

Illustration



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JOSEPH CHRISTIAN LÉONARD (American, 1894-1987), Thanksgiving, 1925-1926, 307
pens, pigments and Acetate Pencil. The Saturday Evening Post cover, November 28, 1925
Oil on canvas, 28 1/4 x 27 inches. Sold for \$268,000. World Record Price for the Artist

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COVER ILLUSTRATION BY
J.C. LEYENDECKER
(1874 - 1931)

The Saturday Evening Post
August 25, 1921

Photo courtesy of The Trustees of the J.C. Leyendecker Trust

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Illustration

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From the Editor...

Welcome to the fabulous FIFTIETH issue of Illustration!

It's been an incredible journey so far, and there are many people to thank for the success and longevity of this publication. To all of the contributors, advertisers, collectors, and friends who have supported this endeavor, you have my deepest thanks. And certainly none of this would exist without you, the readers, who buy every new issue. I hope you continue to enjoy the ride!

When I first started this magazine wayback in 2011, I had no idea what to expect. All I knew was that I had a personal interest in illustration art history, and that feeling never about this stuff was difficult if not impossible. I figured there would be a small group of like-minded fans who would want to read about these artists and see examples of their work. In the days before the explosion of the internet, blogs, and Facebook groups, the magazine filled a void. With the internet may have diminished the need for print, I will believe that a physical magazine is something special. I hope to continue producing this one for many years to come!

2015 was a big year, one which saw the publication of The Golden Age series, three books (so far) which each collect a beautiful survey of some of the greatest masterpieces of American illustration art. If you've yet to add any of these books to your collection, I think you're missing out. Preview the books in their entirety on my website and see for yourself!

My next book, shipping in February 2016, is The Art of Dean Cornwell. If you own the first book on Cornwell that was released in 1979 (and reprinted in 2008) then you know that most of that book was printed in black and white. This completely new volume is 214 pages and is printed in FULL COLOR throughout. The print run is limited, so the book may be sold out by the time you read this, but check the website or call me to be sure! (See the ad on the inside back cover for more info.)

The current issue you held in your hands presents a detailed look at the life of one of my favorite illustrators of all time, H. Leyendecker. Frequent contributor David Saunders has produced one of the most complete biographies of the artist ever published, and I'm very excited to share it with you in this book's lengthiest feature.

Thanks again for your continued support. Here's to the next fifty issues!

Daniel Zimmer

Illustration Magazine, Publisher

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illustrated gallery

J.C. LEYENDECKER (1874-1951)



"The Violinist and His Assistant"
Cover for The Saturday Evening Post, December 23, 1916
Oil on Canvas, 30" x 21"

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J.C. LEYENDECKER (1874-1951)



"Traffic Stop"

Cover for *The Saturday Evening Post*, June 24, 1912

136 no. Gannan, 28" x 21"

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Joseph Christian Leyendecker, 1916

J.C. Leyendecker

by David Saunders

In the early 20th century, the *Saturday Evening Post* had become the major media outlet for mass-market industries to address the American public. Its publishing company dominated the field of advertising by selling a lifestyle that was tailored to the aspirations of their audience. The artist who personified that cultural development was J.C. Leyendecker. He was the most celebrated illustrator of his generation. Norman Rockwell stated a common sentiment when he said, "Leyendecker was the master of the magazine cover." So who was this remarkable artist?

Joseph Christian "J.C." Leyendecker was born March 23, 1874 in the German town of Montabaur, in the Prussian province of Hesse-Nassau, halfway between Frankfurt and Cologne. The father, Peter Leyendecker, was born in 1838 in Dornbach, Prussia. He and his family were farmers. The mother, Hilda's Ruth Christian, was born in 1835 in Montabaur. Her family included prosperous Jewish businessmen. They married in 1868 and had four children, Adolph Albert Leyendecker (b. May 27, 1869), Mary Augusta Leyendecker (b. May 1, 1872), J.C. Leyendecker (b. March 23, 1874), and Franz "Frank" Xavier Leyendecker (b. January 15, 1874).

In 1871, the Franco-Prussian War brought upheaval to the region and triggered a wave of migration. In 1871, the

mother's youngest brother, Adam Christian (b. December 1, 1841), left Montabaur and moved to America. He was 35 and had worked as a draftsman for a local architect. He settled in Chicago to work as a draftsman, but soon found better paying work at a sign painting shop. He worked in the daytime and attended evening art classes at the Chicago Academy of Design at Monroe and State Streets. The school later moved to its permanent home on Michigan Avenue and changed its name to the Art Institute of Chicago. By 1873, Adam Christian started his own sign painting business at the corner of 12th Street and Michigan Avenue. At that time there was no practical technology to print colorful outdoor advertising, so the signs were painted by hand. His sign business became popular with brewing companies, who supplied their graduated columns with richly decorated storefronts. In 1877, Adam Christian painted a mural entitled "Germania" for the German-American Reinerman's Association Hall. His mural was so impressive the McAuley Brewing Company hired him to take charge of their advertising. On November 18, 1878 he married Josephine Krieger. She was born in 1856 in Chicago of German ancestry. Her father and mother were prosperous subcontractors. They raised a family of four children, Adam (b. 1878), George (b. 1883), Josephine (b. 1889), and Marguerite (b. 1894). In 1880, he became McAuley's sales agent for the South Side.



Illustration for Claret, Peabody & Co., 1922. Oil on canvas, 24 1/2" x 37". Photo courtesy of The Hechtel Gallery, NY.



Josephine and Christine (left), 1882. 1, J.C.; 2, Frank; 3, Adolph; 4, Mary Thelma;



Jacob & Carl Ernst Engineering,

1888. Photo Courtesy: Joseph

and was soon promoted to general agent for all of Chicago. In 1882, Adam Ortschler became general manager and vice-president of the McVey Brewing Company.

That same year, he sponsored the immigration of his sister's family to America. The Lependekers traveled as steerage passengers on the steam ship *President*. The father's occupation was listed on the passenger manifest as "brewer." They arrived in New York City on July 5, 1882, and traveled by train to Chicago, where they lived at 2826 South Park Avenue. The McVey Brewing Company was one block away at 2400 South Park Avenue. Peter Lependeker went to work for the company as a brewer's assistant. Adam Ortschler was the patron and patriarch of the Lependeker family.

The children attended public school, except the eldest brother Adolph, who at age 12 entered the work force as an errand boy at the McVey Brewing Company.

All four children were talented in drawing. According to J.C., "When I was eight I was already copying schoolbooks



Museum of German Art, 1884

with neatly colored examples of my work. At home, I kept myself busy with more pretentious paintings, which, for want of canvas, were done on excelsior of the common kitchen variety. Whatever their faults, these pictures lacked nothing in size. They were all carefully preserved to long-suffering friends and relatives." In 1885, at the age of 11, J.C. precociously designed a new label for the McVey Brewing Company. Under Adam Ortschler's encouragement, he declined to accept his nephew's design for production. As a consolation prize, he gave him a deluxe 1884 edition of *The Museum of German Art*, which included 38 over-sized plates with 100 engravings of color paintings, such as *The King, Charlot Race at Gross Sigmund*, and

The Guardian Angel. The young artist treasured this inspiring gift for the rest of his life.

Four years later, in June of 1889, at the age of 15, he completed the eighth grade and entered the work force. His first job was with the Jacob-Marr Engineering Company at 183 Milwaukee Street, Chicago. Jacob Marr was born in 1817 in Zurich,

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The World's Columbian Exposition in Chicago, 1893

Switzerland. He came to America in 1835 and became one of the nation's first producers of half-ton, line work, wood, and steel engravings. The company employed over 100 artisans, and their many clients included the McJewey Brewing Company. According to J.C., "I still remember boarding an open cable car one windy day with three large canvases wrapped in newspaper and fighting my way through the crowded streets to the engraving house, when I showed my samples. The boss inspected a ring of top, a silver set, and a biblical subject with amusement, but he did tell me to report for work." Although these early works are now lost, judging from his de-



The Mackey Brewing Company, 1884

© Illustration



Illustration for the Family Beer Store, September 24, 1893

scription they were most likely based on engravings from *The Antiquary of Geneva*. A.C.

In 1889, Adam Orstedien negotiated a deal for the McJewey Brewing Company to join a British brewery syndicate, which brought significant wealth to the Orstedien and Leyendecker families. Peter Leyendecker, age 51, retired from the brewing business and never worked again for the rest of his life. The Leyendeckers moved to a more prosperous home at 514 East End Avenue, and hired servants and a cook. That fall, J.C. would attend the Art Institute of Chicago where he studied three nights a week. His teacher was John Henry Vanderpool (1857-1911), an accomplished artist renowned for his knowledge of anatomical drawing. J.C. later credited this teacher with helping to develop his natural talent as a draftsman.

In 1890, Peter Leyendecker applied for Naturalized alien U.S. citizenship. Adam Orstedien witnessed his official documents. He was granted U.S. citizenship, and that status was also extended to his family members. At that same time, his eldest child Adolph, age 21, was promoted to general sales agent at the McJewey Brewing Company while J.C. was promoted to apprentice staff artist at the Mack Engraving Company. According to the *Chicago Herald*: "no one was prouder of him than Jacob Mack."

On October 20, 1893, the World's Columbian Exposition in Chicago was dedicated to the 400th anniversary of the dis-

survey of the New World by Columbus in 1492. Frederick Law Olmstead (1822-1904) designed the layout of the 400-acre fairground as an ideal city of Boston. Job applications there were 46 national positions, exhibition halls for industries (including the Swan Ingersoll Company and the McCreary Sewing Company) and midway with carnival amusements, featuring the original Ferris Wheel. Over 28 million visitors attended the fair, which had an uplifting effect on American industry and stimulated popular interest in French neoclassical art. J.C. was inspired by the scale, popularity and grandeur of the Exposition, which he repeatedly visited until it closed one year later. He filled several sketchbooks with detailed observations of the fair's monumental statues, which were displayed on monumental pedestals and festooned with carved laurel wreaths. He used these drawings as reference material for the sculptor of *Isis*.

During this first stage of artistic development, J.C. was an impressive draftsman, a talented designer, and a diligent technician. These fundamental skills reflected the artistic criteria of his uncle Adam Orsoline, his art professor John Henry Vanderpool, as well as the fashionable neoclassical American Beaux Arts movement personified by Daniel Chester French (1820-1909), Augustus Saint-Gaudens (1848-1907), and William Martin Chase (1849-1916). J.C. Leyendecker was a child prodigy of that era, although he had not yet developed a unique style.

His older sister Mary Augusta also attended the Art Institute of Chicago, where she studied with Mrs. Lou Will Moore (1846-1904), a sculptor and expert on classical Greek sculpture, costumes, and dance. Several women artists that taught at the school formed the Bohemian Art Club, of which Mary Augusta was an active member.

In 1891, Adolph and Frank Leyendecker, ages 14 and 17, began to study with Gustave Adolph Bruehl (1863-1914), a German artist who came to Chicago to design stained-glass windows for the German Pavilion at the World's Columbian Exposition. Adam Orsoline was so impressed by the artist's work that he was hired to decorate a new expansion of the McCreary Sewing Company. The artist went on to decorate numerous theaters, government, and commercial buildings in Chicago. In 1893, he became Director of the Decorative Art Department at Chicago's famous department store, Marshall Field & Company. Under the tutelage of this artist, Adolph and Frank Leyendecker became, according to the *New York Times*, "proficient in designing and painting stained glass windows."

The *National Police Gazette*, September 16, 1893, published a sensational story of a scandal concerning Adolph Leyendecker's seduction of a married woman, and his inglorious flight from the wedding banquet.

Louis Epstein, alderman of the First ward, and owner of the far-famed Randolph Street Dime Museum of Chicago, was engaged to Madama Weber, pop-singer and mistress of crooners, until her affections were tempted by Adolph Albert Leyendecker, general agent of the McCreary Sewing Company. He had gold



Illustration for the *Sunday Home News*, September 24, 1893

glace, and he had good looks in profusion, and he wooed by the hilarious flattery that he would love the blushing maiden until the firm of Pedark congratulated in thanks. A long, long time, a sweet sweet time it was that the purveyor of museum men's possessions poured into the ears of the maiden, and after a final warm smile directed to the stately dame's instrument heart, she typed copy with her \$10,000 million, and blushing like a rosebud in the morning, she told him she loved him just a little. Adolph Albert, in the substance of his and his barometer's spirit, wrote a letter to the lord upon the fashionable banks of Cedar Lake. And in the letter he ordered a suit of rince laid for himself and his wife. The joy of their meeting can best be learned by reading the last eighteen chapters of any of the fair society novels, for space here is limited, but it was all very, very fine. Emil Louis Epstein arrived. He entered the hotel lobby with a powerful smile upon his visage. 'Are Mr. and Mrs. Leyendecker here?' he asked sweetly. 'Oh, yes,' replied the clerk, who was less versed in wisdom than most hotel clerks. 'Yes, yes,' murmured Louis, with his smile becoming benighted. 'May I see my dear friend?' 'Oh, yes,' obligingly replied the clerk. 'You may go right up.' How kind of you, murmured Louis, and to the smile gave place to an anxious frown, he dashed up those steps like an Alpine gazelle. He opened the door to the bedroom and saw what he saw. There was Adolph Albert sitting down in a nice easy chair in the most domestic way



Frank (left) and J.C. Leyendecker in their Paris studio, 1895



J.C. and Frank Leyendecker in their Paris studio, 1895

played in Bessarovich studios have situated much attention and many offers of purchase."

J.C. continued to take evening classes with John Henry Vanderpool at the Art Institute of Chicago, where he also studied with Linella Bonadici (1858-1942). By the end of the spring semester of 1895, his art teachers encouraged him to seek more training in Paris. In the 18th century it was standard procedure for graduates of American art schools to finish their studies in Europe. Both Vanderpool and Bonadici had studied in Paris at the Académie Julian, and they encouraged him to attend the school. Unlike the more conservative *École des Beaux-Arts*, the Académie Julian required no entrance exam, was co-ed and comparatively inexpensive.

J.C. requested financial support from his uncle and parents to study abroad. He was philosophically an elitist. He sincerely believed in the superiority of the Old Masters, and he hoped to become one through hard work and self-discipline. In most photographs his face has the same striking expression of gloom. According to acquaintances he was well-mannered, sensitive, and soft-spoken. His brother Frank was also an elitist, but he was more playful, less disciplined, and less ambitious. He usually appears to be cheerful in his photographs, but according to acquaintances he struggled with depression. The family agreed to pay for the studies abroad when Frank asked to join him as well. The parents hoped the shared experience would strengthen their brotherly bond and keep them both out of trouble.

On September 30, 1895, J.C. and Frank, ages 21 and 19, applied for passports to travel to Europe. Their government documents were witnessed by their older brother Adolph, who was 27. Their passports recorded J.C. as 5'-4" and Frank as 5'-11". These exact same heights were later corroborated on other government documents.

Two days later, on September 22, 1895, the Chicago newspaper the *Sunday Amer Green* reported, "J.C. Leyendecker is headed to go abroad next month."

In October of 1895, the Leyendecker brothers sailed for Europe. The first months of their adventure were spent in Ger-

many, with relatives they had not seen in 23 years. The brothers stayed in Muenchen for the holidays with their Grandmother Anna Math Christina (1824-1896). In January of 1896 they arrived in Paris, where they stayed for a year and a half. They enrolled at the Académie Julian at 34 rue du Dragon. Their teachers were Benjamin Constant (1845-1902), Jules Joseph Lefebvre (1806-1911), Marcel-Alexandre Baudier (1862-1941), and Jean-Paul Laurens (1838-1921). The school's most renowned teacher was Adolphe Bouguereau (1815-1905).

The brothers also studied at the Académie Colarossi at 18 rue de la Grand-Chaumière. The director of the school, Filippo Colarossi (1841-1908), was an associate of John Singer Sargent (1858-1925), who had reached the pinnacle of social success as a portraitist of the rich and powerful. J.C. and Frank studied portraiture at the school and produced several impressive portraits, which reflect Sargent's technique. While in Paris, J.C. also painted watercolors of boats and bridges on the river Seine, which have a striking resemblance to Sargent's watercolors.

Alphonse Mucha (1860-1939), a fashionable poster designer and founder of the Art Nouveau movement, taught a class at the Académie Colarossi in illustration, and decorative composition for art and industry. The Leyendecker brothers met Mucha and were greatly influenced by his work. Fin de siècle Paris was in love with the posters of Mucha, as well as Jules Chéret (1856-1932), Henri de Toulouse-Lautrec (1864-1901), and Théophile Steinlen (1859-1923). All of these artists were inspired by the idea that great art could be produced in the service of an enlightened industrialist for mass production. This radical new approach to art appealed to the younger generation. They had grown up in the Age of Invention and yearned for a modern way to succeed in life, rather than passively lining up behind the older generation to wait for patronage from the aristocracy at annual salon shows.

During this phase of his artistic development, J.C. Leyendecker created the lithographic poster artists of Paris. They were influenced by Japanese woodblock prints, designed with simplified shapes, flat areas of color, natural textures, and the



Illustration for *The Inland Printer*, 1895

graceful flair of the ink brush. During this period, I.C. refined his unique signature to resemble Japanese calligraphy.

While in Paris in August of 1895, I.C. won an American contract to design the cover of *The Century* magazine. Aside from magazine sales, the cover image was also enlarged as a decorative poster, which was popular enough to merit a Japanese edition. This success cemented his reputation as a promising young commercial artist. Immediately after the award, he was commissioned by *The Inland Printer* to create 12 monthly covers, all of which resemble the fish market poster art of Paris.

On April 24, 1897, a solo exhibition of Joseph Christian Leyendecker opened in Paris at the Salon du Champ de Mars. Alphonse Mucha was impressed with the show and encour-

aged friends from his social circle to visit the exhibition. These included artists from the Neo-Impressionists, the Nabis, and the Art Nouveau movement. The cover of his exhibition catalog was a drawing of Frank, *Person de bien voir*. The same drawing was also reproduced in Chicago newspapers, where the art, gossip, and society columns followed the progress of the lanterns boys.

In 1897, the *Chicago Evening Post* and the *Chicago Eagle* both published excerpts from a letter from J.C. Leyendecker to Uchiyama Giseien, which described his experience at art school.

"I had few preconceived notions of what the life in the school and Quarrier Latin would be like. I wished to find surprise—and I did! One of the first things which came to me, and which I had not counted upon, was a strangely interesting—but among a whole crowd of fellows who had done something worth while. It was like beginning all over again, with no friendly credit marks to your credit of the past but I soon found that the man was good fellows, hard workers and unappreciative as they were critical. Thoroughness is the principle upon which the French Art Students have won their success. It doesn't take long to discover that style and dash will not make a drawing or painting go here as it will an illustration back home. Scrow work—going right down



Portrait of Frank L. Leyendecker by J.C., March 1897



The Century magazine poster poster exhibition, 1894. Not for profit, and small on paper, 30" x 20.25". Photo courtesy of Heritage Auctions, Dallas

THE  AUGUST
CENTURY MIDSUMMER
HOLIDAY
NUMBER



31. Leeseholden's prize-winning poster design for *The Century*, August 1891



Lady with Flowers, 1896. Mixed media on board, 11 1/2" x 11". Photo courtesy of Heritage Auctions, www.ha.com

to the foundation principles... is the demand which is laid upon every student, ever here. If I learned anything, it was that a picture is really only valuable for the thought behind it. There is little talk of 'handling' and of the catchy tricks of the trade, and much emphasis upon a deep and serious significance in everything attempted. Since I came to study color and composition, I've worked entirely in oils, with the exception of a few rough-sketched sketches of the school and the delightful bits of color which are characteristic of the Quarter and its peculiar life. There is no examination, no showing of previous work in order to gain an entrance to the school. There are several branches of the Julian Academy in various parts of the city, but I attend the main academy in Rue de Dugues, which is presided over by Jean Paul Laurens, Benjamin Constant, Biquarville and Bachelier. As I entered the big room, in which 150 students were assembled, my attention was politely called to five huge piazzas, resembling the 'noisier,' or new man, that he is expected to stand the team for the crowd. Of course I at once signified my desire to comply with the printed request. In a twinkling the fellows formed a line, each placing his hands upon the shoulders of the man in front of him. Then, with lockstep, we marched out of the academy to a neighboring cafe and each member of the party refreshed himself with his chosen beverage. That is the kind of an introduction the new-comer receives at the school, and it is typical

of the lubricated spirit of the place. These models pass at the same time in each room, and the new pupil takes his materials and begins work upon the subject which most attracts him. For some time in the first week the professor comes around and takes a first look at the beginner's study. That is an important moment, for if the teacher does not approve of it the student is assigned to work from casts instead of from life. The morning is devoted to class study from models and casts, and the afternoons to composition work. The subject of the composition is announced in the class, and it is briefly explained by the teacher. The students are not allowed to consult any authorities bearing upon the subject, but must make their composition wholly from the images designated by the professor. The pupil is at liberty to do his composition in his apartment or combination lodging-room and studio. Saturday afternoon is looked forward to as the great occasion of the week. Then the compositions are brought to the classroom and the teacher passes from one to another giving his criticism to the pupil, who crowd about him, clambering upon chairs and stools to secure points of vantage from which to view the pictures. This is called 'Saturday class des critiques.' Words of praise are few on these occasions, and the criticism is chiefly devoted to pointing out the defects of the compositions. The competition for the monthly prizes and medals is intense—not so much for their intrinsic value as for the honor which



THE CONVOY

Frank E. Schoonover

Oil on canvas (30" x 38") 1901
 "The Deer Stalker" by Zane Grey
 Country Gentleman Magazine, May 1905
 # 1375 in the Catalogue Raisonné

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Seated (copy with) - Edgar Degas, 1883. Pencil, ink, and gouache on board, 10 1/2" x 8 1/2". Photo courtesy of Sotheby's Auctions, UK.com

1 | Illustration



Poster for Royal Indes Mutual Life Insurance Co., 1898

they carry with them. Although the students usually work from 4 o'clock in the morning till 5 o'clock in the afternoon, with an hour's rest at midday, they all contrive to see the sights of Paris, and to see much of the Quartier Latin. Of course, all visit the Louvre and the Luxembourg Gardens, but to me the famous ruins of the Quartier were among the most interesting and attractive places in the city. The music at the Cafe Brague, which is much frequented by the best artists of Paris, is furnished by the prize pupils of the conservatory, and is of the highest quality. It is almost an ideal place in which to study Parisian character. But the cafe in which the students take their chief delight and indulge their wildest passions is the Harmonie, on Boulevard St. Michel. It is surrounded by large schools and academies of almost every kind, and many a riot has been started from its tables. While the phase of life which is to be seen here at night is well calculated to disturb an American of quiet and practical tastes and training, it is devoid of the exquisite features which are characteristic of gay life in other cities. There is brightness, cheer and color everywhere. The Quartier Latin has its own quiet side, which is thoroughly enjoyable. Nearly all the men live very modestly and many of them do their own cooking. A visit to the atelier of an acquaintance and a dinner prepared by the host before the eyes of his guests is a con-

and delightful an affair as can be imagined. Scores of pleasant acquaintances are formed in this manner, and much help is given the younger students by association with those who are well advanced. While this bohemian existence has its drawbacks and inconveniences, it is not regarded as a hardship. In any other city it would probably be so considered—but not in Paris! There it has the real touch of romance. No lesson to be learned from it, it seems to me, of great value and importance to the young American artist than the necessity of taking time to dream over the work intended. The American tendency is to rush hard at everything. One must learn to let artistic plans ripen and mature easily and with much deliberation. This brings the freedom which comes only from a sense of leisure—a feeling which is very necessary to good art. One of the things in which I was pleasantly surprised was the amount of attention devoted by the great teachers to the individual students. Their instruction is personal to a degree which seems remarkable. The Académie Julian is probably the most important school of its kind in Paris. This is evidenced by the fact that Prix de Rome winners have of late been almost exclusively Julian men. I won two prizes of 50 francs for excellence in composition and I divided two 100-franc prizes with my brother."



Advertisement for Malt Marrow, 1898



Head by Frank Leyendecker, 1898. Photo by Wiley Garrettsen

On June 11, 1897, the Leyendecker brothers returned to America on the steam ship *Faust Komack*. One month later, on July 18, 1897, the *Chicago Daily* reported "Mr. Leyendecker's Great Success":

"Mr. Adam Ottavio, the widely known and respected Vice President of the McAuley Brewing Company, is justly proud of the success of his nephew, Mr. Joseph C. Leyendecker, the young Chicago illustrator and winner of *The Century's* cover design competition, who has just returned from Paris, having spent eighteen months of close study in the famous Julian Academy of Art. Nothing short of the strong demonstration of his innate gifts as an illustrator and designer, which Mr. Leyendecker gave to the public before his departure for the cradle of his craft, could account for the popular interest which attaches to his return and to the influence which the pilgrimage has started upon his art. The versatility and vigor of Mr. Leyendecker's work had received the recognition of every Chicagoan who maintained even a remote interest in the progress of local illustration, and conservative critics have watched his short career with the conviction that no worker in his line ever went out from this city with the promise of greater achievement than he."

The brothers started a shared art studio that was announced in the *Chicago Tribune*: "Messrs. J.C. and Frank S. Leyendecker have opened a studio in the Chicago Stock Exchange Building, Suite 1114, at the corner of Washington and LaSalle streets." They experienced immediate success. J.C. created covers for *Woman's Home Companion*, *Four O'Clock*, *The Aviator*, and *Winterland*, the annual tourist book of the Northern Pacific Railway. Frank designed covers and illustrated books for Chicago publishers. Both brothers had all the advertising work they could handle. In the parlance of publishers, J.C. Leyendecker was "hot." Newspapers in Chicago, New York, and Washington read about his illustrations for books and magazines in their reviews of new and noteworthy publications. Demand for his work exceeded his ability to supply it, so the spillover jobs benefited his younger brother, whose work was stylistically similar. Frank did not have as much as J.C. to achieve fame, but instead rode to fame on the coattails of his celebrated brother. The ability of the two brothers and their shared studio was widely noted in the press, and added to their notoriety.

Despite the overwhelming demand for his work, J.C. set aside time to create a second proposed beer label for the McAuley Brewing Company, and this time it was accepted for production. It was an important contribution of the artist's desire for approval from his uncle, who was the family's first



As in the Chicago Edition, March 2, 1894



The Saturday Evening Post, May 24, 1899. J.C. Leyendecker's first Post cover

professional advertising artist, a patron of the arts, a benevolent industrialist, and a respected labor figure.

J.C. continued to study at the Art Institute of Chicago. On September 27, 1887, as the new semester started, the students produced a magazine called *Brush and Pencil*, which featured J.C.'s work in the lead-off spot as the best piece.

In 1896, J.C. Leyendecker illustrated the science-fiction fantasy novel *Gesa* by Alexander Craig for E. A. Weeks & Company of Chicago. In October of 1894, he joined the teaching staff of the newly formed Frank Holme School of Newspaper Illustration, in the Advertiser Building at 26 Van Buren Street. He taught introductory drawing. One former student, who preferred spontaneity to the monotony of drawing a plaster cast from Michelangelo, later recalled that Leyendecker encouraged him to persevere: "There is plenty of time for that later, but for now do not try to improve upon the technique of the masters."

In November of 1898, the Chicago Democratic Party nominated Adam Christifin for City Treasurer. He went on to win the election and held the position for 12 years.

At that same time, the Mayor of Chicago inaugurated the Fine Arts Building at 418 South Michigan Avenue, two blocks from the Art Institute of Chicago. The 10-story building was rented to a dramatic frontier artists, musicians, writers, publishers, printers, art galleries, and private clubs. J.C. and

Frank Leyendecker moved into the glamorous penthouse art studio with sunny delights. On January 15, 1899, the Chicago Tribune reported, "J.C. and Frank Leyendecker hosted a spectacular event in the Fine Arts Building to express the feeling of good fellowship and amity on the part of American artists toward the great art world in France. 1500 attended." In 1899, the building owners commissioned Frank to paint a mural to commemorate the classic Greek means of Tragedy and Comedy for the 10th floor hallway. He was also hired to supervise seven additional murals painted by other resident artists. Each mural was framed with a unique border motif designed by Frank. The most impressive mural he supervised was painted by Oliver Denney Green (1864-1927), who portrayed a nymph as an attractive male woman with the wings and antennae of a butterfly.

The March 30, 1899 issue of *Collier's* magazine published a cover by J.C. Leyendecker. That same month, the Curtis Publishing Company of Philadelphia produced a special "Chicago Number" of the *Saturday Evening Post* that featured the city's most celebrated writers and illustrators. Newspaper advertisements for the issue included portraits of Frank and J.C.

According to J.C., "My first Post cover appeared May 24, 1899. There was nothing distinctive in the appearance of the first few covers. It was not until later that color was introduced and the cover became a design complete in itself."



Mary Augusta Leyendecker, 1891

On August 23, 1888, the eldest brother, Adolph Albert Leyendecker, married Francine De Gineade. She was born in 1872 in Paris, and came to America in 1892. Adolph left his parents' home and moved with his wife to 1511 Michigan Avenue. His daughter Genevieve Charlotte Leyendecker was born two years later. Although Adolph continued to work as a glass artist in Chicago, he had more and his welcome with his uncle, his father, and his mother.

On June 9, 1888, the German-American Democrats of Chicago's 14th Ward endorsed Adam Ottavio as their candidate for the office of the treasurer of Illinois. After a campaign primary of several months, and dozens of sensational newspaper articles, he finally withdrew his nomination to respect the party favorite. He retained his position as City Treasurer, and remained president of two major banking companies, board member of an international brewers' syndicate, and a popular leader of the German-American business community.

On February 7, 1890, the *Daily Live-Chicago* reported, "The Catholic Women's Charity Ball a Great Success. Raised \$11,000 For 'The Poor.'—While the dance was in progress the proceedings were checked to propose three claims for the honored guest, General Sheridan. These were given with an enthusiasm which caused the building to vibrate. These seated in honor included: Mr. and Mrs. Adam Ottavio, Joseph and Frank Leyendecker, and Miss Mary Augusta Leyen-



Gene & Frank Leyendecker for Collier's, September 6, 1902

decker." Six months later, in the summer of 1898, "Miss Mary Augusta Leyendecker" was reported in the society column of the *Chicago Herald* as having attended the Catholic Women's National League Ball. On December 12, 1900, the *Chicago Tribune* reported, "German Ball Breaks Record. The greatest ball in the history of the German-American Charity Association was given last night at the Auditorium. Two thousand persons danced, while another thousand looked down from the balconies upon the brilliant scene below." Among the attendees were listed Mrs. Adam Ottavio, Miss Mary Augusta Leyendecker, and Mrs. Frank Leyendecker. Their mother arranged these listings in the society pages as part of a concerted effort to find a husband for her wealthy 28-year-old unmarried daughter.

On April 30, 1911, Frank X. Leyendecker renewed his U.S. passport in preparation for a trip abroad by himself. He was age 25. He listed his home address as 554 East End Avenue in Chicago. The document was witnessed by J.C., who was also listed at the same address. The brothers were still listed as work in Chicago, but Frank had lost interest in the grind under the shadow of his famous brother and yearned to strike out on his own foreign adventure.

One year later, in March of 1912, Mr. & Mrs. Frank Leyendecker left Chicago with their three unwed children and moved to New York City. On April 30, 1912 the *Chicago Star* reported, "J.C. Leyendecker has resigned his position

at the Frank Home School owing to his removal from the city? They rented a luxurious showplace apartment at 7 East 32nd Street, just off busy Fifth Avenue near the infamous Waldorf-Astoria Hotel, where the mother arranged afternoon teas for Mary Augusta to meet the dignified inclusion of New York high society. The 1902 NYC Business Directory included its first listing of "J.C. Leyendecker—artist—7 E. 32nd St." Both brothers soon found work with New York publishers of books, magazines and advertising. J.C. produced monthly illustrations for *The Defender* from the Putnam Company at 17 Blue 13th Street. Frank illustrated books for Doubleday, and sold freelance covers to Collier's magazine, such as the September 6, 1902 issue, which featured a Madonna with framed by the same decorative border he had designed for the murals in the Fine Arts Building of Chicago.

In 1908, the Leyendecker family left their deluxe suite in midtown and moved to a four-story brick townhouse at 96 Fifth Avenue, on the southeast corner of 15th Street. The 1910 NYC directory listed, Frank J. Leyendecker—illustrator—96 5th Ave. Mary Augusta loved the new home, which included a kitchen and service entry on the first floor, a second floor formal dining room, which was entered from the sidewalk stoop, third floor bedrooms, and the brothers' shared art studio on the top floor, with skylight windows in the ceiling. It was right blocks north of picturesque Washington Square Park in Greenwich Village. In the evenings the park, cafe, and theaters were filled with fashionable artists, musicians, actors,

poets, philosophers, and political radicals, which inspired J.C. and Frank with societal memories of Paris.

In 1900 in Ohio, a young man named Charles Beach answered a newspaper want ad to pose nude for Cleveland art students at \$17 a week. He later recalled, "After five weeks I learned that models in New York City lived well and literally rolled in wealth. The idea appealed to me. I was told models in New York were paid \$18 a week and dressed well. So with 85 cents in my pocket I arrived in New York to rub shoulders with the rich and seek my fortune." He soon met a model who had posed for Frank Leyendecker. He visited the studio and got an assignment. A few days later Frank gave an enthusiastic report to his brother, "At last I have found a model who never wants to rest and who refuses to talk while he is posing." J.C. sent word for him to report to work the next day, and there began a successful relationship that lasted 49 years. Charles Beach was 22 and J.C. Leyendecker was 29.

Charles Alfred Beach was born November 11, 1881 in Hamilton, Ontario, Canada. His father, George Beach, was born in 1843 in England. His mother, Emily Ma Doolin, was born in 1815 in England. His parents moved to Canada, where they met and married in 1871. They had six children: Caroline (b. 1872), George (b. 1874), Ella (b. 1877), Thomas (b. 1878), Henry (b. 1880), and the youngest, Charles (b. 1881). The father was a traveling salesman. Charles Beach spoke with a Canadian British accent, and according to an acquaintance, he was tall, powerfully built, and extraordinarily handsome. He was

Taraba Illustration Art...

frequent arrivals and departures

Artwork by K.M. Alford, Inc.
Hart, Schaffner & Marx, 1952

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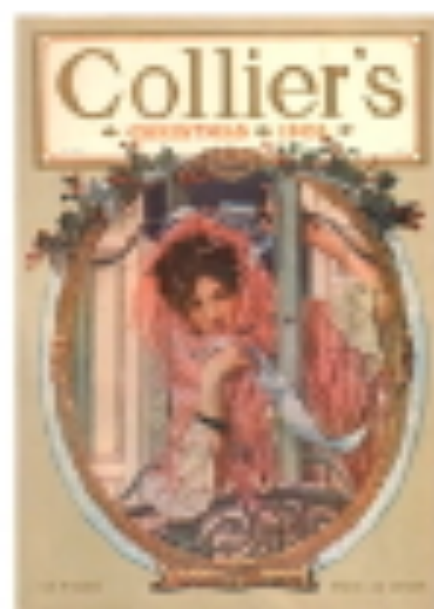


NOVEMBER 14 - 25
Coliseum Chicago

Poster by Frank Lloyd Wright for the St. Vincent Infant Asylum Charity Bazaar, 1901. Photo courtesy of the Library of Congress.



Success, December 1909



Collier's, December 1909
One Month by Frank Leyerdcker



The Club-Fellow, December 1904

always beautifully dressed. His manner was polished and impeccable."

Charles Beach later recalled, "Shortly after I began working for 'The Bow' he got the commission to make advertising illustrations for Clart, Peabody & Company. He asked me to pose for the sketches, and that began the long series of pictures showing the Arrow Collar Man. After that, J.C. told me he could use more every time and he began doing illustrations for Rappenhaimer Coats, Gosport Underwear and Interocean socks. I wore them all while he posed the pictures. Along with this he often used me on covers for the *Saturday Evening Post*. What 'the boss' did was to make everybody look like they hoped they looked. I had dark hair, but blond coloring was what he required for many of his illustrations."

According to J.C., there were a few other men who also posed for the Arrow Collar ads. All of them went on to careers in Hollywood (Jack Mulhall (1887-1979), Ned Hamilton (1890-1940), Robert Allen (1896-1998), Brian Donlevy (1881-1972), Mildred Hamilton (1880-1980), and Fred Hewes (1898-1940). The popularity of his illustrations for Arrow Collar brought lucrative assignments from other clothing manufacturers—Rappenhaimer, H.K. Schaffner & Mann, and Interocean Socks.

By this period in his artistic growth, J.C. Leyerdcker had developed a poster style which reflected the fashionable pen-and-ink drawings of high-society girls by Charles Dana Gibson (1867-1944). Although her delicate figure was refined and gracefully posed, she was powerfully composed of fashion sketches. Most illustrators at that time were forced to struggle in the shadow of the popular Gibson

girl James Montgomery Flagg (1867-1960), Raymond Crayle (1876-1943), Owen Lloyd (1877-1990), and Coleo Phillips (1888-1927) was all influenced by Gibson's establishing partnership. But J.C. Leyerdcker brought to this popular style a personal rounce with his impressive draftsmanship, tasteful designs, charming colors, diligent execution, and perhaps most importantly, an absence of humor. Despite his dapper outlook, J.C. had a genuine affection for the foibles of humanity. His inspiration to tell a humorous story often exceeded the bounds of anatomical accuracy which resulted in cartoon-like exaggerations. Although his compositions incorporate neoclassic wreaths and monumental pediments that resembled the respectful garb of a court summons, his goofy babies have the comical proportions of a gag cartoon by J. K. Root (1853-1930) or T. S. Sullivant (1854-1926).

In 1904, the parents left the rowhouse on 7th Street to Mary Augusta, J.C., and Frank, and moved uptown to a hotel at 418 Lexington Avenue at 44th Street, near Grand Central Station. This removal of the mother from the rowhouse was an important milestone in the emotional development of her children, because it signaled her final acceptance that all three of them were not the marrying kind. This was the first time Mary Augusta had ever lived apart from her parents. Although her mother had always hoped to see her married and raising children, Mary Augusta, at 32, had finally come into her own—not as a wife or a spinster, but as a meretricious mother to her busy younger brothers. She was delighted to be in charge of the entire four-story building, where she was the lady of the house, business secretary and office manager.



Illustration by Charles Dana Gibson, 1900



Peter Leventhal, 1907



I.C. Leventhal, 1907

On May 30, 1905, the mother, Elizabeth Gracina Leventhal, died suddenly at the age of 60. After the tragic death, Mary Augusta assumed leadership of the family. She ordered the construction of a family mausoleum at Woodlawn Cemetery in the Bronx, which at that time was one of the most prestigious cemeteries in New York. She moved with her widowed

father, Peter Leventhal, to 75 East 84th Street, near Park Avenue. For the next four years the only listing in NYC directories for Peter, I.C., Frank, and Mary Augusta Leventhal was 75 East 113th Street, although the brothers continued to use the 135th Street townhouse as their art studio.

On January 23, 1907, the *New York Times* published a full-page article, "Will Engrave American Illustrations in Their Studios," which featured photographic portraits of Frank and I.C. Frank's photograph also included a glimpse of his sister, Mary Augusta, who often posed for him.

On July 26, 1908, the *Washington Times Herald* published an article by E. H. Culbertson, "A Washington Boy's Experience as an Artist's Model in New York City".

"One morning Frank Leventhal, the noted cover artist, telephoned me and asked me to come up immediately and help him out on a drawing that was wanted in a hurry. Fortunately I was free that morning. The call from such a man as Mr. Leventhal quite overwhelmed me at first. However, I lost no time in accepting my engagement. Upon arriving at his studio I found a very beautiful girl posing on a divan, costumed in a gorgeous diaphanous gown. Mr. Leventhal greeted me and then introduced me to the lady. As we shook hands he said, 'Now get acquainted as soon as possible and



The Leventhal family mausoleum at Woodlawn Cemetery, the Bronx



Howard Chandler Christy, *Sweetest Mother-in-law* (Boston Evening Post, April 22, 1905; Worcester, MA, 1917) (27" x 22"). Photo courtesy of Wallace Artworks, Worcester

dent set facilities. I want to get some good poses today.' It developed that he was working on a cover for *The Pictorial* Review, and that he wanted us to try some poses in order that he might select one both pleasing and effective. He informed us, too, that if he found the time he intended to define the action of the pose. 'Action' is that quality of a picture that gives it life. 'Another example' said Miss Brown to me as Mr. Leynsdoeker turned to arrange things for our pose. 'Come over,' called Mr. Leynsdoeker. 'Mr. C., you are very much in love with Miss Brown. Miss Brown is infatuated with you, but not to such an extent that she allows you to give her a beautiful kiss every minute. You are both seated in the parlor

on a divan, the gas is low and she is allowing you to kiss her very softly—remember gently, gently. Now think—remember not John and Mary of Podunk. No sit. You are both worth a million, and Mr. C., you're in love—very much in love.' Although I endeavored to put on a lot of beads, and pretended that such poses were every day occurrences with me, Miss Brown saw my quibbles. 'Isn't used to these, are you?' she said with a conspiratorial smile as we took our seats on the divan. 'So many of them of late—I'm sick of them! I applied sagaciously to cover my confusion. 'Now, you're in the act of kissing her, Mr. C. Let's see how you would do it,' interrupted Mr. Leynsdoeker. Slowly I allowed my



Cover Illustration for *Lancers*, December 1895. Oil on canvas, 27 x 35 1/2". Photo courtesy of The Metropolitan Gallery, NY.



Once Published in the Saturday Evening Post, April 1, 1898, for \$100. Photo courtesy of the Illustrated Edition, 88

right arm to encircle her waist, at the same time grasping her right hand in my left. Those actions completed, my counterpart and I entered into the spirit of the pose and leaned forward until my lips almost touched her cheek. 'Fairly good. Hold it for a minute,' came from Mr. Lependekat. He took his seat at the oval and began to sketch industriously. My embarrassment soon passed, and the pose seemed quite easy at first, in fact quite thrilling, but as I discovered soon after my sensation of modesty, the pose which often at the start promises to be the easiest, proves before a half-hour has dragged by to be the most agonizing. My whole weight

was on my right hip and presently it ceased to quiver and ache until my leg went to sleep. The strictness of a world's professional pride prohibits one from taking a rest until the regulation half-hour is up. So I sat with gritted teeth and held the pose, ever while endeavoring to recall all of the pleasurable and diverting occurrences of my life. I thought, too, of the lady about town who would have given a week's salary for the opportunity of sitting with their arms about so beautiful a girl. The pose was quite diverting. Finally came the word from Mr. Lependekat. Never in my life until I took up posing did I fully appreciate the meaning of the word 'rest.'



Ridolfo, *The Coning of the Deer & Son of the Brotherhood*, by Guyton B. Williams, Jr., 1904

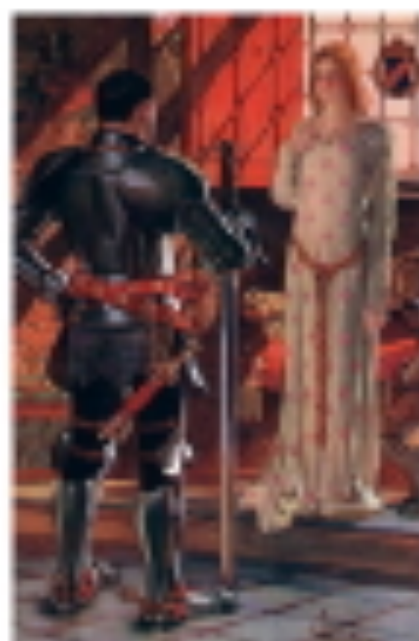


Illustration from *Ridolfo*, 1904



Illustration from *Ridolfo*, 1904



Illustration from *Ridolfo*, 1904

Even the spring which stretched some nervous and straining muscles. 'The composition is coming all right' was Mr. Leyland's judgment as we rose to exercise our stiffened joints and revive circulation in my hidden leg."

In 1908, the widowed father Peter Leyland was 71. He and his daughter and two sons left the Upper East Side and moved to New Rochelle, NY, a community that was popular with top artists like Charles Dana Gibson, Oscar Reiss, and Greta Phillips. The Leylands rented a home at 114 Pelham Road, which was only four miles from the family manse at Woodlawn Cemetery. At that same time, a talented 15 year-old boy named Norman Percival Rockwell (1894-1978) was living with his parents in the same town at 38 Prospect Street. From his point of view, the Leyland brothers were major celebrities. He later recalled gathering with townfolk at the railroad station to watch LC and Frank walk from their houses to the train platform in matching outfits. They wore double-breasted blue blazers with white flared pants, black-and-white saddle shoes, and walking sticks.

While Mary Augusta kept house and tended to their father in suburban New Rochelle, the brothers took the commuter train to Grand Central Station. After a forty minute ride they walked four blocks to their new art studio at 88 West 40th Street on Sixth Avenue. The ten-story Roman Arts Building was owned by the artist Abraham Archibald Anderson (1847-1948). The street-level occupant was the famous Café des Français art, which served the finest French cuisine in the Times Square district. The Leyland studio was on the eighth floor. The monthly rent was \$175. LC and Frank



Illustration for *Whitely, the Coming of the Dawn: A Scene of the Renaissance*, by George S. Williams, Jr., 1916. Oil on canvas, 27" x 27"
Photo courtesy of Heritage-Action, MA.com



Cartoon Illustration for Galle's, December 26, 1843. Oil on canvas, 39" x 47". Photo courtesy of Heritage Auctions, www.ah.com



Illustration for the Scheraga Family Book, 1909. Oil on canvas, 34" x 25". Photo courtesy of Illustration House, NY



Charles Beach poses for I.C. in his studio, 1929



Charles Beach poses for I.C., from the New York Times, January 26, 1933

shantlike impressive studiospace which had 20-foot ceilings and windows overlooking the trees of Bryant Park. The layout included five additional rooms for storage, living quarters, and kitchen. One of these rooms became an efficiency apartment for Charles Beach, who continued to pose for 'the Boss,' but also acted as studio manager. As other celebrated artists moved into the Beaux Arts Building, the atmosphere assembled the chic bohemia of the Fire Arts Building of Chicago.

In 1929, Beach illustrated Richard Kipling's science-fiction story *With The Night Wind* for Doubleday Books, while I.C. created advertisements for Luau's Hosiery, Remington Arms, Federalve Soap, and Willy's Motors. He also painted covers for the pulp *The Argosy Magazine*. Photographs of Charles Beach posing were reproduced in the *New York Times* on Janu-

THE SATURDAY EVENING POST

AN ILLUSTRATED WEEKLY MAGAZINE
PUBLISHED EVERY SATURDAY



WORK THAT IS HELD IN A POOR CIRCULATION

The Saturday Evening Post, May 15, 1933

ary 28, 1930, in the article, "Well-Known New York Illustrators Show in their Studios"

At that same time in Chicago, the eldest brother Adolph was working at the Chicago Art Glass Company as a salesman and designer. He and his family still lived at 3127 Madison Avenue. He was 31, his wife was 28, and their kids were 10 and two. The two-year-old was named Joseph Adolph Lependorf. The choice of the name 'Joseph' reflected Adolph's interest in a continued connection with his famous younger brother. In 1930, the glass company won a major contract to produce two 20-foot tall stained glass windows for the First Presbyterian Church of Wichita, Kansas, a new Gothic limestone church at 525 North Broadway. During the project, Adolph visited the area to supervise the installation, where he met Paul Heinrich Wirtz (1872-1936), a German immigrant who worked in glass his entire life, and owned the Kansas City Stained Glass Works.

In Chicago, on November 17, 1912, Adam Orville's daughter Josephine married Harry Arthur Sullivan. He was born in 1889 in Chicago. He was a salesman. The ceremony was covered in the press as though it were a royal wedding. After the honeymoon, the inimitable couple moved to New Rochelle, NY, where the newlyweds socialized with their celebrity cousins nearby.

On March 25, 1913, several newspapers in the Chicago area published a scandalous account, "Fugate Fleeves Young & Mr. Combs, Smooth Stranger Nerts Bud Check Gerns, Getting Away With \$29 in All".



The Popular Magazine, November 1948



The Popular Magazine, January 1949



The Popular Magazine, May 1949



The Popular Magazine, June 1949



The Popular Magazine, November 1949



The Popular Magazine, April 1950

"The police are looking for a smooth operator, who departed with \$28 of Young & McComb's' money, by the bad check game. His name is Adolph Leyensdoeker, and he claims to be a brother of the man who draws illustrations for the *Amorley Evening Star*. Mr. Leyensdoeker walked into the newspaper room and sought an interview with the advertising manager for the purpose of selling some of his work. The man claimed to be an illustrator. Unsuccessful in his quest, he inquired regarding another member of the firm, learning a number of details in regard to his history. The swindler then approached firm member number two and claimed to know his relations and with a profuse knowledge of names, made a good impres-

sion. 'I had hoped to see your advertising man, but he is not in, and I am in need of funds,' said Leyensdoeker. 'Could you cash a \$25-check for me?' This request was granted. The check was written on Rock Island State bank paper, the local bank name being erased out and the Hyde Park bank being substituted in pen and ink. The check was returned later marked 'no funds.' Shortly afterward a man, thought by Young & McComb to be the same party who had passed the Hyde Park check, presented a paper at the State bank for \$10, bearing the signature of W.S. McCombs, later proven a forgery. The police are working on the case."

Collier's

THE NATIONAL WEEKLY



Great Illustration for Collier's, January 19, 1907, oil on canvas, 29.25" x 11". Photo courtesy of Heritage Auctions, www.ah.com



No. 1089, April 25, 1909



No. 10, October 1908
Cover Illustration by Frank Goodwin



Scribner's, July 1909



Ainslee's, December 1909
Cover Illustration by Frank Goodwin



No. 10, June 1909



The Popular Magazine, July 1909

This second scandal suggests Adolph Leyendecker was under desperate emotional strain. His earlier transgressions cost him the trust of his parents and peers alike, but this new escapade cost him any future connection to his siblings. Later that year, Adolph left Chicago and tried to start over again with a clean slate in a new town. He moved with his wife and two children to Kansas City, Missouri, where he worked for the Kansas City Stained Glass Works, the local largest manufacturer of stained-glass and engraved windows. The company was located at 514 Mywander Street. Adolph Leyendecker and his family lived at 3011 Main Street. Their home was seven blocks south of the Kansas City Art Institute, which offered training in the Art of Stained Glass and hired a professional glass artist to conduct one seminar each semester.

On July 13, 1913, the New York Sun published a feature article on J.C. entitled, 'A Champion of New Man in Art—Artist Leyendecker Supplies Companions for Gibson Girls' in which the artist said,

"When I first started illustrating, I devoted nearly all of my time to women, as the rest were doing. But I soon realized that the thing was being overdone and broke away from the common practice. It is my opinion that popular taste will suffer a reaction soon. Girls back are being overdone. People are now demanding pictures that have some larger meaning, illustrators with an idea behind them and with humor whenever possible. Besides, cover designs at present are very



Illustration for the Saturday Evening Post, June-July 1906. Oil on canvas, 29" x 11". Photo courtesy of Heritage Auctions, MA, USA



George Washington for the Gutenberg Engraving Press, July 4, 1876. Oil on canvas, 30" x 26". Photo courtesy of The Historical Society PA



Front and Backpage, November 1929

unsatisfactory in that they offer little in the way of composition. The simple reason is that composition requires an effort and creative difficulties which many illustrators prefer to avoid. In painting a girl's head they have only one problem to face: to make it as beautiful as possible. In drawing pictures that require composition, it is necessary to practice restraint and to eliminate everything that is superfluous. A magazine cover must tell its story simply and directly, and where more than one figure is involved it requires some pains to make it effective. When completed it must look as though it was dashed off in a hotel sitting, yet it requires a great deal of hard thinking, no matter how trivial the subject may appear. An artist must be objective. He must show good judgment. He must be painstaking and direct. For this reason it has always been a source of wonder to me why the popular conception of an artist demands that he be dabbler and careless and a bad businessman. My opinion, on the contrary, is that a good artist should be a good businessman, strange as that may seem. The qualities that make one successful make the other effective. It so happens that many artists are dabbler and careless, but in nearly all cases their work shows the same defect. Furthermore, I do not see why an artist devoted to his business as well as to his art or to beauty. In other words, art may be useful as well as ornamental. In fact, I hold that art must be useful in order to live. The art of the Greeks was a

THE SATURDAY EVENING POST

THE WEEKLY OF THE WORLD'S WISDOM
 AND THE MOST INTERESTING STORIES

NOVEMBER 2, 1929 SATURDAY



Over Three a Million and a Half Circulation Weekly

The Saturday Evening Post, Nov. 2, 1929

practical factor in their lives because it served a utilitarian purpose. They decorated their articles of daily use, and art for them was a live issue. They didn't make it a practice to endorse their pictures in glass cases and hang them up on the wall. An dignitarian can use it to serve no practical purpose. When a picture is the field of commerce it fulfill its purpose admirably. Some people are likely to look askance at my business illustrations, but I am not at all ashamed of them. Though I may be proud of my more ambitious work, I realize that they nevertheless introduce art into everyday life and become identified with the necessary details of life, with the tendency to make and improve them. How effective this type of art has been may be seen from the great number of business houses now using excellent artists to draw for their advertisements. Ten years ago these advertisements were an eyesore to the public and many campaigns were waged against them. Now they are dying a natural death because the taste of the public has been gradually educated and artistic advertising is now the most effective. There is nothing more natural. Taste in advertising shows taste in the product of the house advertised. It is not an uncommon thing nowadays to see a bill page illustration, in many cases a good work of art, with the name of the business house in some corner in tiny letters. This sort of advertising has been fitted to pay. Certainly the American public is grateful for the advent of commercial methods.



Grace Woodhull for the Gallery, *The Gallop-Along*, January 1, 1858. Oil on canvas, 30" x 37". Photo courtesy of Heritage Auctions, Dallas



Advertising illustration by Frank Leyendecker for Woodward Wash-Company, 1921. Oil on canvas, 22.25" x 34.7". Photo courtesy of The Metropolitan Museum, NY

On February 21, 1914, the *Exeter Free Journal*, the official County newspaper of White Plains, NY, reported among the Register's *Deeds of Deeds* that Frank Leyendecker had purchased for \$2,000 a property on Mount Tom Road from Martin I. Krogh, who was a New York State Supreme Court Judge. The property bordered on the exclusive William Country Club, and was four blocks from the town's push marina on the Long Island Sound. After acquiring the nine-acre property, Frank supervised construction of a new home. His concept was a French Renaissance style mansion with 14 rooms, colonnaded central tower, a terraced rose garden, and a quadric at studio for himself in the west wing. That studio would be the first time in his life Frank could walk out from under the

shadow of his older brother. He hired a New Rochelle architect, Louis R. Stracall's (1879-1946), a Yale graduate, who was also a painter, sculptor, and printer. The Leyendecker brothers jointly secured a bank mortgage to finance construction, which took 15 months to complete. The family moved into their new home in May of 1915. Frank lived his new studio, while JC continued to commute to the art studio in Manhattan, where Charles Beach lived.

On June 9, 1915, a New York State Census identified Frank as the "Head" of the Leyendecker family at Mount Tom Road. His portrait, painted by JC in Paris in 1896, hung in a position of honor over the sofa in their wood-paneled living room. Frank painted covers for the Saturday Evening Post, Collier's,

Life, Lasker, McClellan, The Ellis, Vanity Fair, Vogue, and Great & Small's People's Favorites and The Popular Magazine. Thanks to his business manager Mary Augusta, he also created advertisements for Gillette razors, Palmolive soap, Franklin automobiles, Marvyn-Williams Fats, Huda face cream, Ovaloid cat, and Chevrolet. This was the happiest period of his life.

In 1916, the Saturday Evening Post published that last cover painting by Norman Rockwell. He was 22, and the most artist of his generation. He was profoundly influenced by J.C. Leyendecker and regarded him as the revered master. The style of his early work clearly reflected that reverence.

By 1918, Mary Augusta had devoted 11 years to caring for her elderly father, and was accustomed to her role as head of the family. She oversaw several business matters with well-known brothers, and ran the home in New Rochelle. Her duties also included the maintenance of her family tree to Adam Osborne. On July 1, 1918, the New Rochelle Pioneer newspaper reported, "Miss Mary Augusta Leyendecker of Mount Tom Road left yesterday to visit her aunt and uncle, Josephine and Adam Osborne, in Chicago for several weeks." She had her hands full, but according to an acquaintance, "she was dominating, but temperate, and fiercely devoted to her family."

At midnight on November 16, 1918, the widowed father Peter Leyendecker died at age 79 of a cerebral hemorrhage at home in New Rochelle. Oddly enough, the next day was the 56th birthday of Charles Beach. After this tragic death, the fa-

ther was buried beside his wife at Woodlawn Cemetery. The three unmarried siblings continued to live together in New Rochelle, but shortly after the funeral Charles Beach left his living quarters in the Beau Arts Building in midtown Manhattan and moved to live with the "Boss" at the mansion on Mount Tom Road. This development severely upset the accustomed family dynamics. Frank and Mary Augusta would eventually lose the most from this new arrangement. She would lose her position as the matriarch of the family, and would no longer be the unrestricted caretaker of the household, or the business secretary of J.C. Casey. Although she continued to manage Frank's business, his work, his health, and his happiness was all deeply unsettled when Charles Beach became a family member and replaced him as his brother's closest confidant.

On September 11, 1918, J.C. reported for draft registration as required by law during the Great War. He was recorded to be 44, of medium height, medium build, with brown eyes and black hair. He was too old for military service.

On that same day, Frank also reported for registration. He was recorded to be 42, 5-11", of similar build, with brown eyes and black hair. He was also too old for military service.

Charles Beach also reported for draft registration on the same day. He was recorded to be 38, medium height, medium build, with brown eyes and dark brown hair. His occupation was listed as Studio Manager of J.C. Leyendecker. He was also not selected for military service.



Advertising Illustration by Clark, Fiskelly & Co., 1915. Oil on canvas mounted on board, 14 1/2 x 21 1/2. Photo courtesy of Heritage Auctions, TX.com



Illustration for *The Women's Magazine* of St. Louis, Mo. 1920. Oil on canvas, 30" x 22". Photo courtesy of the Metropolitan Museum, NY



Great Illustration for the Saturday Evening Post, December 1, 1911. Oil on canvas laid on board, 18" x 18" (Photo courtesy of Bettina Lechner, Munich)



Equilized Illustration for Regener's new style book, 1912. Oil on canvas. Paris courtesy of Elisabeth Haas, NY



Advertising Illustration for Spalding, 1931. © 1931 Spalding & Co., 1831-01 as commercial artwork, 1971-01. Photo courtesy of the Art Institute of Chicago.



Queen Illustration by Frank Leppert for *The Signet*, September 1, 1893. 600 no. women, 26.2" x 12.1". Photo courtesy of The Illustrated Gallery PA.



Grace Illustration by Frank Leppert for Vogue, March 1911. Oil on canvas, 20" x 16 1/2". Photo courtesy of The Met Cloak Gallery NY.



The Organ Grinder
FRANK L. GOODWIN

VANITY FAIR



Cover Illustration by Frank Leyster for Vanity Fair, June 1915. Oil on board, 22 1/2" x 18 1/2". Photo courtesy of Heritage Auctions, www.ah.com



Advertising illustration for cigarettes, (1917-18) (reproduced by permission of the artist, 1917-18). Photo courtesy of Heritage Auctions, 1917-18.





Four Illustration for *Vogue*, January 24, 1913. Oil on canvas. Photo courtesy of Illustration House, Inc.



Grace Woodhull for Gallery, September 28, 1917. Oil on canvas. Photo courtesy of the Texas Museum of Historical Art



Color illustration for the Saturday Evening Post, December 8, 1945. All on canvas. Photo courtesy of The Warhol Gallery, NY

S. H. Illustration



Cover illustration for Collier's, January 5, 1918. All art unless noted courtesy of The Woodstock Gallery, NY.



Photograph of Frank Leyendeker's publisher's home and garden, November 1918

During the Great War, both brothers joined a national movement of famous artists to create patriotic illustrations for the mass media. The public was worried about the course of civilization, which was permanently scarred by the brutal worldwide horset. Both Leyendeker brothers sought to create reassuring images that featured the individual triumphs of optimistic people. They created successful recruitment posters for different branches of the military services. In 1918, the U. S. Treasury Department issued one million copies of J.C. Leyendeker's *Shapers for Liberty* posters for the Third Liberty Loan campaign at the request of President Woodrow Wilson. The posters were sold by the Boy Scouts, who secured subscriptions amounting to \$125,000,000.

In Chicago in 1918, Adam Osborne donated \$30,000 to Victory Bonds, and made the inappropriate statement that such investments were more than just a patriotic duty. "but also in recognition of the firm stand that our President took upon the wet and dry issue, and as it is today in his hands to permit or prohibit the sale of beer, I consider the investment timely and commendable." This logic brought



J.C. Leyendeker, Regis Wilkins, and Norman Rockwell, 1918



Photograph of Frank's art studio, publisher's January 1919

vigorous condemnation from Prohibitionists, who decried each effort to persuade the President with bribery.

The November 1918 issue of *House & Garden Magazine* featured an article on the Leyendeker home in New Rochelle, which included time-detailed photographs of the mansion, terraced gardens, and grounds. Frank's art studio was featured. Seven months later the June 1919 issue of *Cosmopolitan Magazine* featured a similar article. Frank agreed to these articles out of personal pride in the property. He was the only family member that appeared in the staged photographs.

On December 5, 1918, Charles Alford Beach was granted Naturalized Alien U.S. citizenship.

On January 17, 1920, the Eighteenth Amendment took effect, which made the sale of alcohol a federal crime. Demand exceeded supply to such an outrageous extent that law enforcement was quickly overwhelmed. Prohibition had intended to prohibit unwholesome behavior, but inadvertently generated a national syndicate of organized crime that controlled the import, manufacture, storage, and distribution of alcoholic beverages. Lots of people made lots of money very quickly.



Weapons for Liberty. Signed illustration for U.S. Treasury Department Poster, 1918. 18 in. x 26 in. Photo courtesy of Heritage Auctions, TX, USA



Great Illustration for the House of Representatives (left), 1871; U.S.S. (right) as shown, executed on board, 1872. Photo courtesy of Heritage Auctions, Houston



Katie Hill, 1918 Hill as woman-nautical officer, EP's 20th. Photo courtesy of Heritage Auctions, MA.com



100. Save Coal. 1917. Oil on canvas, 36.7" x 44". Photo courtesy of the University of North Carolina



101. Navy Recruitment Poster by Frank Lloyd Wright. 1918. Photo courtesy of the Library of Congress

The 'young rector' saw the peak of J.C. Leyendecker's popularity and production. He painted 10 covers every year for the *Knickerbocker*, *Evening Post* and six for *Collier's*. He also illustrated national advertising campaigns for Chesterfield cigarettes, Maxwell House coffee, Ivory Soap, Kellogg's cereal, Kase corn syrup, Westinghouse appliances, and Cream of Wheat. In many ways he fulfilled the radical ideal proposed by Rodin in Paris, as well as the World's Columbian Exposition in Chicago, of a stationary melding of art and industry for the betterment of all. Thanks to the power of mass media, J.C. Leyendecker was the most famous artist in America. When an American boy said, 'I want to be an artist when I grow up,' he meant he wanted to be Leyendecker.

J.C. was basically a master draftsman with a breathtaking skill at rendering form. His fanciful color schemes were glorious flower bouquets. His compositions used ornamental de-

signs that were incredibly well designed. His story-telling relied on humorous caricature that gave his work a playful feeling of heartwarming affection for humanity. He invented a style of paint application that gave his work a recognizable flat and uniformly finished execution.

He used pre-primed Belgian linen with an oil wash of neutral Dyer's Gray. He worked without mounting the canvas on a conventional stretcher frame, but instead tacked the canvas onto a flat drawingboard. He worked on a distemper's stand that could be rotated into a horizontal position, which permitted him to apply oil paint that was mixed with an extra fluid medium. Thinning spirits with a drying agent adjusted the fluidity to a degree that permitted long flowing marks to sit on the surface and dry quickly. This approach did not permit extensive smudging, so such marks had to be predetermined, and that necessitated the intermediate step of painting a polished study.



Color Illustration for the Liberty Bazaar Post June 26, 1918. (U.S.A. 6) as shown Photo courtesy of The Illustrated Library No



Advertising illustration for the House of Rappaport's Aprons, (1918-1919) (Illustration, 27" x 27" (square), Photo courtesy of Heritage Auctions, 80.000)

where the artist could more readily refine loose ends. J.C. never used photographs of models. This insistence reflected his allegiance to 19th century academic art training, and may well have been the basis of his incredible ability to draw the human face and figure. However, according to the artist's sister, he did keep an extensive photo-reference file of animals, places, and things, which he used for backgrounds and incidental scenery.

In reply to a fan letter, J.C. Leyendecker wrote the following description of his technique:

Below you will find a few hints which may prove helpful to you. This is not a formula and it is not inflexible as each new subject presents its own problems and difficulties.

In doing an illustration one can often work directly from the model, whereas a cover requires more careful planning and should be designed to fill a given space on the order of a decoration. My first step is to fill the page of a sketch pad with a number of small rough sketches, about two by three inches, keeping them as near dark, so you can compare them at a glance. Select the one that seems to tell the story most clearly and has an interesting design. Enlarge this by a grid of squares on the size of the magazine cover, adding more detail and color as needed.

Set an row ready for the model. First make a number of pencil or charcoal studies. Select the most prom-

ising one and on a sketch canvas, in thin or full color, with plenty of detail, keep an open mind and be sure to capture any movement or pose that may improve your original idea.

You may save yourself your model, but be sure you have all the material needed with separate studies of parts to choose from, for you are now on your own and must work entirely from your studies. This canvas will somewhat resemble a picture puzzle, and it is up to you to assemble it and fit it into your design, at the same time simplify wherever possible by eliminating all accessories, all this is done on tracing paper and reduced on the final canvas. Your finished painting may be any size or set in pen, but is usually about twice the size of the intended publication.

As a rule, I start work with a round or flat sable brush, using a thin wash with turps as a medium. Keep shadows very transparent, and as the work progresses apply the paint more thickly on lighted areas, adding poppy or linseed oil if necessary. Use a large flat horse hair brush for the heavier part, but still keep the shadows thin and vibrant.

When the work is dry, apply a quick-drying varnish around. Either with a brush or atomizer.

Sometimes because of prohibitive model rates, or other reasons, one is forced to use photography, but try and avoid it if possible.



Illustration for the Saturday Evening Post, March 26, 1888. Oil on canvas. Photo courtesy of The Metropolitan Museum of Art.



Same illustration for the Saturday Evening Post, February 24, 1918. Oil on canvas, 15" x 11". Photo courtesy of the Mark Kessler Collection.



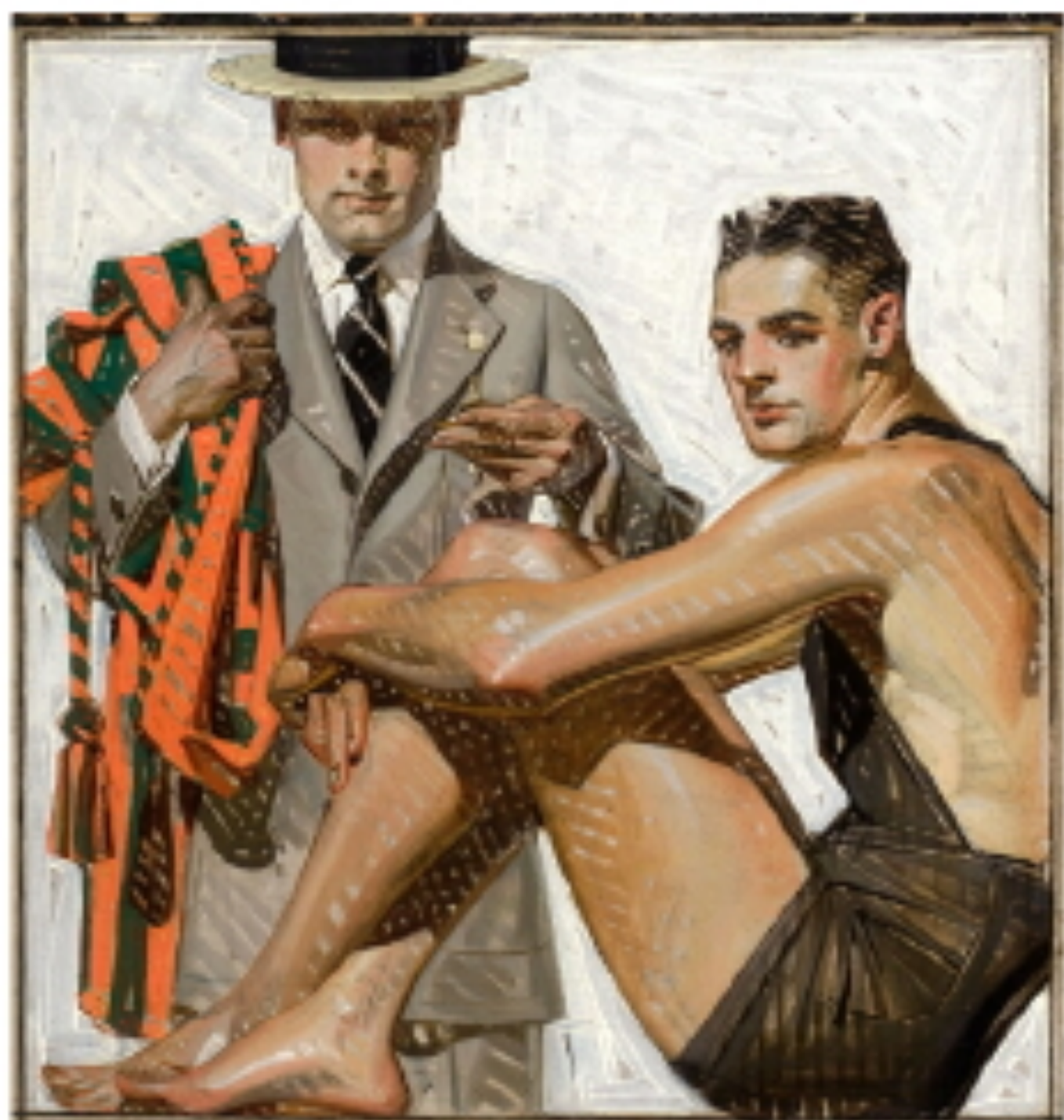
Cover illustration for the Saturday Evening Post, December 3, 1918. Oil on canvas, 10" x 11". Photo courtesy of Illustration House, WI



Gene Illustration for the Saturday Evening Post, May 16, 1919. Oil on canvas, 12 1/2 x 11 1/2. Photo courtesy of Heritage Jackson, www.heritagejackson.com



Everett Collection for the Saturday Evening Post, November 21, 1915. Oil on canvas. Photo courtesy of Illustration House, NY



Advertising illustration for Superstition, (1926 oil on board, 21.5" x 29.5"). Photo courtesy of Heritage Auctions, www.ah.com

Kuppenheimer

GOOD
CLOTHES



Advertising illustration for Kuppenheimer, 1939. Oil on board, 24 7/8" x 20". Photo courtesy of Illustration House, NY



Advertising illustration for Interwoven Socks, *The Saturday Evening Post*, June 6, 1926



Illustration for *Representative the Saturday Evening Post*, January 26, 1928. Oil on canvas, 30" x 19". Photo courtesy of Heritage Auctions, Dallas.



Color detail for an advertising brochure, 20th century, 30" x 12". Photo courtesy of Bridgman Institute, 2012



Below this is a self-portrait of J.P. Lippincott



ABOVE: Advertising illustrations for Lippincott's; June 1918



Carte illustration for the Saturday Evening Post, September 24, 1924. GI as common folk on board, GI's & GI's. Photo courtesy of Heritage Auctions, Dallas



Grant Woodman for the Saturday Evening Post, November 21, 1966 Oil on canvas laid on board, 24" x 24". Photo courtesy of Heritage Auctions, WI.com



Copyright 1935, The Kuppenheimer Co.

Kuppenheimer

GOOD CLOTHES

Good appearance—no matter where you are. Clothes that fit and make you look
 like a well-bred man. **Air-G-Weave** fabric. Right style—excellent quality—reasonable

THE HOUSE OF KUPPENHEIMER • CHICAGO

Advertising Illustration for Kuppenheimer, The Saturday Evening Post, August 14, 1935



Italian-style sportswear advertising illustration, 1936. All in colors. Photo courtesy of David Laubach



Four Illustrations for the Saturday Evening Post, December 24, 1905. Oil on canvas, 27" x 15 1/2". Photo courtesy of the Huntington Library, 2011.



Studies for an advertising illustration, 1920. Oil on canvas mounted on board, 26 1/2" x 33 1/2". (Photo courtesy of Heritage Auctions, Dallas)



Color study by Paul Leyendecker circa 1920. Oil on board, 18" x 17"
Photo courtesy of The Metropolitan Museum



Illustration by Paul Leyendecker circa 1920s. Oil on canvas, 11" x 24"
Photo courtesy of The Metropolitan Museum

Many artists over the centuries have developed a taste for the art of fabrication to create a synthetic reality. Italian masters Veronese, Botticelli, Perugino, and Tiepolo all took their inspiration from the observed world, but created playful scenes of imaginary design depicting a synthetic reality that has undergone formal rearrangement to suit their individual sense of style. J.C. Leyendecker followed this approach. He drew impressive studies of models, and then re-worked them

until he had composed an ideal design. He transferred his refined compositions to the final canvas, and mounted the paintings with the theatrical flourish of a Broadway musical performer, capable of raising lines with a dramatic flair even after repeated performances. By re-arranging his sketches in this 'punctic' approach, J.C. Leyendecker brought his masterful design skills as a formalist to such mundane tasks as advertisements for Chesterfield cigarettes.

By 1922, J.C. Leyendecker had achieved incredible wealth and fame. The *Sunday Evening Post* had an unprecedented circulation of over two million readers. Their annual advertising revenue was over \$28,000,000. Americans spent \$52,000,000 a year for Arrow Shirts, which made it the world's most successful men's clothing company. Thousands of his letters arrived

every month at the shirt factory in Troy, New York, addressed to "The Arrow-Shirt Man." This romantic ideal inspired popular songs, as well as a hit musical comedy, *Men of Troy*, New York co-written by George J. Kaufman (1889-1961), who later wrote the Marx Brothers comedies *Cocanuts* (1929), *Animal Crackers* (1930), and *A Night at the Opera* (1935). On June 11, 1922, the show opened on Broadway at the Selwyn Theater on 42nd Street. According to early reviews, it was a "scrubball spoof" of

mass market advertising. The first half was set at the "Arrow Shirt Collar" factory in Troy, New York, and the second half was set in "the New York City art studio of Baron De Carter, a specialist in French Impressionist Art" who created the famous ads with his model, Theodore Simon, "whose claim to fame is that he looks beautiful in a 'Arrow Collar'." J.C. and Charles Beach were as famous as Hollywood movie stars.

During this period of J.C.'s brightest glory, the artist and his model developed a more intimate alliance, which intensified the jealous sentiments of Frank and Mary Augusta. Rather than address these bitter feelings, J.C. and Charles Beach were preoccupied with the overwhelming challenge to produce excellent work while living in the three-ring circus of Great Gatsby capitalism.

Ad for Chesterfield Cigarettes, 1943

Life



Frank Leppan

Cover illustration by Frank Leppan for *Life*, March 9, 1952. 8 1/2" x 11" in color, 10 1/2" x 15 1/2" photo copy of illustration from *Life*.

Life



The Flapper

Cover illustration by Frank Koppenhaver for *Life*, February 1, 1921

© Illustration

Frank painted far fewer assignments than his brother. On February 2, 1932, *Life* published his most famous cover painting, "The Flapper." It is hard to tell at first whether his subject is a celestial nymph from *A Midsummer Night's Dream* or a laundry divergent from the *Flagship* *Flapper*. On close inspection it is clear the anatomy are cribbed by a costume powder for an ornamental headpiece covering her flame red hair. Her ironic alter and flapper wings underscore the witty title. In the summer of that year, Frank visited Atlantic City to judge a beauty contest, where he spoke with reporters about his deals of fashionable women. His comments were published nationwide under the headline, "Flapper Has No Soul, Says Well-Known Painter".

The rascals girl has no heart, no soul, no sentiment—if she has the chance to admit it. You do not dare to talk to the flapper of classic art or other serious things, for she simply will make no attempt to absorb them. She is idle, frivolous and heedless of tomorrow. However, I will admit that she is charming and often irresistible. She looks so young but knows so much—much that she could do well not to know. She assumes no responsibility, she cares nothing but amusement. When a boy reaches the 'flapper' age he usually has some obligation to fulfill. He gets a job, or he has inherited a looter. The girl, however, spends her time reading frothy literature and smoking. It is my opinion the only hope of the nation rests upon the working girl. She has more originality and individuality than the flapper, who looks to me as if she were made from a die. Each working girl has her particular style in dress and coiffure. But the flapper! How can you tell one from another! The only danger with the working girl is that she is apt to become an self-reliant, that she will cover the help of every man. But that danger is not so probable that any flapper should be afraid to reform and become a working girl.

It is curious he should criticize the irresistible flapper for being an irresponsible boater. Frank was an incredibly talented artist, but he failed to develop the professional discipline needed to sustain his early success in commercial art. Aside from drinking problems, his irresponsible acts were missed deadlines and ignored instructions. Excuses were made to his chutz by his business manager, sister Mary Augusta, but his reputation dwindled, along with his income. By 1932 there was an enormous difference between the results of the two Lependorf brothers. J.C. was paid \$1500 for a cover and worked steadily to earn an annual income of over 100,000, whereas Frank spent far more than he earned. The situation worsened when he could no longer pay his share of the mortgage. That mounting debt was dutifully brought to his attention every month by his brother's business manager Charles Beach. Frank found it difficult to be reminded of his failures by the man who had replaced him as his brother's confidante.

On September 1, 1932, the *New York Tribune* reported in



Left to Right: Mary Augusta, Frank and sister, Lependorf with their Plymouth, 1932

Real Estate News that Frank X. Lependorf had leased a studio apartment at 15 West 67th Street off Central Park West, near the Hotel des Artistes, in an area that was popular with a new generation of artists. This first attempt at independent living soon flapped when Frank failed to pay the rent on time and received an eviction notice, after which he returned back to New Rochelle and his remaining family feud.

Eight months later in the Summer of 1933, the emotional strains in the Lependorf family reached a critical point. Frank and Mary Augusta had grown increasingly frustrated. Frank's drinking continued to undermine his professional career. After a period of inactivity, Mary Augusta convinced him to resume work, and even posed for him, as she had so many times in the past. The resulting work was a cheerful cover painting for the Halloween issue of the humor magazine *Life*, October 4, 1933. Since magazine production typically took about two months, his painting would have been created in July of 1933. It was a charming "witches vision" riding on an electric vacuum cleaner through a somatic evening sky. The delightful image reflected nothing of the artist's desperate situation, or his model's advancing years. After his brother visited the studio to see the new painting, J.C. asked his sister to pose for him to create his own Halloween cover for the *Saturday Evening Post*, October 21, 1933, which featured a witch of an entirely different sort. J.C. and Frank had spent their entire lives together—they had grown from talented wanderlinds to celebrated artists—but these were the last two paintings ever created while the Lependorf brothers still lived under the same roof. It would also be Frank Lependorf's last published cover painting.

In light of that history it may be worth considering the differences between these two famous Halloween covers. The setting in Frank's painting is a dreamy evening sky with stars and a crescent moon, while J.C. painted on serious midnight sky with a blazing orange harvest moon. Frank created a cute young witch riding on a modern appliance, while J.C. painted a comically decrepit witch desperately clinging to antiquated broomstick between her squaring legs. Frank invented a naughty fairy tale about a silly witch, who was really just another irresponsible and irresistible flapper, while J.C. invented a caricature of a wicked old witch, who was really just a caricature of his sister, with exaggerated shrumpy proportions, toothless grin,

Life



Cover Illustration by Frank Lepper for Life, October 4, 1925. Oil on canvas, 24" x 36-1/2". Photo courtesy of Illustration House, NY



Essex Illustration for the Saturday Evening Post, October 25, 1955 (4) in series. Photo courtesy of Esaki Sankon


SILOPS
 485 N. S. Vanderbilt Ave.
 — ESTABLISHED 1927 —
 An exceptionally selected assortment
 of FURNITURE, CHINA, and
**ANTIQUE and MODERN
 FURNITURE**
 Objects of Art, Rugs,
 China, Silver, etc.
 — ALL NEW —
 To be sold
**AT UNPRECEDENTED
 PUBLIC AUCTIONS**
**Tomorrow (Thursday), Friday
 & