

Illustration



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COVER ILLUSTRATION BY
VIRGIL FINLAY
(1874 – 1972)

DANIEL ZIMMER
EDITOR - PUBLISHER - DESIGNER
ELDMAG@GMAIL.COM

CONTRIBUTORS:

ROBERT GARCIA
GARY LAND
LYNN MUNROE

MANAGING EDITOR: CAROL PLUMER

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From the Editor...

I want to take this space to thank everyone who supported our recent Kickstarter project, *Walter Baumhofer* by David Saunders. For those of you who may not have received an email from me about this new book (and I know some of you are not connected to the internet at all), we have produced a new hardcover on the life and art of Walter Baumhofer. It's a 214 page, full color book featuring over 300 illustrations of pulp covers, drawings, photographs, and original magazine illustrations representing some of the best work produced during his entire long career. This book is available now, and may be ordered through the mail or from my website—www.theillustrationmagazine.com or www.illustrationmagazine.com. You will find an advertisement for the new book on page 45 of this issue.

And speaking of Kickstarter, there have been a few other great projects you should know about. Ira Valdesovcov, Jr. launched a campaign to fund the latest issue of *Image* magazine, and the campaign was a great success. You'll find a review of the latest issue (IIS) on page 78. If you love Golden Age illustration art, and I know you do, this is an absolutely essential purchase. It's available now.

Maybe on the lookout for Robert Garcia's upcoming *The Collector's Book of Virgil Finlay* previewed in this issue starting on page 36. It's going to be spectacular!

Illustration

David Zimmer, Publisher

the
illustrated gallery

Victor Clyde Forsythe (1885-1962)



Top-Notch Magazine
August 15, 1921

"The Race is On" - 1921
Oil on Canvas, 32.5" x 25.5"

Victor Clyde Forsythe was a celebrated cartoonist as well as a Western painter. He was a major influence on Norman Rockwell, his friend and student, having urged the young Rockwell to submit his work to the *Saturday Evening Post*.

"The Race is On" depicts President Theodore Roosevelt driving a Model T Ford in a race against a mounted cowboy. The amusing juxtaposition of seeing the old Rough Rider driving the new automobile, and the young cowboy riding a horse, reveals the artist's sense of humor. The event is rendered in the warm desert colors for which he is justly famous. This painting was used for the cover of the August 15, 1921 edition of *Top-Notch Magazine*, a popular publication of the time.

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Digital illustration for "Legend of Polar Inland, Lake Michigan, The Continent," 1886. Ink on paper, 6.5" x 6.25". Photo courtesy of Heritage-Books.com



Arthur Bennett Frost

A.B. Frost:

Dean of Illustrators

by R. Gary Land

"Treey, his style."
(Description in the *Hesper's* clerk room.)

Arthur Bennett Frost is known today as a cartoonist and illustrator of the *Uncle Remus* series—and possibly as a footnote in the annals of sporting illustration, those 188 years on—but in his day he was a pioneer, master craftsman, and considered a genius by the top professionals of his era. He was born on January 17, 1831 to John and Sarah Frost. His parents had been married 21 years earlier in Boston, by the then-minister Ralph Waldo Emerson, in the Second Unitarian Church. He was one of 10 children, but only a brother and sister survived with him to adulthood. Arthur's first job was as a novel engraver's apprentice. It was horrible. He was only allowed to do "a few dull mechanical bits of drawing." It would seem the feeling was mutual as he was soon dismissed, the engraver declaring he had no talent as either a manager or an engraver. He soon found other work in the Greenleaf lithographing shop. The work was unexciting, and allowed him time to fill books with his sketching. It was good fortune that, except him out of the dead-end career. A friend, William Clark, recommended Frost's work to his brother, rather Charles Heber Clark, who was in the process of getting illustrators for his new work, *Out of the Holy Bible*. Though Frost was initially suggested for only a few illustrations, the published volume would feature over 400 of his cartoons.

Clark was so taken with Frost's work that he dedicated in the preface

If this little venture shall achieve popularity, I must attribute the fact largely to the admirable pictures with which it has been adorned, by the artist whose name appear upon the title-page. I wish to direct attention especially to the numerous pictures of Mr. Arthur B. Frost. This artist makes his first appearance before the public in these pages. These are the only drawings upon wood he has ever executed, and they are so nicely illustrative of the text, they display so much originality and versatility, and they have such great interest, with so little extravagance and exaggeration, that they seem to me to be surely to give promise of a prosperous career for the artist.

Indeed they did. The book would be translated into several languages and sell over a million copies. Flush with his success, Frost was hired at the *New York Hesper* in 1873, and then on to *Hesper's* shortly the following year.

In 1877, Frost took a brief of absence from *Hesper's* to travel to London, which was then a hotbed of illustration. He was taken under the wing of Frederick Boighton, an established painter and illustrator who would do the same, at Frost's request, for Edwin Austin Abbey several years later. Frost's time



Digital illustration by a political cartoonist, 'The Lesson of the Day' September 11, 1876. In: *Harper's Weekly*, page 27. 27 x 44 cm. Photo courtesy of the Getty Center, Los Angeles



Illustration 10: Photo courtesy of Illustration House, NY

in England was well open. He was hired to illustrate Dickens' *American Notes and Pictures* from July. In January of 1858 he was contacted by C. L. Dodgson, aka Lewis Carroll.

Dear Sir,

Excuse the liberty I am taking in addressing you, though a stranger. My motive for doing so is that I saw a page of pictures drawn by you in "July" last month, in "The Eastern Question" as discussed by two bankers, which seemed to me to have more comic power in them than anything I have met with for a long time, as well as an amount of good drawing in them that made me feel tolerably confident that you could draw an wood block illustration with almost any required amount of finish.

Let me introduce myself as the writer of a little book, *Alice's Adventures in Wonderland* and six years since publication of *Through the Looking Glass*, which was illustrated by Tenniel who (I am sorry to say) will not now undertake wood-cuts, in order to explain my inquiry whether you would be willing to draw me a few pictures for use as two short pieces (*caricats*), and on what sort of terms, supposing the pictures to range from 1 x 3/4 downwards to about half that size, and to have about the same amount of finish as Tenniel's drawings usually have.

Believe me,
Forthfully yours,
C.L. Dodgson.

Tenniel wasn't happy to find a rival for work, perhaps more so hoping he could convince Dodgson to allow him to work in

another medium. In a letter dated February 7, Dodgson, in a level of insouciance bordering on autistic, writes

But I sent the book, at the time, to my friend Mr. Tenniel for an opinion: and I think I may, without breach of confidence, copy what he said. I would not do it if it had been written in a harsh tone, but I think it will not wound your feelings, and possibly, now that you have reached a higher level, you will agree with some of his criticisms. He says:

"The designs of Mr. A. L. Frost appear to me to possess a certain amount of quaint and grotesque humour, together with an uncertain amount of delicious drawing, which might no doubt be developed into something very much better, but which is at present—as it seems to me, judging by the best—somewhat crude and commonplace in execution; but the pictures are obviously very slight, and perhaps it is hardly fair to give an opinion."

Frost continued cooperating with Dodgson, and in 1863 *Dynamics and Dynamics* was published. While working on *A Tale of Two Cities*, Dodgson's lack of tact came shining through again.

To make my meaning clear, I had better begin by asking you to put before you either "Alice" or the "Looking Glass" and to examine the details of any one of the pictures with a magnifying glass, and then to do the same thing with one of the best that you draw for me on wood. You will then understand what I mean, whether you agree with it or not, when I say that yours is a little



Illustration by Joseph's Weekly, October 11, 1879

but not very fit, behind himself in delicate finish. He seems to me to use much finer lines than you, but to produce a weaker result. Next I would ask you to compare your drawing on wood at p. 41 with your drawing on paper at p. 75, which seems to me to be another step downwards. And, lastly, if you will compare this again with the new drawing you will see what I seem to me the largest step-downs of all. In the face of the man in the turban, for instance, there is hardly any detail made out at all. It seems to me that pen and ink drawing cannot possibly be equal to such work as Tenniel's the ink lines run into each other, and the roughness of the paper makes it impossible to get such clear true lines as can be drawn with pencil on wood.

It was the last project they worked on together, Frost having a far easier time finding work with others, having done three books with Clark by himself, as well as his work at Joseph's.

Upon his return from England in late 1878 he took up painting, seeing it as a natural progression as an artist. He produced "The Archery Contest" and "Beating," both of which are part of the collection of the Macaulloch Hall Historical Museum.

Frost was an avid sportsman, and traveled extensively in pursuit of both art and sport. As his would have it, upon his return from England, Nait was in charge of the Cartooning department at Joseph's. Frost was handed Sport. It was

an alignment of his personal and professional interests that would profoundly affect the next 20 years of his career.

In 1882, he went on an expedition at the behest of Belden Barbers of Toronto to produce illustrations and paintings for a project they had in mind. One of his goals on the trip was to bag a deer. After several close calls, he finally got his wish. And regretted it.

August 25

Well, I've killed a deer, and I'm not proud of it. Not being a hunter I am not related over the affair. As Joe was completely out of season, he made an effort yesterday, and we succeeded in slipping a deer. Joe and Zeb and I and the dogs started yesterday for Long Lake. We did not get off till half-past ten, and it is about five miles from here. We put the dogs in and did not get a run as we were further up the lake, past Squaw point, where we were wind-bound going up with Fraser. Joe tried again, and Zeb and I watched on an island in a little bay. We heard the dogs after a while, and shortly afterwards heard Joe shoot. Then the dogs stopped baying. Joe had killed the deer in the bush and I won't get a shot. But about fifteen minutes afterwards I heard a splash on the shore of the lake and asked Zeb what it was. He said very coolly, "That's Overt." He came down from the perch he had been watching from and we got into the canoe,



Original illustration for "Whoring the Deer," 1883. Illustration and graphic on hand, 12" x 31". Photo courtesy of Heritage Auctions, TX.com

and he paddled me out right toward the deer. He was swimming directly toward us and did not notice us at all. When they are run into the water by dogs their entire attention is fixed on the dogs, and you can paddle right up to them before they see you. My paddler quietly ran, and the deer came right on toward us. I soon saw it was but half grown and felt more ashamed than ever at the work I was engaged in. Let him get within about 40 feet of us and first he plunged up out of the water and swam on, though I could see the blood running. I fired again, and fired a little too high, and as it was my double-barrel the shot went like a ball and missed him. Then I took more careful aim and fired—and he sank like a stone. I felt thoroughly ashamed of myself. There is not more sport in this work than in watching sheep in the shambles. The deer has no chance whatever for his life; he can't bring to swim as fast as the canoe and can do nothing in the water. There was no excitement, no sport in it, and I saw no more of it. If I can kill deer by still-hunting, I will do it, or even on a sure way, when

the deer has a chance if you miss him; but to drive him into the water and then butcher him is not to my taste and I'm through with it."

Around this time, Frost left the need to study under an established painter to hone his skills. He enrolled at the Pennsylvania Academy of Fine Arts under Thomas Eakins. (Sources differ on when this occurred. Wood places it 1878-1881, while Harris locs it at 1881-1886. Given that Harris cites Frost being used as a model in Eakins paintings during the later period, I think he makes the better case.) Frost studied alongside Augustus Duggy, who became a lifelong friend and correspondent.

In late 1885, Frost married Emily Phillips. They'd met at Hooper's, where Emily was doing epic assignments. Emily was a trained artist of no small talent herself, having studied in Germany at both Dresden and Berlin. That same year, both had illustrations reproduced in *New England Pigeons* by Ellen H. Fullings. They set up house in Huntington, Long Island.

1884 saw Frost busy at work, illustrating Kit Murray (Type of a Raven) for Edwin Pevsner's *Theodore Roosevelt*.



Dog and owner in the field. *Illustration from 'The Dog and the Boy', 1884.*

Feb. 24, 1884

Dear Mr. Frost,

The fifth picture that I want is the one I think peculiarly in your vein. My cousin once examined a bullfinch which climbed up a very steep hill, lay down, and after it got his hands over the top, and raised himself on them only to find the bullfinch looking him with lowered head and jawed-off. My cousin is a bearded man with spectacles, and I have always thought that his face at that moment must have been a study. What do you think of making a picture out of that? It could be called "Tito-a-Tito."

Frost complied, and the illustration can be found on page 28 of the book.

