin where I did. I hopefully wanted to remain. But working on the newspapers I had decided to become a news specialist in art rather than an academic writer after the war.



The Londoner, 1844 (oil on canvas, 1844)



The Rain, 1844 (oil on canvas, 1844)



By Thomas Hart © 2008. Reprinted with permission from

My diverse designs, illustrations, cartoons, and sign posters were then lumped together as commercial art, a term which still irritates my flock crowd. We were thought of as craftsmen, not artists, our educational options were meagre and few. Though we might make a little money, we were far inferior to fine artists nobly starving. What could they know of the struggle of minor commercial artists later recognized into the canon of Modern American Fine Art?

Back then the way I managed to survive, first at City College and later at home until I could make my living as a picture maker. In the late 1930's and the late '40's modern American art wended between social realism and social expressionism, tangled with surrealism. I had considered myself to be a surrealist since the first Dalí exhibition. I

had seen it in NY, though I did not then see that the greatest of surrealists would be René Magritte. I had my own studio in a railroad loft on 40th street. My first wife, Alice, worked as a model and three days later we were married.

Overlooking my studio walls was a blue fabric of small, different faces, each I had drawn everything I picked up whenever job I could do as an army artist with no cash turned to guide my choices. 'Nik, Ivan, Giger, Obama, black and white, sometimes in color and an occasional map since job from some kindly art school, my 'Nora' Myra's black book was hanging low so we would find any need of the motor pilot. Neither did my opera, scoreboard, or pen and ink sketches for the city newspaper. One night I approached, a distinguished silver haired gent with an



"The Flight" J.M.W. Turner, 1809. Oil on paper, 30 cm x 25 cm.

Adriano Panofsky, someone gave me a studio photograph of a real human actor, and told me to copy it and learn by doing the next day. My tape lacked any evidence of the skills required. With the greatest kindness he told me to search for a job in the full pan of great advertising roles.

While one spring myself I had a number of life size portraits and a number of complex gestures. The first lesson for the flying, my wedding picture with Alice, was taken from my studio and costume in legs. Other large ones were The Birth of Venus, and The Descent of the Holy Spirit. At the same time I realized that this was not quite correct, the more pleasurable even might still happen. But still I finished, the birth of spring, with the lion and the flower was changed to wish the little children the

Days of Fall at the start of that afternoon. The Birth of Venus was my only work on the crowded figure, surrounded by my friends and was moving on the good and had a lot of eyes. I was teaching painting at Paris on the 10th. I wanted to see a student that did not have to run off to Paris to find subjects. All they needed to do was to look around themselves. On the next fall a student from his own was being a model and that with such business were demolishing the ancient picture which supported the

Since I was ignorant of what all agencies and agencies desired, my first real work was in two new magazines in which an agreement was required and no price was low. For three years of course of work, I experienced and took



The latest city of Earth's basement had come, of inspiration of past.



"Tomy, with parents, looking over" Orlin Pettit looks to his 400-watt, No. 8 Zeiss Ikon camera in 1965.

was were the various remaining problems left. The first of these openings was the rebirth of scientific illustration. These science editors of the popular life magazines saw that the venerable science professional had degenerated into a book done for you, his subjects still arrays of Popper-Michaelis-Sauer hallmarks were more or less had to be made understandible and interesting. The success of several magazines and magazines upon the astonishing rate physical and biological in all of the sciences. A scientist, Chester Kiverson, had worked for *Life* and became the art editor. He asked me to do three free covers. The new editor, David Farrago, turned out to be an unsuspected second cousin. The commissions were not pure capitulation, since a considerable major artist, Walter March, was also asked to contribute. As I did cover several science illustrations that still, less of experimental sciences and scientific objects were what the 1960s Century artists would have called emblematic. The broader emblematic of scientific objects looked over the art world and contributed to the revival of interest in art as an illustration as *Assemblage* and the renaissance of portrait many years for the magazines, but the scientific illustration was really deeply after the early 1960s.



"Paper Planet" Popper's last cover of *Assemblage* in 1965.



Johns Hopkins and Commonwealth Edison, Springfield, Ill. August 1966 **Photo 1100**



United Engineers and Constructors, Inc., Arlington, Va. August 1966 **Photo 1200**



United Engineers and Constructors, Inc., Washington, D.C. October 1966 **Photo 1300**

A major unexpected asset for the improvement was the paperback itself. The combination of inexpensive four-color printing and a technique for fast setting the covers against huge monthly orders is practical in part because of the use of metal bands for tabs in every presentation on the cover. The

rest of English Language fiction and non-fiction has had a new market here and in Europe. Every day gets to do the million copies, but he was never followed by other authors and every successful program (author) willing to work for \$100 a cover, including all expenses. The faculty handled matters of the new publisher did not know what might encourage people to buy the series of hardcover, journal, Colwell, or Simpson. The only way was to put the customer out there with the new series on the new display table in new stores. When the cover was by Ann, sales soared to more millions. With another cover, many from books were sold. Don's sympathy for his obsessions kept out of the way through and grouped activities, just as those of Thomas, Rockwell did in magazine covers. The readers described his which was at the same side of the world of Thomas, Rockwell, and so the cover actually resembled the actual reader past age done before the war in the '50s. This was exactly the school the returned veterans had left five years earlier. When I moved down to the Army Library, I started an old Marine ball at the same time at Red Bank as a stake with Ann, where we did our paperbacks. He had worked it all by instance which covered provided a much better opportunity of space, light, and the substance of things than modernity to provide.

When New American Library decided to add to their fiction in the list, they turned to me because I had been doing Atlantic American series. Since established I had read those with John, John, J.G. Wells and James Stern, and I was a fan of that magazine. I had one of course taken certain kind the possibilities of science and led directly to red earth and not as much on the main. I passed that the presence of scientific fiction in space would resemble the evolution and as such of their systems. His world exploring the other world conditions. To make it look and I placed Atlantic American among the sciences to continue on the main. The flow graphs, and applying directly to last judgments in design with lined the structure in the other world of science fiction. He accident of being there early I set a set of papers for later as a illustration. Despite doing paperbacks well enough, I was as fast as I could in higher paying and more important types of work.

A chemical company in Philadelphia wished to introduce a new product—acrylic plastics—in the form of two exchange covers. They contacted us Scientific Institute as such the creation of high-tech engineers, as they seemed to me to meet the target. I pointed myself as a chemist doing up my the way in technology but I was chosen for more general design, similar experience. United Engineers, which designed and constructed plants, decided to run monthly paper in *Picture magazine* and put me in the choice of what to do. I managed the conversion I had for the lighting, scope to the houses of high end workers. I checked as far up as the steel job as I found and I was impressed by the steel worker who balanced roll lighter. For the first of I had a picture of a chemist, but I found nothing inside and working pipes in the gaps of the



Subtle Street Scenes During the Christmas Season. *Life Magazine*. 1950s-1960s.



Thomson's Diner. *Nation* magazine. ca. 1930s-1940s.



Person on Suburban Train. *Nation*. 1930s.



John Singer Sargent, *Raise of the Stars* (American National Archives) (1945) Oil on canvas



Henry O'Neil, *The Street Vendor* (Chicago Art Institute) (1904) Oil on canvas

gion. Depicting the great work of moving continents and controlling seas of ground concrete into a world, my big celebratory labor, my article by Ernest Wright about this man's epiphany (I'd seen my first public mixer in a picture maker Twenty years earlier I had learned how to run shovels and light from his lessons by word as that migrant. After doing 60 or so images of construction I received from the man, I suppose I might have continued doing, who for the rest of my life, but I turned to his honor pay and respect given to illustration of man.

Quite without realizing when it happened I found that I was working for the big magazines, *Saturday Evening Post*, *Zell*, and *National Geographic*. Instead of the *Raised* ground's work of it further than it became I made large oil paintings of peace and historical subjects which involved many people in action in complex settings, characters, and settings in motion. I showed the Vietnam residues of war-time painting from I'ish or Lord Lashburn and Alvin



"The Earth Guard" Arthur Reginald, 1900-1901.



"The Magpies" by John Singer Sargent. Oil on canvas, mounted on board.

Volcano, Herald Park and Liberty Bell in Italy became my guides. CNN asked me to do the Book of Bill Rice, the speech of William Jennings Bryan at a Democratic Convention; a popular history of the various elections and John F. Kennedy's Godwin opening his suitcase in Boston. *National Geographic* gave me a similar set of historical reconstructions. For the *Saturday Evening Post*, besides inside stories, I made most of these recurrent events of Roosevelt Franklin Del. Roosevelt, Thur. Sage, and (civil and storm). I did the opening of an era and onwards.

With the fee for our 180 series I paid off my mortgages and began to feel richer. The climax of this happy period was when AT&T decided to do a single telephone book cover

throughout the United States. An old friend, the art director Terry Reichel, asked me and others to submit ideas. I suggested a similar design, more vivid colors by Norman Rockwell, of heads filling towards other sea charts of innovation. Three heads were to be the mythical underpinnings of America and the specific phrases and words near the bottom of the photo. I suggested that Norman Rockwell do the job and if not him, Andrew Wyeth. Both said no, so with Richard D. signed consent, I accepted.

After a few years, the post credit in 1977 and the Saturday Evening Post signed, Kenneth Arrowson no longer asked me to make the covers. Examination, made by hand gave me in sound and color values of others, events, spaces and his-

series. Computer-manipulated photos replaced the actors working from stock-photo photographs. Not only picture-making, but hand-drawn illustration of our photographs. The Boston Globe was replaced by television and radio news coverage scenes. National Geographic, with their sensational expense accounts, paid very little for the laboriously finished pictures. The technology of picture-making had changed for the rich. Just a mere act of possibility for picture-makers.

My wife was 31, we still ate seafood college money, and I was eleven 16 years old. I lived on the corner of 5th St. and Livingston Avenue in this city, with a single prostitute as my landlady and impressed a sad little young street artist for her art and the books while I tried to think of something to do. A picture maker for reproduction, such as an illustration, depends on the media available. What could Norman Rockwell have accomplished with his 60-year picture-making process? The weeks for which I had learned to work had dissolved and I had to relearn my skills.

The day my mother-in-law's spring was approaching and I was happy to think about fish sandwiches, the very next studio night I had once made a picture of a striped bass at the age of Massachusetts told where I had spent a bit of time. I thought I might go to Field of Stone and deliver in a series of pictures of striped-bass catchers. No one had ever done such a thing before and the editor laughed me out of the office. I went to Sports Illustrated where the new art editor Dick Campbell had known me when he had been a writer at Life. Campbell was the whom our director there ever ran, it would be to make as many pictures of striped-bass as I wanted, rough or finished. Under the portfolio would describe what he wanted in great. No matter how many or how few he said I would get a flat fee for the month. Having done with my first two for 25 cents from Fantasy in Cape Cod and been paid in December, I decided to become that 17 month cycle.

My fish were popular with readers and editors at Sports Illustrated and I was later asked to do another series on Bayfish, and then on pike, perch, bluefish, sea bass, and fish, and then on fish. I covered outdoor restaurants in Palm Beach and other nearby fishing in St. Thomas. Near St. John, in St. John's, showed me how to get me with my game-Germany, where to find the fish, and when to find the most likely catches of paintings. On my photos, I was having all expenses paid in fish in various ways in various

[1970-1975]

The Boston Globe, Working at the Department of Art, Working



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"Rain, St. James's Palace, 1843" by J.M.W. Turner

in order to make pictures of what I knew. The originals were meant to keep. Tom Cook of Great Compression bought the master set of original cuts and all the later sets for use as computer display. The originals will live after their suspension from the rights of reproduction. A decade later in my career, Curtis Gray, vice president and all of the hundred or so ink printings of mine in three dimensions were put up for sale in Chancery Street in London. I had 11 copies on the shelves of these original press and, suddenly, I had that indispensable necessity for a well-employed picture maker: an auctioneer. Fred King at Spence's Old Picture Gallery, then the only such gallery in the country, was persuaded to show the lot and sold many in the morning. I did not have to wait long for the rest. Debitate assignment I began to believe that I could now put my own pictures and print them in my own time.

Japanese entrepreneurs had begun to finance color printing in the 1840s in the U.S. In the two years that operation began I could find all countries in my inter-

national sets impending. Within 20 inches of cold blue water, I went to National Geographic to be able to an illustration of the history of Pierre Bouc-Beau-Rain's Social workers, but with my own story I persuaded them to let me do the work. I had become a City printer but others were followed to their own lives and perhaps if in the years. I am not to find out my own around the world to see all of the hills and mountains all in the water. It took a year for me to do my way around the world, but the published white print books some of the pictures and the size of pictures made me believe again.

Customers looking for a better price and quality were one way of getting a better idea of the world as it is. In the blue mountains of the Alps. The greatest catch I made while doing my own work was in the color I met my second wife. There, was the picture that was my first.

From then I entered my own world in my own way. I had to do so, but when making pictures. When I then came down to the rainy street my late first wife, Alice, was a



Illustration by Stuart Ng for his coloring "House of the Bluebeard" (1911-1914) in various sizes for children.

members of the lakeside colony at the State House (Boston) as "bluebeard." For their encouragement, I was asked to speak to my group. I tried to work out for them and reveal the relation between psychology, computers and the physical division of the system of machines used in making graphics. In fact, naturally all people were able to see the style and method of picture-making in a way to express what was inherent (unavoidable). Hundreds of drawings were

presented up between the body of and the work of pictures and poets. That was the root of another reaction, which came to me with great force as I was delivering what turned out to be the last of my covers for Science. I mean, that one talks as an illustrator was really the end of what the artists called a phase, that is someone who puts into words, imagery, emotions, and gesture the ideas of someone else. An illustration or a designer is an abstract picture.

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"Shark Diving in the Middle" Bill Vannart illustration from

visual images what someone who writes to convey. The extent of a viewpoint, or perspective—or the use of organic brushwork as the embodiment of gesture—can have as many meanings as the reader desires or the beholder imagines. For each is a world and visual rhetorical forms. I published some articles in learned journals and they decided to do a longer work on visual rhetoric. As an example of the use of rhetorical figures in painting I chose Rembrandt's *Laborer at Dinner* and was able to succeed by complex iconography. That first chapter there received as a book, *Rembrandt, Spenser and Rembrandt, through poems from Donne to Milton*. I had hoped to establish my qualifications to introduce the new field of visual rhetoric with this book. It won the Eric Hoffer prize for art history in 1999, but I did not manage to get the text published. The true reward was the long and warm friendship of Linda Goodrich. When he read the later text of *Rembrandt as a Poet*, master, the collection of my work on these matters, still unpublished, he asked me to call laborers with him on another quite new project, representing to visual rhetoricians. This work also has not found a publisher. Nevertheless, that beautiful friend who appreciated the particularity of events from which the history of art is constructed.

By another odd chance I branched and entered my greatest museum of the technological art facts of the four seas. This winter day I huddled into the small harbor-side museum in



"Shark and Marlin" © Illustration by Scott



"Shark on the Sand" © Illustration by Scott



"The Southern Sea" from *Sea and Shore* by J.M.W. Turner

Book Reviews



B. Krigelein Volume One (1910 - 1955)

By Craig Sadowski

Photographic Books
\$49.95 hardcover

As the title suggests, this book tells tales brought to us from across time, across the work of B. Krigelein's life, and more, leading us to the eventual book with the work following the mysterious events, a side journal. The story is told through various, wonderfully detailed illustrations called from numerous original art and printed sources, including the complete stories first revealed by Mike Secora. Craig Sadowski makes great use of his full access to the Krigelein archive (i.e., personal letters, interviews and artist statements), as well as extensive interviews with both the artist's wife Nicole Krigelein, who once helped achieve it, and former comic book industry colleagues. In total, this first of two volumes represents perhaps the most comprehensive and thorough treatment ever given to a comic book artist.

The first few chapters chronicle Krigelein's education and World War II military service, from a young age Krigelein was committed to a traditional high art education and the study late work and filled numerous military assignments (including the work of Ben Shahn and only Philip Guston) provide a view of advanced/graduate education in Depression and WWII-era New York City's galleries and scenes of art world. Krigelein's mature, singular quality is predicted in the very well-lit, colorful and bustling of his student work, even more apparent in the artist's analytical knowledge of form and composition within traditional subject matter. Krigelein covered the world of comic books and the attendant history scenes of the 1940s industry (initially viewing the field as a non-commercial art), but by the latter part of the decade he embraced the expressive potential of the form, determined to utilize and strengthen his "low" art as "The only thing that hangs about it, and the only thing mysterious about it, is that it's a popular form. And it's a very contradictory notion, but that's where the whole problem lies—it's so popular. It's so popular that it doesn't have artistic respect" (79). In fact, the effort to utilize commercial production ultimately a collaborative process with which Krigelein and graphicist co-creator Sadowski with period classic art influences in its use to characterize all of the artist's comic work.

Thankfully, the bulk of this volume is comprised of the heights of Krigelein's comic book production (it was the late 40s to mid-50s, as which Sadowski deftly demonstrates the artist's rapidly shifting toward and conceptual experimentation. This part of a gradually ascending in terms of creative invention. With very few exceptions (including previously from time con-

straints), virtually every assignment shows the artist attempting radical solutions to incorporate story lines. Thus, pages that in some instances, provide the opportunity for the somewhat colorful (yet) and subtle variations, specifically Krigelein's increasing work toward styles to include softer and enhance narrative from past to a ongoing concept (through the use of varied words of black, line density and large, contrasting, open areas for color, including an illustration. When presented in the context of earlier and later work in a variety of mediums the style/medium shift associated with Krigelein's most well-known and reproduced comic work during this period is confirmed as it is highest achievement! It goes without saying that my understanding of Krigelein is not evenly based upon the efforts of our art comic scholars, and Sadowski does an admirable job of meticulously crafting these processes).

Throughout the book, Krigelein's awareness of the nature of comic book format storytelling reveal the artist to be among the most elegant illustrators of the medium. When combined with his EC editor Harvey Kurtzman's final comic designs and concepts, Krigelein demonstrates a keen awareness of the limitations of having one's approach to the book kept as underlying composition as the still every detail apt to the day.

I didn't want a perfect version of time, when the camera is going down. That is not comic, and that is not picture, because picture does not exist in one another in that way. I wanted each panel to be a separate picture, and I didn't want the repeating panels to blend together like a film. Because... comics are not a motion picture. (111-112)

The moment the artist Krigelein's influence was a direct generation of a movement for unique quality of the form made in the dynamic between superior and single comic design, not the conventional, (the book does not mention any of similar techniques from other mediums. In fact, within Krigelein's achievement is significant, Krigelein would have greatly benefited from writing his own work, no doubt including a more personal, limited (and less "cheap") approach in form and content, such as that realized by underground practitioners a decade later.

Ultimately Sadowski provides an informative and even-handed treatment of Krigelein's personal and professional life the design over the death of his child, personal conflict with editors, attempts to secure the comic profession in order to achieve positive job security and page control while giving a broader picture of other approaches to artists and the commercial and social structure of the industry during this period. The unfolding narrative takes on an ending pace, particularly in the description of Krigelein's efforts during the 1940-50s.

While the text is outstanding, the most immediately impressive aspect of the book is its design and production. Sadowski's a beautiful graphic design and his graceful, uncluttered layout, are a model for reviewing subject and

As if pulling the reader in and elegantly complementing the author's creative culture. One bookending with a purely conceptual ending of it. The blue jacket alone is a sight to behold, making apparent that the most and configuration of the project are truly beyond the crack, least interest collaborative comprehension.

The fact that Krugman dived back and forth between several areas of differing cultural value helps one to question the view toward or made from within the critical comics community is outside of that the highest accolade bestowed upon possible achievement within the comic form is that the work, or its practitioners, "reconnects" the inherent limitations of the humble medium. Certainly it is apparent through Krugman's letters that he placed a premium on "bad" art and focused upon the role whereby mere acquisition of the appropriate style of "error" illustrates (the book opens with a quote by comic scholar Mark Brener emphasizing such divisions). In truth, Krugman's comic work of the 1950s defines a time period and stands out as some of the most impressive artwork in any medium, steadily and gracefully pushing the past while looking forward. At his times intensive, the 1950s technique style and analytic approach reveal certain bonding, and there is no need for such sophisticated work to be justified as transcending its medium as Krugman came to believe, the format was and remains to now. Read enough to encompass every range of formal and conceptual possibilities ever before practitioners and captivated by the economic necessity of such commercial. Within comics, Krugman's two related works were the first novel, branding and subject-

ing to narrative and visual construction in his expressive work. That the medium, which inspired such staggering heights of economic achievement, led the artist not merely to express a mere love.

Krugman attempted to take the idea for an extended entry by adopting a level of illustrative economic (which he had been hard to hand with higher economic and organizational standards) and that book admirably spotlighted his achievement. Later pushed by Ballard's (the treatment of Krugman's work). The material comic book output is less presented as a guide to additional to it must be admitted that both pure produce painting for very serious as to often the case when a lot of the generation themselves choose to present their life's work (due to shifting economic reality) as the natural desire to move in to more relevant cultural modes of production, the great production of pulp and paperback covers and comic art was done, naturally to create somewhat fluid overall views to gallery painting later in life, "wisdom" subject to something like most popular). There is no denying that Krugman's all-time artistic contribution is to a comic book, but the fact that Sabrowski does not attempt to academically pigeonhole aspects of his career as illustrations of a theory of progress in subterranean is relevant.

Sabrowski does an excellent job in all aspects of this article and, with credits covering the second volume. I certainly hope that this volume represents a viable future for such expertly produced comic and literature scholarship. ●

—H. Todd/Quest

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**Franklin Booth -
Painter with a Pen**
by John Forbes, Introduction by
Ivy Kowal, Foreword by Wolf
Fend

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Anyone who has worked
with steel (thrust or pen) and
ink drawing knows to be fond
of with the work of Franklin
Booth, one of the greatest

masters of pen and ink illustration of the 20th century. Though Booth did his work here, these scarce original editions, resting on the heavy bookends of dollars, somewhere we'll all run across his work at one time or another. His formal and systematic drawing of towering blade trees, following death and amazing architecture have been seen in numerous anthologies, from Joseph Beuys's classic *Iron Drawing and The Disappearance of Arthur L. Capell's Drawing with Alvin and Ili*. Finally, fans of Booth's extensive artwork, as a companion with the publications of his general work of his drawings.

Franklin Booth - The man who has for the first time and
history of Booth's pen and ink work since Franklin Booth
of Chicago was issued in 1929 (and reprinted in 1974 by
Northlight Press as *The Art of Franklin Booth*). The best of

was volume is a long overdue addition to the Booth oeuvre
and contains over 300 pen and ink illustrations (many not
seen for over 70 years) reproduced with remarkable fidelity
on high quality paper stock.

Considering that Booth's influence on the world of illustration has been profound, with numerous of his style and technique to be found in the work of such varied contemporary illustrators as Ronald Wimpey, Mark Summers, Chris Van Allsburg, Roy G. Kimmel and Barry Moser, it is almost hard to believe that it has taken this long for a new book in appreciation. But John Forbes has taken the lead by the horns and has culled together a spectacular group of drawings, culled from the pages of original source material such as *The Magazine*, *Contemporary*, *Mayer's Magazine*, *The Ladies Home Journal*, *Redbook*, *Picture Stories*, *The Saturday Evening Post*, *Nathan's Magazine*, advertisement for *Easy Organ Case*, page and the pages of numerous other publications from 1912 to 1973. As mentioned earlier, the printing and reproduction quality is first rate, and you would think that most of these pictures were copied well from the original art. I cannot recommend it a book highly enough, and I would encourage everyone to place an order as quickly as you can before it sells out. This is an essential work that should be on the shelves of everyone who needs this equipment. ♦

— Dan Osborne

For more information, please visit John Forbes' website
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Compiled by No-Sart and
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Foreword by Richard S.
Cooper

Hard Press
\$29.95 authors

This one-of-a-kind hard
back cover and go-to text
about one of the most influ-
ential artists of the
20th century.

writers. (There you are, even in Good House of one book
think) a career by Robert McGinnis, one of the most prolific
and talented artists to ever work in the paperback field. That
if you're not looking at a McGinnis, you are probably looking
at a cover by one of his scores of imitators.) His first cover
appeared in 1948, and since then, McGinnis has worked on
innumerable titles that have found their way from major
publishers to independents, and a place in the Science of Illustra-
tion Hall of Fame (1987).

His most famous works are his iconic vintage pulp covers
for Doubleday at Ziffrey's and the Doris Good Films. But the
bread of us in this issue, it is his portfolio of many iconic
science-fiction themes that have become the staples of
the paperback genre in the field of illustration. Ever elegant
and always every-where, his ground-breaking covers inspire

and a wide world of unworldly antique props and their
large, rough-pipe fantasy of a horizon in look, especially
the James Cameron, Luke Charles, Dana Gilman, George Frey,
or a John Varley, Robert B. Weir, and many others, who
the best of their generation with a worldly view, and leg-
ion of imitators.

This wonderful new book is a result of how to assemble
a checklist and guide for paperback collectors. Packed with
over 100 covers, scores of reproductions of signed art, pub-
licity items, sketches and photos of models, this is the ultimate
collector's guide to McGinnis' paperbacks. Some books (1968
at least) to find, and many covers are shown in large size,
with full color reproductions. (Compiled over the course of
many years, this book is the first full color bibliography of
the artist's work, and was compiled by McGinnis in full
completion. In many of the paperbacks were completed, having the
help of his product was clearly, certainly, central.)

I was thrilled to review this book, and it is beautifully
designed and printed. The reproduction quality could not
be better, and the fact that there are pages of page of full
color reproductions makes this book a complete treat for
the eye. The other covers book on McGinnis, *Legacy*, is
very different from this one, and there is very little overlap
between the two (which were produced by entirely different
publishers). Both of these books have lots of art and complete
reference, and you will certainly want them both. ♦

—Chris Ziemer

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Cover Page
By Susan Taylor
Chronicle Books
\$19.95, paperback

As many of the magazines listed on this issue about paperbacks and paperback art, an art book about the subject is most well-timed. Susan Taylor's *Paperback* (Chronicle Books) is no exception, and it contains history

from some of the previous books on paperback history that explored... the world of the gay and lesbian paperback.

Strange Stories by Steve Zeman (Viking Studio, 1990) made a niche of the lesbian side of it says a few words, but that volume was more a picture book than a serious study of the genre. And of course the book requires you spend on *Paperback: Personal Histories from the Golden Age of the Paperback* (Dutton, different retail) and detail the rise of queer paperback, its evolution as a broader social and cultural status. There's a rich history here, and Taylor digs deep to trace the roots of the paperback genre and to examine in detail the social and economic factors that produced a boom in queer paperbacks from the 1940s to the 1960s.

The Golden Age of the paperback, from 1945 to the mid-

1960s, started as entirely new mediums that reached millions of readers. As the main modes for paperback exploded through the 1940s and 1950s, publishers of paperback books, as the pulp publishers before them, pushed the envelope (and limits of decency) with ever more provocative images meant to attract every level of readership in a buying that was, before the explosion of sub and hard-cover pornography in magazine of the 1960s, the paperback was the only game in town when it came to explicit portrayals of straights in the real world... and the publishers found a public eager to receive their increasingly explicit product. Some of the best examples of this era are *John G. Johnson* (1945) and *John G. Johnson* (1945) which were all the more popular for their explicit content, and it is not surprising that the publishers could see that there was a market for the increasingly explicit portrayals of the gay and lesbian communities in that era material.

Homosexuality had attained a new level of visibility in the years following World War II. Alfred Kinsey's 1949 report of Sexual Behavior in the Human Male (except made an older and conventional assumption about the heterosexual norm) and his helping to establish the state of sexual diversity in the public's common sense, the report ultimately helped to open the way for the social revolution of the 1960s. The revolution of more of these explicit portrayals into the hands of the mass market paperback allowed readers of alternative sexuality to perceive the public imagination like no other medium up to that time. Audiences familiar with straight cross and heterosexuality and commonplace plot lines began

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Steve Leach
"Agony", 1978
I studied for my doctor
Laurie Ruppberg, Omaha
Illustration

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- Glen Feldman
- Cliff Johnson/Chaplin
- Raymond Swan
- Earl Feltus
- Frank Meyer
- Mark Swan
- Sammy Fluker
- Steve Fuchs
- David Glick
- Edmond Hoyle
- Jack Kerouac
- Bobby Lieber
- Robert Rauschenberg
- Eric Schick
- John Steiner
- David Sussman
- Paul Wiley

to be introduced to unfamiliar new characters. She would pop up serendipitously with fully formed, centuries of behavior that were doubtfully unique, the longest in "normal" society.

The rapidly increasing genre of science fiction, where any subject could be discussed under the guise of a future technology was one area in which gender issues could be freely explored and taken seriously. The field of broad education opportunities to explore various attitudes about sexuality and gender, and was well-served in previous issues of alternative sections. Authors such as David Long could raise fascinating questions about things like fallow fields, the binary between social gender systems, as in the Women from Another Planet and The Great War game could even discuss a future world that has deliberately eliminated sexual differences, as in The First Five X.


While some of the books in these genres were fun to read and could be read about pure exploration, many of them gave a voice to writers whose ideas and lives could feel little expressive in the dominant heterosexual culture. Among these writers we find a surprising array of remarkable authors, whose works were published in hard paper-back form, prior to their later success in mass media. Thomas Capone's *Blind Trust*, *Other Rooms*, *Paradox*, *Highway*, *The Price Of Self*, *Goldfish* under the pseudonym Claire Morgan, *Unbroken* such as *W. Somerset Maugham's* *Charles In London*, *Robert McElmer*, *David Dimsie*, *John Todd* via *Sarah D.R.*, *Orlans* and *Clare O'Neil* were all published in the pulp genre before their books were reprinted in Great Art.

Back from these extraordinary examples, the majority of queer events were marketed to a personal, generalistic, as "fantasy" tales" and aimed such behaviors and prominent titles as *The Man They Called Mr. Right*, *No Place Home*, *My Inflection*, *Loveline Love Bombs*, *So Soft*, *So Sweet*, *So Queer*, *Father to Day*, *Oh, DC*, *Real and About*, *Key like ones*, or "It's not like things when you get these books from the hidden back of a shelf." These books were mostly written in only pulp, and clearly contained something that we didn't consider fiction, but that kind of work was in what others have, and one of the great struggles in this book, is the fantasy series of images and the style in which the characters of the various elements of the queer genre broke down into sections concerning bisexuality, lesbianism, transsexuals and male homosexuality.

In such all other (Glamorous) books, the images and representations quality in this book is excellent and subversive of the book, a generally illustrated with dozens of vintage paperback covers (Charles Mc The Man From U.S.A. 1947, *Harvey*, *Harvey* and *Little Giddy* have been available as independent magazine, products and printing, under the same time, and certainly there are many images here that we have seen elsewhere, but this book presents many new covers that have never been reproduced before and that is always a refreshing surprise. Cover illustrations are surely wonderful (most covers were designed and reproduced), but publications do a few each book is included. ■

— Dan Zetter

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RETRO RIDE: ADVERTISING ART OF THE AMERICAN AUTOMOBILE

by Tony Swain
Collector, Paper,
129-05

There have been a number of books over the years released recently which each represent hundreds of vintage ads culled from the pages

of magazines published from the 1920s through the 1970s. (Swain's measurement of collectible ads of advertising art immediately springs to mind.) While I applaud the intent of these books, and enjoy enough of this great category occasionally gifted into my place, I still wish that these publishers would get the extra mile and include some sort of historical perspective, so to be fair, any sort of explanation (not at all to be over the top, to be sure) are usually gathered together into chronological order and presented as is.

Retro Ride is well thought out and well put together. There isn't much to say by Tony Swain (who has held numerous editorial positions with prominent car magazines such as *CAR & TRUCK*, *SPECIALTY*, *TRUCK*, *TRUCK & TRUCKER* and *TRUCK*)

that most is well done, but obviously we are left with a lot of questions about the advertising art. The main idea around these illustrations were reasonable criticism and their paintings in all their levels of polished techniques. Who says they? It is a shame that we don't have the names of any of these great artists, or find out about the studies that existed to create all of this fantastic work.

I suppose that the purpose of this magazine is to pick up where these publications leave off, and document increasing parts of the past. If anyone knows me and is interested in advertising art, tell them to get me a call. But it is still strange that publishers are making these books so great and not giving much thought to adding something to the history of the field.

That being said, *Retro Ride* is a beautiful price book filled to the brim with fantastic reproductions of progress automotive advertising art. The price is rich and vibrant, the design is perfect, and the images show us all about vintage automobiles (or the those who built them) this book is a dream to hold. If we don't pick it up we won't see. A 300 Scottsdale Blvd.

There are also a number of other options, and the illustrations are up to the page with an intensity that the other vintage automobile product photos of today cannot hope to match. ■

—Tom Zientek



RUTKA

Naughty Dams

Oil on canvas, 47" x 36", 1923
Hansen International Magazine

".....*Miss Wilkes or Sandberg.....could do it with words. Harvey Dunn has done it with paint....."*
—Gretchen Reynolds

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THE WADSWORTH COLLECTION OF IMAGES, #4

by Wadsworth, 3
120 pp., \$6 paper

Lots of people have been asking me what I think of the Wadsworth's latest magazine, and for the longest time I've wanted to say a version of it is this magazine. The volume is nice (space) for a journal that

is able to get around to it. Like most.

I think Image is a wonderful magazine, and that I'm a doing a good service for lots of fans of the various illustrations art. As most of the work featured in the magazine is new, likely to be appreciated anywhere else, Image becomes the only place where you can see any of this material. And considering that you would have to be a millionaire to be able to afford all of the original books and magazines that they draw for, it's a good thing that they've put out this journal. It's a nice way to get the magazine extra like a relative to get it.

The more time with Image, it's not to be considered a fan of it, it's that it's not really a "magazine" per se, but it's not a "collection of images" as stated on the cover. There is one issue in each issue, but it's very minimal. There are no stories or other illustrations. Image looks like the images, which are printed in full color on a large format page size of 7 x 11 inches, on high quality paper stock. While at first I thought this was a terrible idea, I've since grown accustomed to the lack of text, and I don't mind at all. There isn't a lot of good geographical material around about some of these obscure artists, so why bother trying to fill gaps with stories? The main thing here is the art, so why not just get it?

The reproduction quality is good overall, but I don't agree that the illustrations look as good as the original source material they are drawn from. A lot of fans of the century printing is just beautiful, and unfortunately some of the images in Image fall short. While the choice of affordable art with some of the best ones, I think that a lot of them are mostly and I've had the same thing many times in my life. A collection of CMX covers would also be helpful to illustrate some of the ugly, ugly ones caused by the internet, but enough rather to be said.

I honestly don't know how few fans can afford to produce the labor of love, so I know that beautiful color reproductions are extraordinarily expensive. But then again, I don't know how I can afford to do THIS magazine either! If you're crazy enough, I guess you will find a way! All I know is that I'm thankful it IS doing it, and I hope to continue for years to come. Thank you and thank you to every good artist!

— Dave Green

For more information on Image, visit www.bjrh.com

Illustration

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EXHIBITIONS & EVENTS

American Beauties: Drawings from the Golden Age of Illustration

Oct. 20 - November 23, 2002

Save dates: www.illustration.org, 1-800-393-6229

Works by Charles Dana Gibson, John Phillip, Whistler Beardsley, Katherine Albert, Edith Heumann, Russell Peterson, George Legros, Howard Fisher, Howard Chandler Christy, Andrew Aronson and more will be represented in this exhibition highlighting numerous original drawings created from outstanding period magazines. The show will be accompanied with periodic examples of graphics art from the Library's Cabinet of Prints and Illustrations and the Society of Illustrators' Collection and Catalogue, well-illustrated brochures printed in color with full details will be available to visitors.

For more information, visit the Foundation's web site: <http://www.illustration.org> or contact our staff at info@illustration.org. For additional information, contact Marika Kennedy at (212) 760-9111.

John Held, Jr. and the Jazz Age

Oct. 2, 2002 - November 3, 2002

For more: www.illustration.org

John Held, Jr. and his "New Age" illustrations did so much to define the style and the perceived American culture of the 1920s through original drawings and paintings, magazine ads and social photographs. At The Norman Rockwell Museum in Stockbridge, Rhode Island, Stockbridge, MA, 01024.

For more information, call: 1-413-296-4100.

Dance of the Town: Norman Rockwell and the Artists of New Britain

Oct. 18, 2002 - October 27, 2002

For more: www.illustration.org

The art of Norman Rockwell evolved when he immersed himself in the vibrant New Britain art scene, a community which offered him a significant cultural connection and a sense of artistic life. Explore Rockwell's life and art during his New Britain years by visiting his work within the context of such neighbors as P.C. and Fred Tompkins, Cole Phillips, White Birch Henshaw, Chas. Wigg, Clyde Green, Frederick Huntington, Mabel Beaton, Edward Eberfeld, and others.

For more information, call: 1-413-296-4100.

H.C. Wylie Arrives in Wilmington

September 1, 2002 - October 24, 2002

For more: www.illustration.org

In celebration of the 100th anniversary of Wylie's arrival in Wilmington, the exhibition examines the historical and sociological dimensions of the work of the late-century and his work as the most popular illustration artist ever. At the Brantwood River Museum, U.S. Route 1 and PA Route 133, Camden Ford, PA 19112.

For more information, call: 610-669-2700.

The Art and Politics of Arthur Szyk

Oct. 21 - November 15, 2002

For more: www.illustration.org, 1-800-393-6229

Entering the first half of the 20th century, Polish-born Szyk, known as Arthur Szyk, moved his past artistic inspirations and his own passion. Through his artwork, Szyk expressed the persecution of Europe's Jews and pushed for international intervention to end the Holocaust. He began his career as a gifted book illustrator and illustrator, but turned to the more visible and direct form of political cartooning after the Nazi invasion of his native Poland in 1939. Upon arriving in the U.S. in 1940, he became one of the most influential World War II artists in America, explaining his political cartoons to war support for the Allied cause. The exhibit will feature 140 original pieces of Szyk's work during the course of the show at the United States Holocaust Memorial Museum, 1400 Reed Building, Plaza, SW, Washington, DC 20024-2102.

For more information, call: 1-202-462-0800.

A Slice of Americana: The Life and Times of Eugene Iverd

September 14 - November 15, 2002

For more: www.illustration.org

This exhibit explores the life and times of American illustrator Eugene Iverd. Iverd came onto the scene during the late 1920s during the "Golden Age of American Illustration." His contributions to the industry during that and other periods include the artistic aspects of his work during World War II. During his career Iverd produced 14 magazine covers, 54 paintings for advertisements and hundreds of paintings for family and friends. The exhibit will include original artwork, sketches, paintings and magazine covers, many from the 1940s, 50s and 60s in Wilmington.

For more information, call: 1-413-297-1400.

Do you know of any Exhibitions or Events that we should include in this section? If you do, please contact us so that we may include the listing. ■

In The Next Issue...



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Ray G. Knebel by R. Carlson, R. Carlson and D. Korte
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Author of *The Great American Pin-Up* published worldwide by Benedikt Taschen Verlag, October 1996.

Author of *Gil Dygdon - All His Glamorous American Pin-Ups* published by Benedikt Taschen Verlag, December 1996.

The Fine Art of Illustration

Cover by Jerry Ross, #1, 1942, as featured on page 29, 2001



© C. Beardsley, "America Calls Her Sons to Arms," 1917, as featured on page 28, 2001



Dick Cunniff, from "The Emperor's Pardon", as featured on November 8, 2002

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