That year also saw publication of his own book, *Leaf and Needle*, which featured one of Frost's most remembered cartoons, "The Final Minute—A Tale of a Cat," a very early experiment in sequential comic art. The original reside in the Spencer collection of the New York Public Library.

From the time of his return to New York till his death in 1888, Frost was a regular member of the Tit Club, a club of artists and men of influence in the art world who would meet weekly to draw and talk about the issues of the day. In an excerpt from his book *American Illustration* (1911), F. Hopkinson Smith, a member of the club, described a typical meeting:

"I tell you gentlemen," he said, "be all the qualities which go to make up a caricaturist, in the best

sense of the word, we have no man among us who can hold a candle to your own member, A.B. Frost. Now look at this sketch. Here are a series of drawings descriptive of a cat that has swallowed rat poison by mistake. Watch the expression in its eyes, as shown here in number one, when it discovers the character of the food. Note the wondering look on its face and the slow movement of its paw across the stomach. Only a dot and a line, and yet there is a whole volume of anxiety, alarm, worry, and fight expressed in this same dot and line—no longer than the head of a pin, and the other no longer than its point. That is what I call genius. Now follow the series through, and note the humor that Frost gets out of the dilated and glaring eyeballs in number two, and the final sketch in which the cat, having bounded under the anxiety bed, it has its stretched out upon the floor, the two children above backed up against the wall, their toes doubled under them in deadly terror over the unknown cause of the domestic cyclone." "That is because he is an American," said another title. "When you come to broad humor, neither the Englishman, Frenchman nor German—I will not even except Rusch—understands its intrinsic quality so thoroughly as an American. The merit of Frost's work lies in the fact that he not only appreciates the humorous side of a situation when suggested by somebody else, but being personally one of the funniest men alive—a perfect mine of spontaneous humor—he adds just enough of his own to make the humor of the other more inimitable. You give him just the slightest hint of a situation, and before you have elaborated the details he has built the scene up all



'Tito-a-Tito,' from *Illustrating Tips of a Bachelor*, 1884.



ABOVE: Scene panels from "The Story of a Dog" from *Cliff and Company*, 1894



Original illustration, 1898, *Nature* on board. L.F. n.21.107. Photo courtesy of Elizabeth Ross, UP

in his own way into something infinitely more effective. When you add to this gift a pencil which obeys him absolutely and understandingly, it is no wonder he got his results."

In 1887, the Frosts moved to West Conshohocken, Pennsylvania, where they named their new home Prospect Hill Farm, Arthur B. Frost. It was born December 11 of that year. Living on the farm in the colder months, they summered at Beach Haven and around Atlantic City in New Jersey.

An anecdote told by Walter Hesse, then director of the Philadelphia Academy of Natural Sciences, sheds some light on the new married Frost's temperament:

"Soon after I first began going out with Harris, plans were completed for Frost to come over and join him on a cruise around the Chesapeake bays, etc. back of Atlantic City, where they had formerly hunted and fished. However, the result was not what they had anticipated, and Harris used to tell me about it with much amusement. Harris had retained a typical old-fashioned, while Frost by this time was happily married. When they left the dock, the latter had made special arrangements for the old-time man, Henry Higbee, to sail up and find them if he should receive any telegram that might come from Mrs. Frost. Soon after anchoring for the night, with Harris busy preparing supper, they sighted Higbee's boat coming up the bay, and Frost imagined all sorts of dire disasters in his family, and became highly nervous awaiting the arrival of Higbee's boat. There was a telegram, ran orange and when Frost tore it open he read

"Jill Well!" But he was by this time so convinced that he gave up the long anticipated trip with his old friend, and remained with Higbee. Harris used to cite it as an awful example of what marriage would do to a perfectly good sportsman."

In 1888, with another child, John, on the way, the Frosts looked for more space and found it in Morrisown, New Jersey. They moved into the property in the summer of 1888, renaming it "Morrisown." It was in Morrisown where Frost's career would hit its zenith.

Several years earlier, in 1884, Frost had worked with the author Joel Chandler Harris on "Foxy Joe and the Best of the World" for *Covey* magazine. This was followed in 1887 with "Lark Compost" also in *Covey*, and Frost would contribute the *Entomologist* to *Foxy Joe* and other Georgian stories that same year, but their major collaboration would wait till 1892. Harris, unlike some of Frost's other employers, gave him free rein on his adaptation. Harris wrote in 1892, "It is comic as you choose, or as circumstance as you choose—you can't possibly fail to please me. There's this consolation; if you can't find fun in my stuff, you've got it in your bones, and fun is what write after. Thank Heaven!"

And that fun he did. In review from the book's new edition featuring Frost's work, critics said, "...the most brilliant piece of humorous characterization which has been done in the history of American Art" and "Certainly a kinship exists between Mr. Harris and Mr. Frost too delightfully sympathetic to quote."



Original Illustration, 1863, *Nature* as found. Photo courtesy of Illustration House, WI



Original Illustration, 1863, *Nature* as found, 12" x 10". Photo courtesy of Illustration House, WI



Original illustration, ink wash on board; 18.25" x 14". Photo-courtesy of Heritage Auctions, 8/4/2010



Original Illustration, 1807. Ink on board. Inscribed, "The Norman Redoubt from the West, 1807"

Frost seems to have enjoyed himself, too. Writing to Daggie in 1890, "I am doing a book for Uncle Remus, and am not getting ahead very fast with it, but I am making good drawings, which is better. I wish you could see them before they go in. I think they are about the right thing for the subject. I enjoy making them very much."

Frost and Harris would work together for the next decade on a number of well received sequels to Uncle Remus. Harris also contributed the introduction to a volume published *A Book of Drawings* by A.B. Frost published in 1894. Frost's last collaboration was *Told by Uncle Remus: New Stories of the Old Plantation* (1905), and is regarded as Harris's best work. Harris died in 1908 of acute nephritis.

In his continued professional development, Frost started painting with William Merritt Chase, a successful impressionist and founder of the Chase School. Writing to Daggie in 1891, "I have started painting with Chase and I think he will do me a power of good. He will get me to loosen, open, bloom, lighten, and get some go into my work. I feel sure he can do me a great deal of good. I like Chase, both personally and artistically. His last summer's landscapes painted in Central Park are beautiful."

Frost's time with Chase helped to transform Frost's painted work from the more detail-oriented style of the illustrator to a more free-flowing, painterly style.

Times were good for Frost. Harris's *Remus* books were at the height of their popularity, he'd recently worked with Mark Twain, illustrating *Mark Twain and Tom Sawyer*, and he was a

regular with both Harper's and Godey's. He had enough work that he could afford to turn down assignments that didn't appeal to him. Later relates a tale told to him by Gifford Fyler of George Palmer, manager of Hearst's *New York Journal and American*. "Upon his arrival at Mr. Frost's home, he was told he would find that gentleman chasing out the rabble. There he was found, perceptibly busy shoveling. Mr. Palmer introduced himself and proceeded to lay his most alluring plan before Mr. Frost, describing the advantages and terms of Mr. Hearst's employ in detail—but without eliciting any response. Mr. Palmer then elaborated upon the proposition at considerable length, but Mr. Frost appeared to be somewhat dull. Now Mr. Palmer was a man not easily put off, he had traveled some distance to sign up the artist, and fully intended to do so. So he began anew, repeating the offer, enumerating the joys of working for Mr. Hearst, telling of the millions of readers who would follow his work, of the good he could do, of the outcome he might spread through the whole nation, and more. Undoubtedly he surpassed himself. When the story had thus all been told, and the harword concluded, there was a moment or two of silence. Then Mr. Frost, who had continued shoveling manure throughout, looked up with a grin and replied, "Naps...I'd rather do this."

During this period of time, Frost's other career as a sporting illustrator and painter would also reach new heights. In 1893, Godey's published "The Sporting Pictures" portfolio. Twelve full color lithographs that each cost around up to \$1,000 today. Frost rarely appeared his own work, writing to Daggie



Original Illustration, 1898. *Watercolor on board. Photo courtesy of Beatrix Frost, NY*



Digital Restoration. Milwaukee on board. Photo courtesy of Illustration House, WI



Digital color by Illustration. Milwaukee on board



Original illustration for "Maggie's Work" *Harper's Weekly*, November 20, 1896. Ink on paper, 6.88" x 4.75"



H.L. Payne

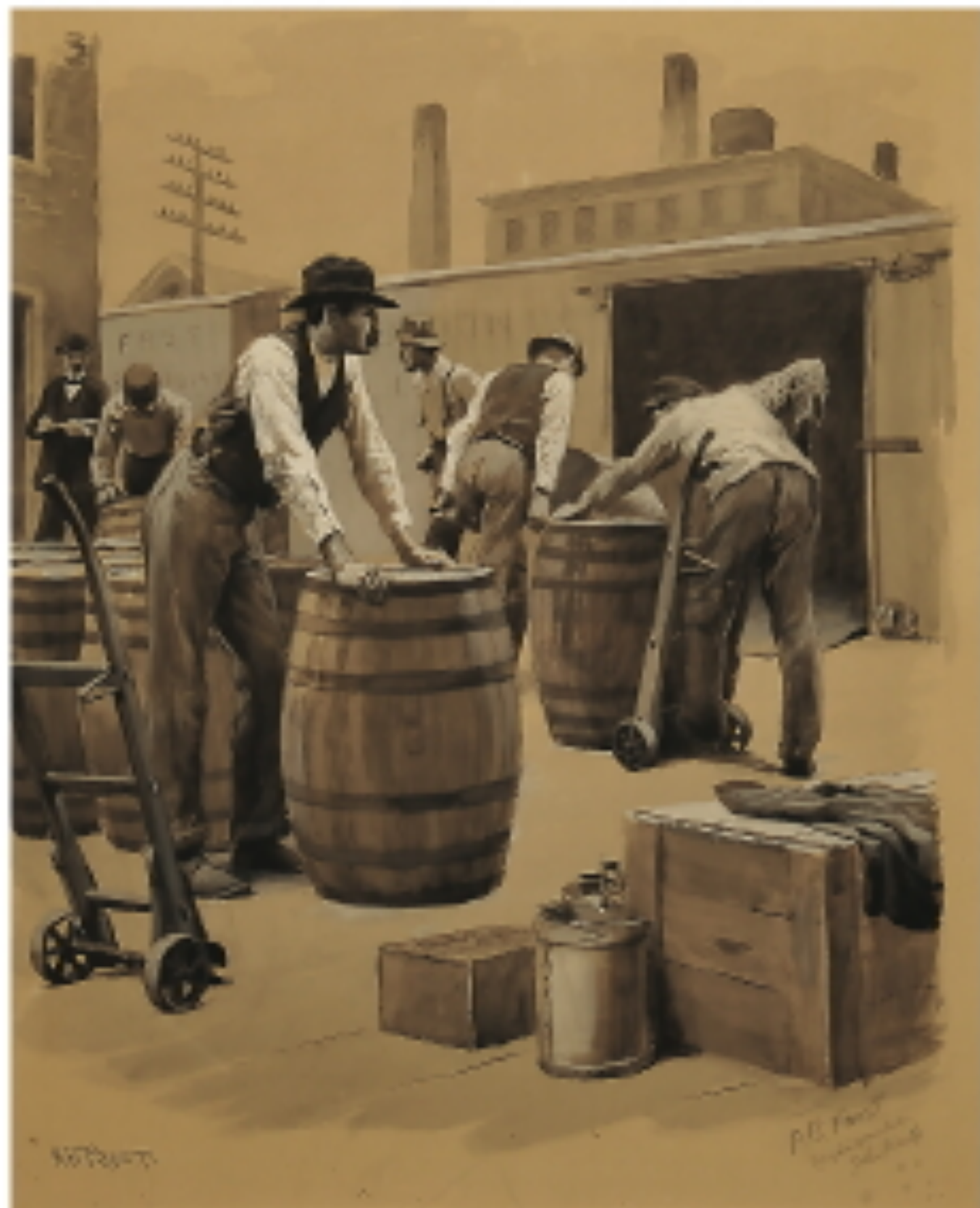
A page from *Caric*, 1913



A page from "The Power of the Human Eye," *Harper's Weekly*, 1902



Biggs Brothers "Selling for Mark" ink and gouache on board, 15.30" x 12.75". Photo courtesy of Heritage Auctions, Waco



Original illustration "Men Loading Freight Cars," 1898. Illustration and graphic on back, 20" x 24". Photo courtesy of the National Gallery, UK.



Virginia Woolf, *Mrs. Dalloway*, as found. Photo courtesy of the National Gallery, UK



Original Illustration, *Yankee and guests at Social Photo session*, *The Illustrated London News*



Original illustration. Watercolor and gouache on board. Photo courtesy Illustration House, NY



Original illustration, 1908. *Manocheira and other people of Brazil* (6.50P x 10.50P). Photo courtesy of Illustration House, NY



Original illustration for the Saturday Evening Post, 1900. Winsor as artist, 18" x 11". Photo courtesy of Heritage Auctions, Houston



George Frederic Watts for "The East-India House" *The Metropolitan*, August 1843 (oil on canvas, 30" x 47"). Photo courtesy of Heritage Auctions, www.1911.com

in 1891, "I have not got these damned shooting things done yet. They drag, and are a mill stone round my neck, and the reproductions are enough to make a dog sick." Road, writing in the mid-1890s, elaborates this. He'd discovered a 60-year-old man would work at Scribner's during this period. The man told that Scribner's had the paintings and the published prints framed up in a similar fashion, and if one backed away six to eight feet you couldn't tell which was the print and which was the painting.

Frost also provided paintings for Winslow, including several of their calendars from around the turn of the century. While preparing one such painting concerning antelope hunting in the Southwest, another company official happened to come in. "What do you think of it, Colver?" asked the advertising manager proudly. "Well," said the outspoken artist, "it's a pretty picture, but that saddle—that isn't right. And what man in his senses would be wearing chaps like those under such circumstances?" "You're the very man I've been looking for," declared Frost, jumping up and being held of the astonished critic. "You're going to pose for a real antelope picture!"

It should be noted that Frost was color blind, and while knowing the general color schemes of the subjects he painted, relied on clearly labeled tubes to translate it onto canvas. To students of his work, he shows a clearly enhanced sense of color values and an ability to fill in any gap in perception with educated guesses that make the subject perhaps more real looking than if he had perfect vision. But as noted previously,

Frost was his own harshest critic. This frustration and feeling of personal shortcoming for not being able to see true colors and perfect final painting would haunt him.

Frost's evenings with his family were also filled with art. His friend Frank Doubleday had recently started a publishing house, and would send Frost subscribers' "dummies" of books after they were no longer needed. These would be sometimes 100 page bound volumes with only the first few pages started with print. Frost would fill them with sketches as the ones looked dry, unutilized. When one of his son's friends was taken ill, Frost sat down and filled one of these volumes as a gift to the stricken youngster. The family later swore that the laughter the book generated was instrumental in the boy's recovery.

With the turn of the century, Frost's sons Arthur and John were growing up and into their talents. Arthur was enrolled in the Chase school in New York, and also studying with the painter Robert Henri.

In a letter from 1903 to Dagge he wrote, "I hate to have him spend three hours a day on the train, but it can't be helped. He likes it very much and likes the school. I am not sure about the teaching there yet, but it will do for a while... lack of a school yet, and no hope to make about another 18 months do for him. I want to sell or lease this place and go to Paris to live."

The house was finally sold in 1906, and the Frosts, along with Frost's assistant Jason Otto Fischer—himself later to become a distinguished illustrator—went to Europe. In preparation for the move, Fischer was ordered to loan hundreds of sketches and drawings.



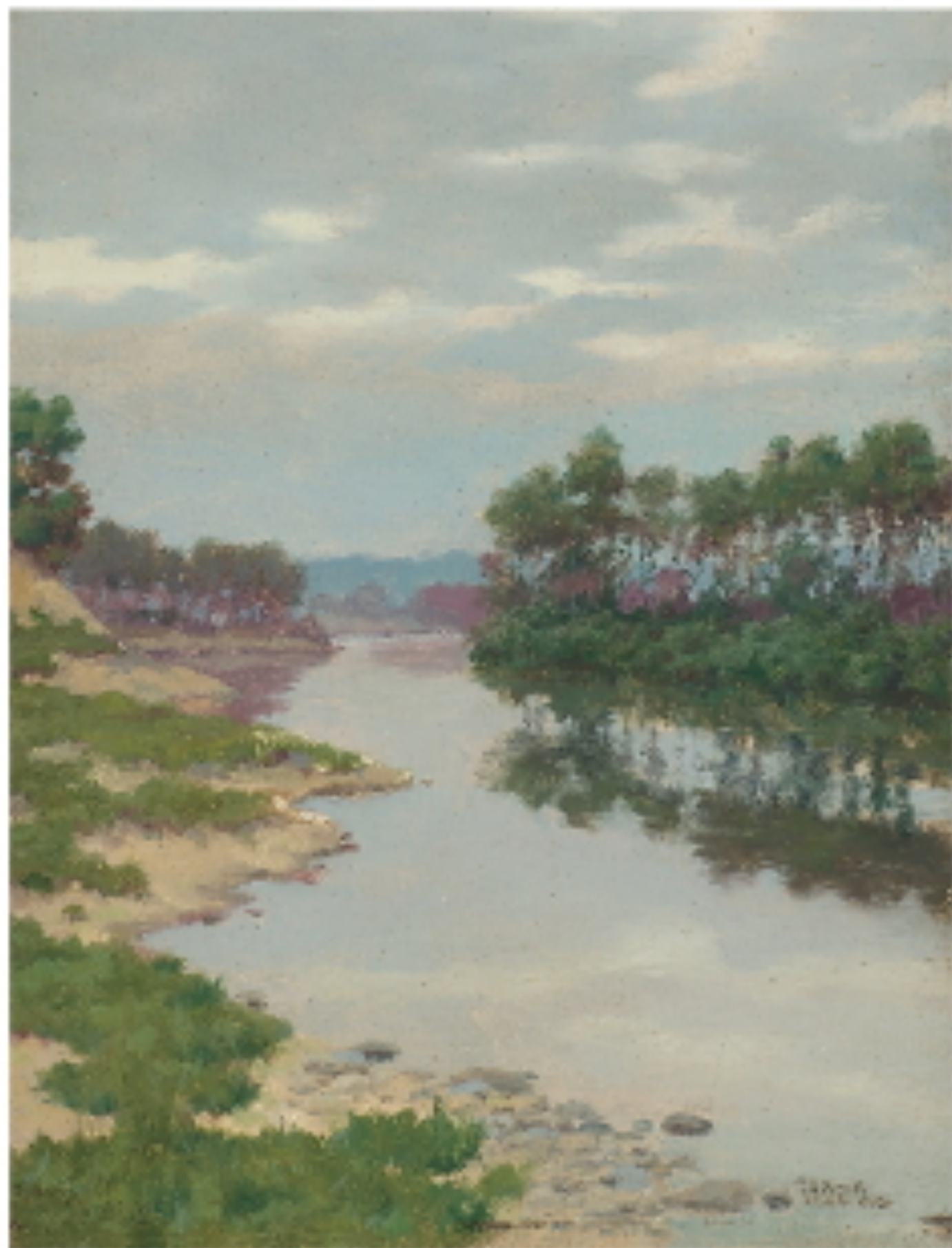
THE FLAMINGO FOREST
Walter Lawson Forshaw
(1877-1941)
Oil on canvas 40" x 30" 1890



Interior of studio c. 1

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Howard Pyle and His Students
American Illustration



DeWitt, 1902. Woodland, 26.8" x 11.75". Photo courtesy of Jenks Illustration Art

After a short stay in England, the family proceeded to Paris. Frost and his own John set up a studio together, while Arthur got a smaller studio in the same part of the city. He enrolled both boys in the Académie Julian. Also living in Paris at the time was Charles Dana Gibson. The two renewed their friendship, which was to continue for the next 20 years. While trying to establish himself as a 'painter,' Frost continued to take in illustration work to pay the bills and keep his art supplies from disappearing.

Shortly after arriving in Paris, Arthur Jr. met Matisse and Picasso and became infatuated with Modernism. He dropped out of the Académie Julian the following year and joined Matisse's painting class. While Frost had railed at the English style for being beholden by tradition, he himself was unable to see Modernism for anything more than a passing fad. His letters to Duggie reflect his frustrations with Arthur and flat out resentment of Matisse.

Oct. 1917

Arthur has had so much to do with my state of mind as anything. He has become what is called an 'impressionist' over here which is simply an insult to the real impressionists, for those mountebanks to put themselves on a plane with Monet and Seurat and Manet and the big impressionists is the most impudent proceeding that was ever perpetrated. Have you seen the Salon of Autumn? Do you have the slightest conception of what these fellows do? I was never so astonished in my life as when I went to see the thing last fall. A great gallery filled with stuff that at first caused you to laugh and then to wonder and finally filled you with disgust. If some other boy was truly to do what Arthur is doing, I would discuss him from my mind as a



Portrait, 1917, by Arthur Frost, © 2014-2016

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Original illustration, "Being true to the World" but on paper, 1907. Photo courtesy of Wallace Kiersten, Illinois

silly fool who was wasting precious time and opportunities and let it go, but when it is your own boy it is a different matter.

In March of 1898, the situation was getting worse between father and son: "Arthur is now working in a school just started by Herrin. Misuse. He has reached the bottom, he can't degrade his talent any further. His studies are silly and useless and utterly worthless. He will come to his senses too late, I'm afraid."

Frost's own painting was also frustrating him. In June 1899 he wrote, "I paint, but not with the idea of ever making a painter. I simply get some fun out of it. I find my sole hindrance too great a handicap to overcome, even putting aside the other difficulties."

In the spring of 1911, both of his sons were struck by tuberculosis. He took his family to Davos-Platz, Switzerland and checked the boys into a sanatorium for treatment. He was distraught, complaining to Daggy, "I am doing absolutely nothing. I will try and get some painting going soon. I was so knocked out and upset by this terrible thing that I left it for nothing for a while."

By the next spring, both boys were in remission and on the slow path to recovery. Frost's outlook was much more cheerful. His cynicism had been diminishing for several years, but his ability for illustration was unaltered. He had spent his time putting together *Carlo*, a collection of illustrations following the adventures and misadventures of a family dog. It was a significant success and received rave reviews in the American press. Having failed to establish himself as a painter of note,



Original illustration, "Standing before" (Illustration and on paper, 1907) Photo courtesy of Wallace Kiersten, Illinois

Frost started looking for the simple life in the country. While Arthur decided to stay in France, Frost took the rest of the family home in May of 1914.

Upon hearing of his impending return, Gibson wrote Frost, informing him, "Can you let me know about when you are to get here? The boys (The Society of Illustrators) want to give you a blow out. There is no possible way of your dodging it, so don't make a scene, and give it to it gracefully."

The *New York Morning Telegraph* detailed the star-caded event on October 17, 1914:

Three Hundred members of the Society of Illustrators from all parts of the United States attended a dinner given to A. B. Frost, dean of American artists, at the Hotel Roosevelt last night. Charles Dana Gibson, president of the society, was toastmaster, and in the only address of the evening referred to Frost as the most versatile artist in America and said that he well deserved the distinction of being honored as dean among them. Moving pictures, illustrating many of the older cartoons and sketches of Frost were shown. "Daisy Lee," a comic sketch which was first published in *Kentucky Stages* several years ago and resulted in a series of tramp sketches by Frost, was enacted before a moving picture camera and reproduced last night. Winsor McCay made several sketches of "Gertie," showing the artist of a dinosaur, and also of "Little Nemo." James Montgomery Flagg was shown in the character of St. Slobbers. Will Foster and David Robinson made up the



Original illustration, 'The Skye-terrier,' 1852. Watercolor on paper; 10" x 10". Photo courtesy of Heritage Auctions, [ah.com](http://www.ah.com)



A drawing from Art, Frost's notebook, shown here

Bull Cow, Charles Wright and Lucia, a maid, George Ben, a cook, and Willard Fairchild, a dog. Among those present were Frank Doolittle, Alexander Harrison, Dan Board, LW, Alexander, Peter Dunn, Arthur Scribner, Fose O'Neill, originator of the Kopic dolls, Lady Duff Gordon, Mary Wilson French, Walter Bradford, Diana Chappel Barnes, Granddad Rice, C. Allen Johnson, Thomas Elkinsburgh, C.D Williams, Mervyn Glass, Harry Dent, Arthur William Brown, George Kirt and W.A. Rogers.

Arthur's troubles were not over. Late that same year, he was arrested by French authorities. In a letter from December of that year:

Fat and I went down to the quarry on Friday evening to see a batch of German Prisoners which had just arrived. We went up a street. We had permission from a sentry armed with a gun and a bayonet to follow the line of the curved avenue, instead of going all around the block of houses, as is to get on the sidewalk behind the line of sentries. While we were on the guarded ground, the military commander came rushing up and grabbed Fat by the shoulders and shook him hard three times. Fat protested and said the sentry let us pass. The colonel didn't answer and he rushed up to me and said "Mikewas on fire," exactly as one talks to a dog. I stood still,



Frost at the desk, 1904

whereupon he said, "Would you quit it your face on all side lower." I answered "Mikewas" He then answered me. That was all there was to it.

At the trial, it came out that he and Patrick Bruce had been under surveillance as suspects of espionage, and the arrest was just a ruse to get them into custody. Within two weeks they were both acquitted. Tiring of Paris, Arthur called his parents that he was sailing for home. He lived another two years in New York, but the bohemian lifestyle and drink took its toll on the recovering TB patient. By late 1917, he became violently ill and died on December 7, four days before his 30th birthday. Few of his works survive. It is thought that Frost, lost in grief at his son's death, might have destroyed much of it. The next 11 months of Frost's life is a blank. No letters or illustrations appear. In a letter dated December 22, 1918, Frost thanks Daggie for scolding a painting Arthur did of his father, and states, "We will have no Christmas. We could not have it without our boy."

John had never fully recovered from his bout of TB, and was constantly in ill health. Finally in late 1909 his doctor convinced him and his parents that he should move to a warm, dry climate. The Froses pulled up stakes and abruptly moved West, first stopping off at Palm Springs, and then after a short stay, Pasadena, California.

Charles Dana Gibson had recently bought the magazine *Life* and convinced Frost to become a contributor.



Original Engraving for 'Holy Wigs: Baked with the Coat,' 1882. Ink on paper, 27 x 12.7. Photo courtesy of Heritage Auctions, Houston



Original illustration, "The Night and the Morning" (1927). Watercolor on paper, 25.50" x 37". Photo courtesy of Nicola Pietrangeli/Art

Writing to Frost in October of 1923, Gilman says:

Dear Arthur, they have just sent me up an advanced copy of *The Waste Land*, and the best thing in it is your "On the Way to the Paley." It is you at your best, and no one else can do half as well, for you are a master, and *The Waste Land* might prove to have you in a contribution.

Frost would contribute regularly through October of 1927, when failing health forced his retirement. He died in his sleep the following June. Emily, who'd been suffering from heart trouble for some time, would follow him six months later. She married Phyllis Mcgrath-Grayer in 1932. They had two children, John F., and Phyllis. John Frost died from a stroke of TB in 1937.

New York Evening Post
June 26, 1928

It is commonplace to say that realization of the death of a friend is difficult, for this is a manner in which the death of A.B. Frost facilitated, most affect the American public which he served so long, so kindly, and so gently. So Frost came not one but two or even three of the greatest immortality to which an illustrator can aspire. His pencil gave the visual form to characters imagined by other men, yet destined probably to live as long as America itself. Frost illustrated the works of

Mark Twain and of Joel Chandler Harris. He created the physical semblance of Tom Sawyer, Huck Finn, and Uncle Remus. He made them and all their friends as they appear today before our mind's eye. Without Frost we could not put these beloved friends into their rick, we could not know them if we met them on the street. Sir John Tenniel gave bodily form to Lewis Carroll's Alice in Wonderland. Frederic Dan Steele, we suppose created the appearance of that lesser but possibly immortal character Sherlock Holmes. Other artists have had similar bits of brilliant fortune. But A.B. Frost, the dean of our illustrators, had even greater luck. Down through the ages, when he and we are dead and gone, his genius will reawake on in Huck and Tom and Ole and in Rabbit, three great monuments of verse.

For those wishing to learn more about A.B. Frost and his work, I would strongly recommend Henry Reed's *The A.B. Frost Book* (1967), Henry Lantz's *A.B. Frost, The American Sportsman's Artist* (2012, updated 1990), as well as *Full-Graphic Books' 2013 reprint of *Art and Nature**, which also includes *The Ball Game and Golf*. ♦

— by R. Gary Lavel, 2014

R. Gary Lantz is a long time collector of comic book art. He lives in a garage in his town with his wife and three sons in Hudsonville, Michigan. He has written his own comic book art and is a member of the group of *Comic Book Art*, 1970-1980 members.



34 WEST 27 STREET, 7TH FLOOR NEW YORK, NEW YORK 10001



A. B. Frost (1880-1920) *Diaphanopencil*, 11 x 14", preparatory sketches for "Dancer Study with a Camera" (Archives)



Digital Illustration for Super-Science Books, May 1988. 8 1/2 x 11 in. (black, 36.83" x 43.31")



Bill Wagner and Paul Fines, 1961

Virgil Finlay:

A Collector's Dream

by Robert T. Garcia

Virgil Finlay was one of the most accomplished and outstanding line artists in 20th-Century science fiction and fantasy. It has been almost 20 years since a book featuring his artwork has been published, and I'm very lucky to currently be working on a new collection with collectors Doug Ellis and Robert Würzburg. *The Collector's Book of Virgil Finlay* is a 208-page, 9" x 12" art book, featuring over 110 black and white illustrations, plus 25 full-color covers, various color roughs, and two-color pieces. This is the largest collection of artwork taken directly from Finlay originals since the Gerry de la Bec books in the 1970s, and the largest collection of color originals ever assembled. This book is going to be a doozy.

What's remarkable is that most pulp artists of the day produced their originals at 1.5 times the size they would appear in the magazine. Their artwork was then photomechanically reduced to fit the page. By contrast, Virgil Finlay did this work "in size" with either scratchboard, pen, or pencil. The originals were made at the exact size that they would appear in reproduction; they were not reduced for print. For our book, we'll present these intricate illustrations at their original size (with only a few exceptions), so people can understand just how remarkable his artwork was. As I've been scanning the art, I find myself staring at each piece's exquisite detail.

When you examine his scratchboard work, you can see several different layering techniques using black and white

ink, all to wonderful effect. With all his work, there are only a very few times you can see any underlying pencil marks. And nothing compares to his insanely accurate stippling, where the pen tip is wiped off after each ink dot is applied, before another dip of the pen occurs. He is said to have worked over 12 hours a day over several days in some cases to finish a piece. He also painted in oils, and towards the end of his career used copalite paper to achieve a richness of texture in otherwise simple work.

Virgil Finlay was born 100 years ago on July 25, 1916. He began working as a portrait and gallery painter at the age of 15, but he loved science fiction, fantasy, and horror. At the age of 21 he decided to submit six pieces to his favorite magazine, *Wired Tales*. He sold three of them to editor Farnsworth Wright, and a long association began between the artist and the magazine (1935-1941). In time, he contributed over 200 interior pieces and painted 18 covers.

Finlay illustrated some classic fantasy and horror stories at *Wired Tales*, including "Heart of the Dark" and "Beyond the Walls of Sleep" by H. P. Lovecraft, "Touch" by Robert Bloch, "The Hairy One Shall Dance" by Mark Moskowitz, and "Roads" by Anthony Quinn. His obvious love for the material can be seen in his technically dazzling work, which made him a favorite with fantasy and horror fans alike.

Finlay almost immediately began to correspond with several



Original illustration for "Within the Ionosphere" (The Scepter Book of Space Facts, 1958). Pen and ink.



Original illustration by H.P. Lovecraft, 1942, No. 144 188

of *Wired Tales* authors, H.P. Lovecraft, Clark Ashton Smith, Sathya Quira, and Henry Kuttner. He became a close friend of Henry Kuttner, even paying for Justice of the Peace at the wedding of Kuttner and C.L. Moore. The two remained close until the author died in 1968. One of the pairings in *The Collector's Book of Hugi Friday* is the cover of *Super Science Stories*, (May 1941), which features Kuttner's story, "Readers, Haste You," a tragic-in-check science fiction adventure with Friday and the author as heroes.

Friday's first book, *destacked*, was the cover for the first H. P. Lovecraft collection from Arthur Hays Publishers, *The Classics and Others*, published in 1939. The cover was a montage of his *Wired Tales* art for Lovecraft's stories.

In November 1937, *Imagery* editor Meridian Merritt offered Hugi Friday a staff artist job at William Randolph Hearst's *The American Weekly*, a supplement supplied to almost newspapers nationwide that boasted a circulation of 30 million. In 1938, Friday moved to New York City and was paid 100.00 a week—as opposed to the 50.00 for each mirror illustration

he was being being paid by the pulps. In November of that year, he married his sweetheart Beverly and enjoyed a time in his career with a stable income and a new wife. Though he was fired and rehired several times over the next three years, he eventually adjusted to the harsh schedule of a weekly publication and learned how to work with the mercurial Merritt.

In 1941, Friday left the staff to freelance while still supplying work to *The American Weekly*. His work began to appear in *Ziff-Davis*, *Popular Publications*, and *Standard* magazines; in fact, they appeared in almost every genre magazine—*Amazing*, *Strange Stories*, *Fantastic Adventures*, and *Captain Future*. In 1938, *Famous Fantastic Mysteries* began, and Friday became one of its favorite artists, producing over 200 illustrations and 25 covers for the company. The publisher also issued several portfolios of his magazine art.

While in New York, he had met Ernest Hornungson, Dorothy Parker, and Anna Loos of the *Algonquin Round Table*. Anna Loos (*Gwendolen* *Pelevé* Rhodes) even served as a model for one of his illustrations. Like all First employees at the time,



Digital illustration by the author, 1985. For and for.

he was a frequent customer at the local Ben & Fred's meat-house, a gathering spot for everyone from newspaper editors to stars of stage and screen. He became quite enamored with New York life, but in 1943 he was drafted and went off to serve in the Army Corps of Engineers. After years in training, he was shipped to Okinawa, and had months in combat in which he was wounded. He eventually ended up as a draftsman for the Surgeon General. After his stint in the US Army, he returned home in 1946 to a much more relaxed lifestyle.

When he came back to the States, the American science fiction pulp market was just about to go bust, though no one knew it yet. Still, immediately after the war he was very much in demand. He returned and worked for *The American Weekly* from 1946 until 1951. He produced over 800 various pieces in total from both his runs at the Weekly, all but a few now lost. Luckily one of the most beautiful pieces, "Atlantis," will appear in *The Collector's Book of Vigil Fisher*.

In 1941, August Derleth published a hardcover of Seabury Quinn's *Book*, which Fisher had illustrated in *Planet Tales*. This reimagining of the Santa Claus legend has become a classic. It details reprinted some of the artwork from the magazine. But since the dimensions of the book were decidedly different than the pulp original, Fisher had to redo much of the art completely. The large out-of-print *Arkham House* first edi-

tion is much sought after, but luckily for a new generation of Fisher fans, Red Jacket Press issued a facsimile edition which is still in print.

Fisher also tackled his old boss's fantasy novel, *The Ship of Illias* in 1948 for Bantam Publishing. He produced five black and white illustrations (all included in *The Collector's Book of Vigil Fisher*). Often reprinted, these are probably some of his most recognizable pieces.

It was about then that pulps went bust and the 30s digress-and-science fiction magazines appeared. *Planet* came along with them: *Fantastic*, *Fantastic Universe*, *Galaxy* and more, but there wasn't enough work. Desperate to pay bills, he turned to the 1950s astrology magazines that filled the newsstands, and did work for comics as well. Trying to expand beyond publishing, he also did oil paintings, landscapes, Abstract Expressionism, and Space studies. He was part of a show at the Metropolitan Museum of Art in New York, and a piece was on display in the Fogg Museum at Harvard. You've would be hard-pressed to find any examples of these works.

Fisher illustrated one more book of note: *The Cosplay Book of Space Power* (1958) by Allen T. Cress. It was a book for young boys about the future, and the wonders of space travel. It contains 20 illustrations of a space-faring humanity, including a space station under construction, a cut-away view



Johnson/illustration for *Science-Fantasy Magazine*, August 1941. 20 in hand; 1.67 x 1.07



Original illustration by Mabel, 1952. Free artist.



Original illustration for Strategic Computers, 1953. Fox and his



Digital Restoration by "Sharon and Edwark," The SCP of Mike, 1981. No. 101 00



Original illustration by Norman S. Johnson, July 1968. 600 px by 600 px



Original illustration for *Witch* (Globe, May 1961). It is based on *Witch's* 87



Original illustration for *Earthbound*, 1947. Art and ink.

of a two-story spaceship, a detailed space suit, a fleet of ships, aliens, flying saucers, the solar system, and much more. Finlay was even able to fit in a shot of leucis falling with melted wings. It was a book everybody interested in space had to have, and many remember fondly. Two of the illustrations appear in *The Callahan's Book of Virgil Finlay*.

In the 1950s, Pyramid paperbacks commissioned a number of covers from Finlay: *Swamp and Servery* (1953), *The Millionaire Club* (1953), *Wired Zulu* (1954), *World of Peter* (1955), *The Spell of Seven: Stories of Horror Fantasy* (1955), and *The Fantastic Swindlers* (1967). In 1964, he did a sample page for *The Hobbit* which J.R.R. Tolkien rejected.

In 1978, Virgil Finlay was diagnosed with throat cancer. The disease spread to his lungs in 1971, and he died on January 18, 1971. He left behind a career that included over 2700 pieces for magazines and books.

Virgil Finlay is one of those artists that you need to search out. His naked women, whose modesty is only covered by balls of light or stars, will make you smile. His muses, with their big eyes and curved tails, will disturb you. His ability to make the most incredible image in a story painstakingly real will astound you. It's no wonder that Finlay was inducted into The Science Fiction Hall of Fame in 2012. ♥

—by Robert Garcia, *NFL*

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TOM MILLER, 1938

The Life and Art of **Tom Miller**

by Lynn Munroe

She will not lie through the night. It's late Friday in Pasadena, California, and the coming of the night has a way of leaching all the colors out to the sea loins. The night sky will lit from all the lights of the bright city, is fading to shades of brown, shades of tan. Even the light looks carnosally beige. There's been a party at the art museum down on Colorado Boulevard, and two Cal Tech scientists and their insurance salesman buddy are sitting at possibilities, continuing the partying at a big house donated to the event by one of the donors. Everything is shades of brown—her hair, her tan, raised back the tan tile around the pool, the brown leaves, the mocha night sky. All three men sit transfixed, riveted by the full frontal view of this beautiful nude woman emerging from the pool and walking dry. She turns toward them, lifts one hand, and looks like a creek statue. And click, like a snapshot, this moment in time is captured, frozen, preserved forever by the artist. Tom Miller's study in brown is a paperback cover illustration for *Saturday GAMES*, a murder mystery by Brown



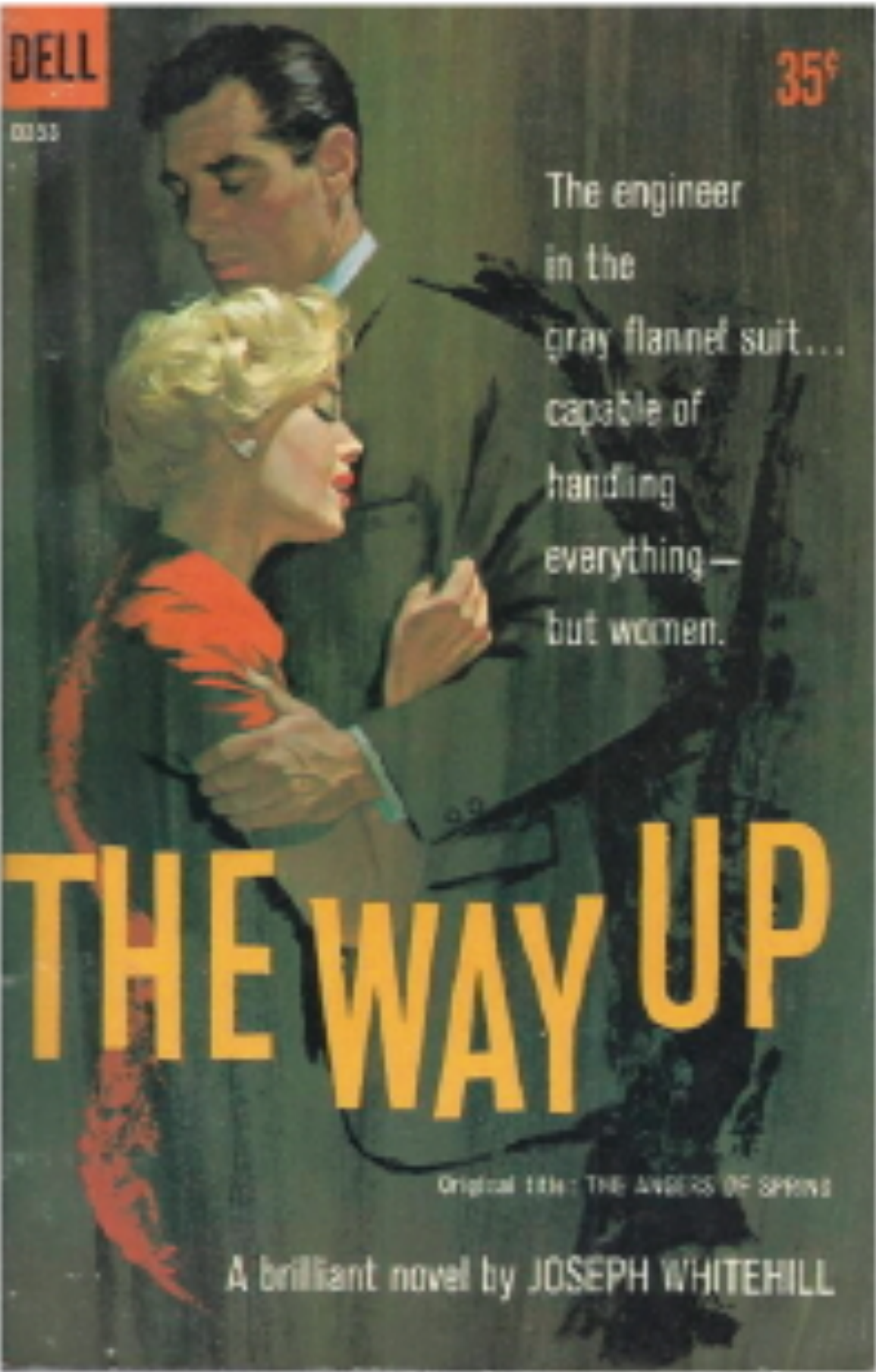
Illustration for *Saturday GAMES*, 1938

Meggs, published by Fawcett Crest in 1938. Miller had a gift for noticing a story and capturing the perfect moment from it for the book covers he painted in the 1930s and 1940s, especially for Fawcett. His covers are always bright, vibrant, alive...immediately easy to understand and appreciate. He always signed his covers "Miller," although sometimes the publisher would crop off his signature, but the 1930s-to-40s covers we know are Tom Miller's create a lasting legacy, a continuing tribute to a fine artist who made each book he was assigned better with his artistic choices.

Thomas John Miller was born in Midland, Ontario, in Canada on July 26, 1913. He remained a Canadian citizen for most of his life. Tom's parents died when he was still a young man, two aunts who lived down over the American border raised him. Basically, the aunts left Tom alone, free to roam and

experience the world, and he crisscrossed back and forth over the border as he grew. Tom realized he had absolutely no one to rely on except himself. As a result, he became

experience the world, and he crisscrossed back and forth over the border as he grew. Tom realized he had absolutely no one to rely on except himself. As a result, he became



DELL

0055

35¢

The engineer
in the
gray flannel suit...
capable of
handling
everything —
but women.

THE WAY UP

Original title: THE ANGERS OF SPEND

A brilliant novel by JOSEPH WHITEHILL

The Way Up, 1948

SI Illustration



Original illustration for *Harriet in the Mirror*, 1966. 40 x 60 inch, 14.19" x 23.19".
 Photo courtesy of Bridgeway Archives, Ottawa

terribly independent, taking care of himself. This independent nature remained with him all his life as he grew to become a meticulous and independent artist, ensuring only to his own very high standards. He never had an agent or manager, always represented himself.

Tom studied at The Ontario College of Art in Toronto. He served in the Canadian army during World War II. Recognizing his prodigious artistic talents, the Army put him to work designing war bonds and creating propaganda art. In the service, he was asked to paint portraits of "the big brass." He later told his family that he knew he had an easy military service: While other young Canadians were marching off to battle, Tom's artistic talent earned him a safe job painting portraits of the generals.

When the war ended, Tom went to work in Toronto. After his first childless marriage failed, Tom started dating a co-worker named Elizabeth Pike. Tom and Liz married and when Tom decided to move to New York City to become a commercial artist, Liz went with him. They had a son named John. Tom continued his studies at the Phoenix Art Institute in New York City and the Pratt Institute in Brooklyn. Tom



Assignment in the Islands, 1970

loved to do portraits, so he studied portrait art with a master of the craft, Archibald Burns, the prominent British artist living in New York. His studies in portraiture paid off and many of his best later book covers are actually portraits.

Tom joined the Society of Illustrators in 1952 with a New Jersey address on his membership application. Tom and Liz moved around a lot, at various times living in Brooklyn, Manhattan, Old Tappan, New Jersey, and Westport, Connecticut. Tom went to work at a commercial art studio in New York City, doing point-of-purchase displays and billboard art, magazine advertisements, and illustrations for *Life's How Journal*. But his specialty became paperback book cover art. His first cover appeared at the end of 1954, and he contributed many fine covers over the next 12 years.

Tom Miller created covers for Pyramid, Dell, Minarch, Bantam, and other publishers. After a solid group of covers in the early 1960s, Tom's output slowed in the late 1960s when the Vietnam War escalated and Tom was working for Dell. One reason for Tom's fierce personal opposition to the Vietnam War was that he had a draft-age son. Still a Canadian citizen, Tom made plans to move the family back to Toronto.



The Nurse Made Headlines, 1952

taking his son John out of the draft pool. As so often happens, Ephie and son were of two different minds about this issue and John enlisted in the National Guard. Tom and Lee stayed in the United States.

As Dall, Tom's paintings included covers for their Candlelight Romance series. Like #25, *The Nurse Made Headlines* by Adelaide Houghton. Many nurse book covers are fairly similar, but Tom Miller makes this one arresting with his portrait-like placement of the nurse in large scale at the front of the painting. Her left side is in shadow, her right brightly illuminated by the yellow sky. Again and again in his cover art, Miller used a technique of conveying deep poetic thought simply by showing his model touching her mouth, chin, or collarbone. The key color here is yellow. It colors the car, his eyes, the sky, and the highlights in her hair. In a daylight Gothic setting with a big mansion in the background, a breeding man looks at her. The back cover tells us the lovely nurse has fallen in love with a handsome playboy, but anyone who glances at the front cover illustration already knows that. Tom Miller tells the story with one image. It looks simple but it speaks volumes.

St. Illustration



Original cover illustration for *The Love Girls*, 1955. Shows and images in heart, 60.00 x 18.75. Photo courtesy of Holdings America LLC.com

Tom was not happy with the sporadic assignments from Dall in the late 40s, almost exclusively for nurse books or doctor books. He sought out a new employer ready to make full use of his talents, and went to work for Fawcett in 1951. He painted more than 80 covers for their imprint, *Crest and Gold Medal*. Miller and Fawcett made a great couple throughout the 1950s. Tom was one of a group of top illustrators regularly contributing covers for Fawcett all through that decade, when CBS, Inc. owned the company.

Each new cover assignment began with a manuscript. Journalist Jay Malinowski described the arduous process in a 1988 newspaper article about Tom Miller:

For the actual purpose of cover art, giving the reader an immediate visual interpretation of the content, Miller was given copies of the author's script by the publisher. After a careful study of the text, noting physical characteristics, costumes and mannerisms of the characters, Miller would create pencil roughs of possible ideas.

He would then visit the publisher's art director and

DAWNET 1912 • 16c

By the Author of *Invitation of a Beulah Girl* and *Invitation of a Beulah Girl*

VLADIMIR NABOKOV

Mary

An Extraordinary Love Story

"Nabokov
is our only
living
literary
genius!"
—THE NEW
YORK TIMES



Mary 1913

DAWNET 1912 • 16c

The story of Mary as never before told...
"A moving novel, a memorable story..."

by
Norah Lofts
**How Far To
Bethlehem?**



How Far To Bethlehem 1913

submit the roughs for approval. After the official nod was given, he would book the models and acquire the right costumes from a costume company.

"Scheduling the models was probably the hardest part of the whole thing," said Miller. "You always had to schedule the models for the same time as the photo shoot, and then before the deadline of the studio."

A number of black and white photos, sometimes more than 200, were taken of the models in full regalia. After the negatives came back, he began the task of choosing the perfect ones. He would then call the photographer's studio in New York for enlargements.

After getting the proofs, he would make color sketches from opaque water colors and return them to the art director for approval. Then came the actual painting. The entire process took from between three to five weeks.

"Painting has always been a personal freedom," Tom Miller told Ivy Malarski. "But to make a living as a painter, you have to be in the field. It's more of a hobby, though sometimes I'll do one as a request."

Miller's training as a portrait artist shines through in the back-to-back cover assignments for Fawcett Crest in 1913. The books are *Mary* by Vladimir Nabokov and *How Far to Bethlehem* by Norah Lofts.

Miller's *Mary* is beguiling and beautiful. All the colors are muted and complimentary pinks. Brilliantly, he repeats the motif of the purple flowers in her hands with a garland of flowers in her hair and the design of the lacy costume she wears. In the story, the character Mary is just a busy dream, never appearing in the novel except in the narrator's nostalgic flashbacks as he recalls his lost love. Tom Miller makes her speak with desire.

The Lofts book is the story of another Mary, the mother of Jesus. The previous Crest paperback edition's cover art pictured a diurnal camel. When Tom Miller read the story, he saw that it was not about animals, or places, or anything else. He saw it was all about Mary the woman, and his painting is simple, brilliant, just a portrait of her. It is simple and striking precisely because of its subtle simplicity. Miller's *Mary* is young, virginal, and beguiling. She is looking directly into your eyes. Miller finds the very poor, simple young



Original Illustration for *Ben-Hur* at *Empire*, 1958. 88 cm (35 in)



The Moonlighter, 1981



Original illustration for The Moonlighter, 1981

woman before she becomes one of the most iconic and most revered people in world history, and he does it all with the deep look in her eyes, the way she hungrily gathers her cloak in her hand, and a quiet feeling of "the bright blessed day, the dark sacred night." He captures the entire essence of the story in one perfect image. I invite you to look into those eyes.

Although they tended to use him most often on historical romance, Miller painted all kinds of covers for Fawcett, including "plantation romances" in the then-popular MAMBOGEOO genre, thrillers, stories of ancient times, mysteries, and even a Western. He painted covers for some of their best authors, such as Nicholas, Barbara Verity, Marjory Ann Grant, Joyce Carol Oates, and Tipton Caldwell, and for paperbacks by such bestsellers as Helen MacInnes, Jack Higgins, John D. MacDonald, and Julie Ellis. Nevah Lofb and Jean Placé were both big sellers for Fawcett, and Miller's nine covers for Lofb and 18 for Placé contributed to their success.

Tom Miller worked at Fawcett. Some vintage books now look dated or antique, but Miller's covers seem timeless. During his lifetime, commercial illustration art often took a back seat to "fine art" but in the intervening years, more and more collectors, writers, art critics, and teachers have come to realize the tremendous impact of illustration art. As Hazel Case Crime publisher Charles Klatz and recently in *Jeepster Magazine*, "...the art world now recognizes that

(cover) illustration is often performed by very gifted artists and is worthy of respect."

In days gone by, there had been a feeling that all paperback covers had to have some color for the background, but white backgrounds were just empty space. Bantam changed all that in the 1950s with a series of covers by James Burns. Soon other publishers like Dell and Lancer were copying that look. Fawcett did come in the 1970s, and their best art by Tom Miller. Miller's training as a portrait painter paid off on these covers.

In 1999, Tom and Liz moved to Bevard, North Carolina. Late in his life, he decided to become an American citizen. Tom Miller passed in his own studio in Bevard for the final years of his life. He died at the Ivy Hill Retirement Home there in September 2004.

Liz had an estate sale including all Tom's paintings. Their son John had died in 2002, and when Liz sold the house in Bevard, she moved to Connecticut to live with her daughter-in-law Pamela, and her grandchildren.

Beverly resident Jean East was one of the people who modeled for Tom Miller. "He was a superior talent," Ann said. "I found him to be a most unassuming, delightful, but quiet gentleman." The independent artist set his own path and was always meticulous about every single thing, from his first painting to his last.

Donald E. Westlake wrote *Campus Doll* for Horvath books under the pseudonym Edwin West, and Tom Miller was asked to paint the cover art for the 1961 paperback original. Set at Clifton College in Ohio, the cover art shows a campus woman undressing for a young man wearing a Clifton letterman sweater. She stands in a black corset in front of a large window opening onto an impossibly bright white sky. The image is simply unforgettable.

In the September 2013 issue of *ELLE* magazine, there is a piece on page 222 about the choices made by the photographer and designers for a cover story on fashion model Kate Upton. Among the collection of things making up the photo shoot, "photographer Carter Smith was intrigued by the iconic titles of antique murder mysteries." There, above the caption "Inspiration board: very midcentury vintage," is Tom Miller's *Campus Doll*. There's also a photo of Kate Upton standing next to a bed in a black corset before a impossibly bright white window. The campus doll has come to life, evidence that Tom Miller's covers continue to enchant new generations. ♦

— by Lynn Abner, 2014

UPTON MODEL: KATE UPTON; STYLING: ANDREW STANGE; PAPERBACK: A NEW YORK TIMES BESTSELLER

Thank you Pamela Miller, Jay Kubiak, Andrew West, Carl West, Thomas Linnac, Robert Jones, Grant Dennis, Rachel Fisher-Dupont, Stacy Thompson, Sam Depp, Alex Miller, Edie Carter, and Barbara, Jonathan Clark, Tony Woods, Robert Papadimitriou, Richard Brown & the Society of Illustrators, Brent Brackley, Art and Layton, Ted Mack and Brian Smith.



Campus Doll 1961

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Digital Restoration for Jullien, 1985. 30" x 30" Photograph courtesy of Heritage Auctions, 10/2016



William Meade Prince, circa 1910s

William Meade PRINCE

by Daniel Zimmer

William Meade Prince is best known today for his charming and humorous memoirs *The Southern Part of America*, his recollections of growing up in Chapel Hill, North Carolina. But his career as a writer is only a small part of the story. Prince was also a newspaper cartoonist, a part-time actor, and one of the best illustrators of his day.

William Meade Prince was born in Roanoke, Virginia, July 9, 1883. He was the son of Robert Watson and Alice Miles Meade Prince. He was descended from Sir Richard Crockett, the last governor of North Carolina under proprietary rule (serving in that capacity from 1725 to 1730), and from Bishop William B. Meade of Virginia.

Prince's father worked as a traveling claims agent for the Southern Railroad, and spent a lot of time on the road attending to various problems, as Prince recalled:

Whenever there was a wreck anywhere on Bufl's division, which was pretty frequently, he was responsible for the salvage of the freight, and he had to get there as quickly as possible and by whatever means.

As a result, their relationship was distant.

He was a sort of stranger to me, though—my father. A mysterious, colorful stranger, a glib-tongued and affectionate Authority who came at intervals from the

on the road and spent a few days or a weekend and then disappeared again into the remoteness and exciting outside world... During the long periods when he was away he became almost unreal to me, a vague and faraway being I never tried very hard to picture.

At age five, Prince's family moved to Chapel Hill. His grandfather, Dr. William Meade, had become the new minister of the Chapel of the Cross church.

We had lived in Roanoke, where I was born, and when Grandpa moved to the village Chapel Hill, Mother came with him, and I, naturally, came along too. Dad being out on the road most of the time, it seemed best for Mother to stick with Grandpa and make a home for him. "He's as helpless as a baby she would say. 'I don't know how in the world he would get along.' This used to puzzle me, as I thought Grandpa got along all right; he could dress himself and everything, and was by no means as helpless as a baby. Besides, he was very little—"hardly enough to keep a head afloat," Mother said.

At the age of five or six, Prince was bitten by the art bug:

As far back as I can remember, I liked to draw. In fact, I may just want to say I was born with a pencil in my hand, but this seems exaggerated... almost as soon as I could hold a pencil or a crayon, I was marking things up.



Original illustration for *American Magazine*, 1911. All in color. Photograph courtesy of the Society of Illustrators, NY

I have ruined many a good surface in my time. I preferred to develop fat on my stomach; this may indicate that I started drawing before I could talk.

But other hands than mine laid part in my drawing and the shaping of my destiny, and in those formative years were the guiding force in my life, I believe, which led me toward my fate, that of becoming an illustrator. One of these hands was Susan's, which, holding a pinhook, reached out and grabbed me from the pages of a large copy of Dante's *Divine Comedy* which was in my grandfather's study. Gustave Doré's illustrations of His Satanic Majesty and the dark angels, and the fire of hell affected me greatly. I have never tried to draw a picture of Satan, but I could know just what he looks like.

The other—even braver, more authoritative—belonged to General George A. Gust. Neither General nor General Cassel was actually present at the beds, of course, but their heroic spirits were with me, and very influential. I find that General Cassel when I was very young—in that bloodcurdling lithograph put out, I think, by the Antisemitic-back people in the trenches—showing the pallid and intrepid Yellow Hair with upraised saber, his hat cartridge gone, standing alone among his fallen men, and surrounded by the falling soldiers. This is literally the first picture I ever remember seeing. I am on the back of one man, and I hope to locate it and hang it across from my bed, so that it may also be the bed.

Young William's mother noted that her son was serious about art, as he studiously copied drawings by Charles Dana Gibson, A.B. Frost, and other illustrations of the day, and spent many hours reading his own toy paper soldiers. As a result,

she enrolled him in an art class at the University's Summer School. His first art teacher was Mr. Bentine, a "fat gentleman with a thick German or cerebral accent." Though Prince expected to spend his time drawing cowboys and Indians, or circus scenes, Mr. Bentine had other ideas, focusing exclusively on the basics of tone and perspective. The small class of three or four students (all grown-ups, aside from Prince) would spend two hours each morning copying boxes, pyramids, and cones that Mr. Bentine would draw on the blackboard.

...It was dull stuff for one striving to give birth to the squares and isosceles pyramids and conical shapes. It was my first encounter with discipline, other than the strictly personal variety I met with at home, and it wasn't easy to take. But I drew away at my spheres and cubes, and sometimes Mr. Bentine would look at my struggles and beam at me through his thick glasses and say, "Doré's right. Keep trying. You are doing well." Not that I needed encouragement; anybody could draw the boxes and the balls. All I needed, I thought, was to get away from Mr. Bentine and give my creative instincts a chance! But I never got beyond the "bore" with Mr. Bentine. "Do not be discouraged," he would say, his finger on his big red nose. "What I give you now will find most valuable, some day." I am inclined to think that he was right.

In 1906 some of William's drawings were published for the first time in the University's annual yearbook, *Notary Rock*.

It was considered quite an accomplishment, artistically speaking, to have a drawing accepted by the *Notary Rock*, which was a sort of Chapel Hill Salem, and the Art Editor like most Editors everywhere, was swamped



Original Negative for unknown publication. 35 or 36mm, 31" x 26." Photograph courtesy of Barbara Brown, WA



Original Negative for The Saturday Evening Post, 1963. 35 or 36mm, 18" x 14." Photograph courtesy of Barbara Brown, WA.com



Advertising illustration for Dodge Brothers cars, 1920

with a central area round of which he had to turn down. In 1916 the book carried five of my pictures, all of them having to do with the games of our football and basketball teams, the cultural aspects of our institution meaning little or nothing to me. It was a proud day when I saw my drawings printed in the *Safety Lock*, with my name beneath them.

The *Safety Lock* opened for me a new and wide horizon. Not only was I doing what I enjoyed and wanted to do more than anything else in the world, and getting it printed, but incredibly I was being paid for it.

I continued to work for the *Safety Lock*, and the 1918 book contained 16 of my pictures. It was about *Barbara*, I guess, that I began to think about going into business for myself.

William lived in Chapel Hill until he was fifteen. He resided for a time in Birmingham, Alabama, where he worked as a railway clerk, and while living there he met and fell in love with his future wife Lillian Hughes (June 17, 1895 - February 23, 1942), whom he married on November 24, 1913. He could not choose between West Point Military Academy or architecture at Georgia Institute of Technology, so he settled on




Advertising illustration for Chesterfield cigarettes, 1941

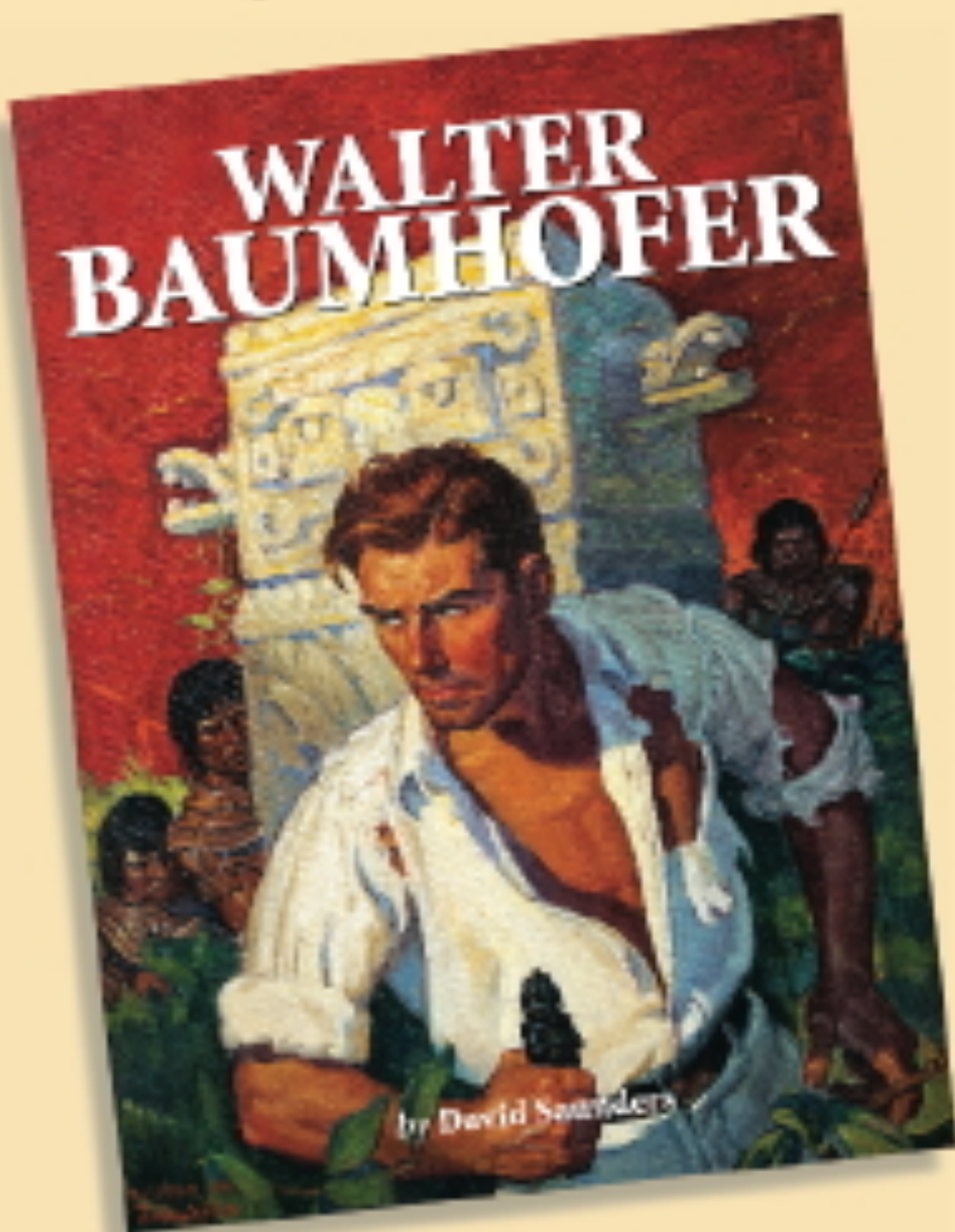
going North to study art at the New York School of Fine and Applied Arts (1913-15). There he won an illustration contest sponsored by *Chesterfield* magazine. His first professional illustration was done in black and white for a story by Harold Ross in *Red Book* in 1917.

Primo gained recognition through his lively covers for *The Country Gentleman*. His first cover for the magazine appeared on August 18, 1924, and was entitled "Build Your Own Radio." He produced covers for the magazine from 1924 through 1940, eventually illustrating 48 *Country Gentleman* covers in all.

Primo notably illustrated the stories of Buck Brundage, and provided illustrations for many other magazines such as *Chesterfield*, *Conspicuous*, *Labor*, *News Journal*, *The Saturday Evening Post*, *Red Book*, and more, by such authors as Hugh Falgout, James Stuart, Philip Nye, Kathleen Sierra, William Soyyn, and Arnold Bennett. He also produced numerous advertising illustrations, including a series for Dodge Brothers cars.

After five years of advertising work in Chicago, Primo moved to Newport, Connecticut, where he could combine his illustration work for the magazines in New York with his interest in riding and maintaining a riding barn.

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Walter Dwinell, 1921



Walter Dwinell, 1922



Walter Dwinell, 1940

© Illustration

In the 1920s, when Winston eventually became too urban for riding, Mr. and Mrs. Prince returned to Chapel Hill, North Carolina, where he built his own stable and stables at 707 Greenwood Road, to continue his work in illustration. Returning to the area both with money and manners, with an air of gentility mixed with the glamour of fame and success, the newspapers did not like this change—the *Greensboro Daily News* noted it, with the heading: "Famous Illustrator Returns to Chapel Hill." Lillian Prince posed in her garden for the *News* or *Observer* next to a piece of statuary brought home from Italy. They had a black poodle named Zeta. It was also noted that William had a marvelous collection of sailing vessels.

His return in some ways was bittersweet. As he noted in *The Southern Part of Heaven*, his memories of growing up in Chapel Hill:

...all of us loved Chapel Hill and the victory. How long ago all of that seems now. Even the little house has gone... it was a wonderful little house, as it were, with a fireplace in each of its six rooms, and the well out back, a few yards from the back porch and the kitchen attached to it... An apple tree hung over the



Boxing Match, 1800



Original sketches for Gollo's *Entrepreneur and wife*, 1937, 24.5" x 35.5" Photograph courtesy of Heritage Auctions, USA



Sketch illustration for Gollo's, circa 1936

well, I remember that apple tree with affection and sharp twinges in my stomach... When I came back to Chapel Hill, after thirty years away, the only way I could identify the spot where the axcoy had been was by the tree, tugged and torn apart.

William became a lecturer in The University of North Carolina's Art Department, serving as head of the department during World War II (1940-1946.) He made drawings and posters for the Committee to Defend America, the American Field Hospital Corps, and the USGI painting portraits of wounded soldiers and sailors.

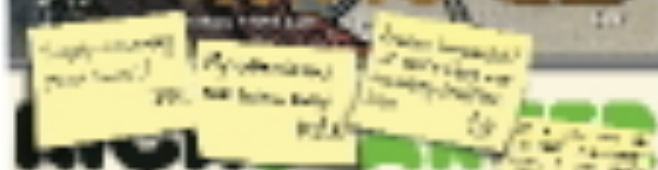
Prince was active in the community, and was a member of the Chapel Hill Town Planning Board, State Planning Board, Building and Grounds Committee of the University of North Carolina, Virginia Museum of Fine Arts, Southern States Art League, North Carolina Artist's Association, Sons of the American Revolution, Society of Illustrators, Artists and Writers Association, Players Club of New York, and Chapel Hill Country Club. In politics, he was a Democrat.

William's wife, actress Lillian Hughes Prince, had been active with the Yessport Players when she lived in Yessport, and had studied acting with Harry Jerome at the Academy of Allied Art in New York City from the 1930s until her death in 1962, she had parts in many Carolina Playmakers productions, including *The House of Gossely* by Paul Green, *The Little Foxes*, *All My Sins Were Remembered*, *Our Town*, *The Madwoman of Chaillot*, *Shakespeare, Gibboney*, and *Spring for Sore*. She performed in *White Snow* with the Raleigh Little Theater, and shortly afterwards joined the cast of Howard Richardson's *Dark of the Moon* with the Schubert national touring company, where she had the role of the "crazy woman" during the 1940-1946 season. Lillian also performed in Gilbert and Sullivan's operettas (*Pirates*, *Prince of Peasants*, *K.C.S. Festival*) and held the role of Queen Elizabeth in Paul Green's window drama *The Lost Colony* during the summers from 1941 through 1950.

William joined the cast of the play *The Lost Colony*, playing in the small role of Amosias Doss. One day, he caught two suspicious characters loitering near the outdoor stage in Manteo. He held them at bay with a prop pistol until the highway patrol arrived to take them into custody, whereupon it was discovered they were ex-convicts. "Prisoner Document," was the Chapel Hill weekly headline.

In 1940 and 1945, Prince illustrated the newspaper comic strip *Aladdin Jones*, as well as its topical *Search of Maps*, which was written by Leo Pograte. For *The King Posters* and the *Back-of-the-Month Club*, he illustrated the comic adaptation of *A Tree Grows in Brooklyn* in 1944.

In 1956, Bantam & Company published *The Goodbye Fare of Moses*, a book Prince wrote about his experiences as a boy growing up in Chapel Hill. William dedicated the book to Lillian. The title originates from an anecdote in the book which concerns a Chapel Hill minister who, upon his deathbed, asks, "What do you think Heaven is like?" "Heaven," goes the answer, "must be a lot like Chapel Hill in the spring."



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Original advertising illustration for Brevard's Tea, 1938. Oil on canvas, 31" x 25." (Photograph courtesy of Heritage Studios, Chicago)



Digital Illustration for *Gallop*, February 23, 1943. Colored pencil and white gouache, 14.07" x 19.1". Photograph courtesy of Heritage Auctions, Dallas



Master Illustration for *Gallop*, May 14, 1943



Illustration for Collier's, July 4, 1908



Illustration for Collier's, March 15, 1909



Marie Illustration for Voltaire, circa 1800



Original illustration, publication unknown. Kansas prairie and white powder. Photograph courtesy of Illustration House, NY

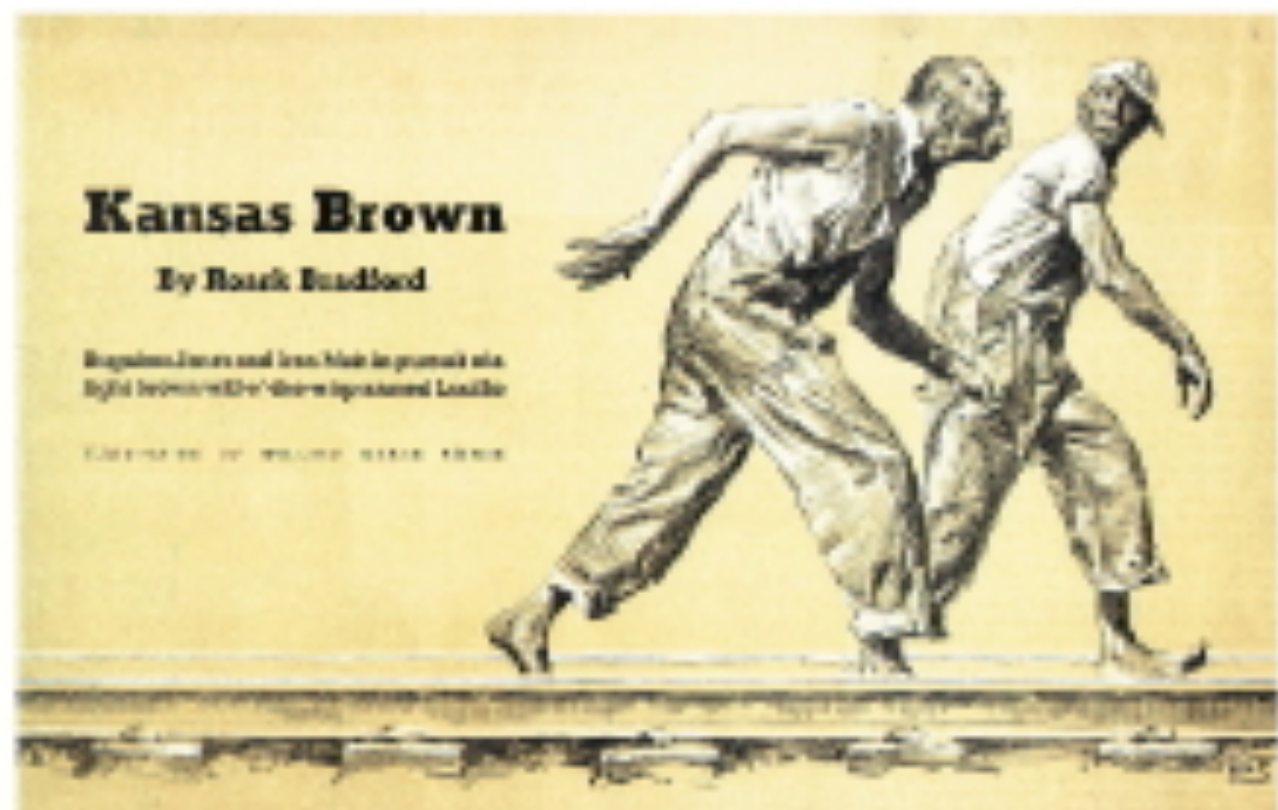


Illustration for Fuller's, December 17, 1918



Ergebnis Skizzenstudie publizierter Aufnahme: before, front and other gesture



Ergebnis Skizzenstudie, publizierter Aufnahme: before and other gesture



Studie Skizzenstudie für Fuller's, August 28, 1943



Original illustration for *Dollars*, April 8, 1936. Satirical cartoon on the poverty, 14" x 17". Monograph courtesy of Illustration House, NY



Inside *Illustration for Dollars*, April 15, 1936



Illustration by Jack Bobbe Wells



Illustration by Jack Bobbe Wells



Winter Respite for Sailors, July 19, 1940

After the success of *The Southern Part of Heaven*, which he also illustrated, Prince began working on two other books. One was to be a record of a trip that he and Lillian made out West. Prince was working on the other project, apparently a sequel to his beloved *Warriors*, when he died of a self-inflicted gunshot wound in his Chapel Hill home in November 1951.

It's unclear what unfortunate turn of events led to this sad conclusion, but the act was premeditated. On November 18, 1951, on a Saturday morning at approximately 11 a.m., Prince called the local doctor Fred Peterson and told him: "Come right away. There's an emergency."

The Chapel Hill *Weekly* reported that upon arriving at the house, the doctor found two notes on the front desk. One said, "I've shot myself in the studio. There's nothing else you can do for me. Please see about Lillian." The other said that he had been dependent, and gave a ruminantly detailed page of instructions on how to dispose of his affairs. The *Chronicle Herald* reported that close family friends and neighbors said that he had appeared quite excited and happy even in the post-war days.

Lillian Prince died in New York in 1962. The couple had one adopted daughter, Carolina, who returned to her biological parents in 1941. Both William and Lillian Prince are buried in the Chapel Hill Cemetery.

When Lillian Prince died in New York in 1962, she left \$180,000 to the university for the Paul Green Theatre. The bequest resulted in a lawsuit, with Mrs. Prince's heirs claiming



When Lillian Prince compares a printer's proof with his original work, from that since the university had not used the money to build the theatre, but as a ploy for the state to throw in funds, it might not keep the money. The university was the loser. Lillian donated her husband's artistic estate, including over 250 paintings and 1,000 prints and drawings, to the Oakland Art Museum. ♦

— by Dan Zeman, 2014

Special thanks to Jay Green, Heritage Institute, Inc.; Illustration from *War*; and the Society of Illustrators for images used in this article.

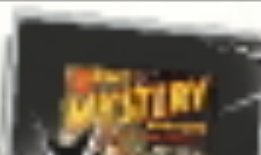
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Over the past several years, skulls have been popping up everywhere in popular culture. From Calvin Klein underwear ads, to Nike running shoes, to Zippo lighters, to Ed Hardy T-shirts, to Dan Aykroyd's Crystal Head Vodka—along with costume jewelry, belts, ties, umbrellas, scarves, umbrellas, golf tees, wall paper prints, posters, postcard cards, keychains, vases, rings, and bracelets, the skull motif has appeared on nearly every consumer product imaginable.

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AL PARKER: ILLUSTRATOR, INNOVATOR

BY YVESHINE HUGHES PUPPETS, DAVID ARKOFF
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KOSMOS PUBLISHING, 2014

Al Parker: Illustrator, Innovator is the latest volume in publisher Marvot Araf's series of books highlighting the greatest American illustrators (previous volumes concern Albert Dovey and Robert Fawcett.) In this latest volume, the spotlight is turned on the innovative and trail-blazing work of one of the field's most important illustrators, Al Parker. This new book covers every aspect of Parker's illustrious career, and features a number of authoritative articles, hundreds of incredible full-color illustrations, and rarely seen photographs.

As one of America's best-known magazine illustrators from the 1940s to the 1980s, Parker was constantly experimenting and stretching his style, pushing the limits of what was possible in the field of illustration. As a result, his influence on other illustrators was profound. While he had many imitators, none could match his versatility and fearless inventiveness. His innovations in composition, use of texture, and radical design changed the look of modern magazine spreads forever.

As Norman Rockwell famously said, "While the rest of us are waiting for sleep to appear, Al Parker is forever changing and improving."



JAMES GURNEY: WATERCOLOR IN THE WILD

BY JAMES GURNEY
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JAMES GURNEY, 2014

James Gurney established his reputation as a freelance illustrator with his numerous paperback book cover illustrations, work for *Scientific American* magazine, and of course his brilliantly illustrated *New York Times* best-selling *Dinotopia* book series. In recent years, Gurney has established himself as a first-rate art instructor as well, with his books *Imaginative Realism: How to Paint What Dreams Are Made Of* and *Color and Light: A Guide for the Artist's Eye*. His latest DVD, *Watercolor in the Wild*, continues in this direction, and the film is a must for artists looking to strengthen their skills in the increasingly, though difficult to master, medium of watercolor. In the DVD, Gurney breaks down all of his materials, then explains and demonstrates his techniques in six plein-air painting adventures. Each project shown is thoroughly documented with a variety of camera angles, with thoughtful commentary overlaid by Gurney at every stage. I was fascinated, and I think this is essential viewing for any young illustrator looking to master the medium of watercolor.

DAVID GROVE: AN ILLUSTRATED LIFE

BY DAVID GROVE
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NEWFELIX PRESS, 2012

I first discovered the work of David Grove in an issue of *Comicscience Arts* magazine in 1981. His precise and simple "tech-out" illustrations were captivating and engaging to me, and while I read a number of other illustrations utilized this approach, few of them could match Grove's fluid mastery of the style.

I was surprised recently to discover a fairly large softcover book had been released a few years ago, documenting Grove's greatest work, and filled with sketches, photographs, drawings, and much more. The book is still available, and I would highly recommend it to any fan of brilliant illustration work.

David's long and varied career included countless movie and theater posters, book covers, and advertisements for which he earned many awards. Some of his clients included film posters for Disney, Warner Bros., Orion, MGM/UA, and Fox. Some of his advertising clients included Sony, Cadillac, Eddie Bauer, Mercedes-Benz, and Frisch's Bank.

David Grove was inducted into the Society of Illustrators Hall of Fame in 2007. He passed away on October 25, 2012 at the age of 72, following a long struggle with emphysema.



IMAGES REB

BY JAY VADONCOOR
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THE ILLUSTRATED PRESS, 2011

Jay Vadoncoor began publishing *Images* magazine at about the same time I started *Illustration*, with both magazines premiering in December of 2001. At the time, the internet was a mere shadow of what it is now, and information about the illustrations of the past was hard to come by. Today of course, any published illustration from the past 100 years is often only a few clicks away, but in those early years publications like ours were run as from horse to illustration afterwards.

Fast forward to today, and Jay is releasing his last issue of *Images*, his 15th so far (13 regular issues and 2 black and white-only special publications). It's been a great ride, and the magazine is going out with a bang with a beautiful 64 page issue, which also features the addition of a fifth color—gold—highlighting a selection of illustrations that were originally printed with this extra color though with 1980s technology. The new versions look stunning (and in register).

This issue of *Images* features works by Alphonse Mucha, Maxwell Parrish, J.C. Leyendecker, Howard Pyle, Howard Chandler Christy, Chris Chambers, Louis Chalon, Edmond Dulac, Thurston Dudley, Dean Cornwell, N.C. Wyeth, Jessie Wilson Smith, Willy Pogany, C. Cole Phillips, Norman Lindsay, and more. Your essential addition to your collection. ♦



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October 21 through December 20, 2014
The Society of Illustrators, NY

Lee Dillen and Diane Seiber were born 13 days apart on opposite coasts—Lee in Brooklyn, New York, and Diane near Los Angeles, California. When they met at Parsons School of Design in New York City in 1954, each already aspired to a life in art. Meeting first through their artwork, each immediately recognized the talent and maturity of the other. Over the years, their competitive friendship evolved into a loving marriage and artistic partnership.

The Dillens produced an incredible variety of drawing and illustrations for prints, book jackets, textbooks, album covers—and over 10 children's books. The approach they took and the media and techniques they used changed with each book, yet each project has certain distinct hallmarks: clean, precise lines, painstaking attention to detail, warmth of characterization, and impressive use of color. The range of styles they explored is so low impressive that the quality of each illustration. Among the many honors they received are a Page Award, two back-to-back Caldecott Medals—for *A Haven to Hide* and *Why Mosquitoes Buzz in People's Ears*—five New York Times Best Illustrated Awards, four Boston Globe/Horn Book Awards, two Geometric Scott King Awards, three Corbis Scott King Honors, and the Society of Illustrators Gold Medal.

For more information, visit www.societyofillustrators.org

Mac Cosner: A New York Life

September 30 through January 11, 2015
Museum of the City of New York

McCauley ("Mac") Cosner (born in 1913) grew up admiring Norman Rockwell's *Saturday Evening Post* magazine covers in his father's general store. He arrived in New York as a young man to work on various New York publications, and stayed on to make a career in the city's vibrant publishing industry. Cosner, who is currently 101 years old, created both advertising and editorial illustrations from the 1940s to the 1960s for publications like *Rollback*, the *Saturday Evening Post*, and *Good Housekeeping*. The exhibit will feature over 70 of the artist's original paintings.

Co-sponsored by The Modern Graphic History Library at Washington University in St. Louis, and the Rockwell Center for American Visual Studies.

For more information, visit www.mocny.org

Moeri Eisenler: The Art of Adventure

November 8, 2014 through March 8, 2015
The Norman Rockwell Museum, MA

Known today for his meticulously researched historical paintings, Moeri Eisenler is also a prolific illustrator who has worked on many assignments for more than 30 years—from paperback covers and men's adventure magazine illustrations to movie posters, model kit boxes, and advertisements for prominent corporations. His dramatic, beautifully-crafted images, conceived in every possible genre throughout his extraordinary career, will be the focus of this exhibition, which draws from the artist's vast and highly-regarded body of work. His insurance, war, and sporting illustrations for *Time*, *Argo*, the *Saturday Evening Post*, *Sports Afield*, *Outdoor Life*, *American Family*, *Night Surviv* among others, and his contemporary historical paintings that capture the heroes and battles of the American Civil War, will be on view.

For more information, visit www.rm.org

Harvey Dunn and His Students

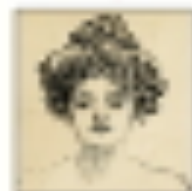
November 7, 2014 through May 30, 2015
The Norman Rockwell Museum, MA

An exceptional illustrator of America's Golden Age, Harvey Dunn (1884-1952) was a prodigy of legendary artist Howard Pyle. This extraordinary exhibition of Dunn's art will feature illustrations for the prominent periodicals of his day, including *Saturday*, *Argo*, *Roller's Weekly Country*, *Outing*, and the *Saturday Evening Post*. Original artworks by Dunn's students, including Dean Cornwell, Harold von Steinhilber, Ned Tappan, Jules Clymer, among others, will also be featured. ♥

For more information, visit www.rm.org

How do any sporting activities or events relate to the world of classic illustration? Email Illustration@nyu.edu

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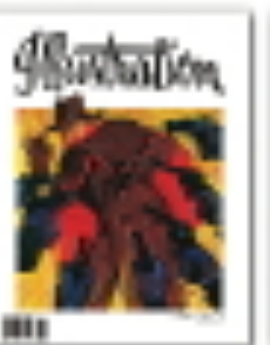
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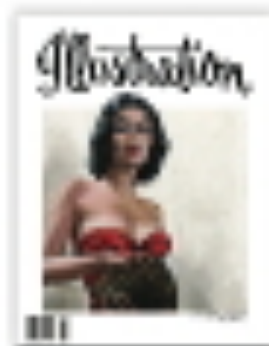
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Calendar Art for The Liberty Bell Calendar Co., 1930
Oliver-Camp



BILL FLUMIN

Maritana

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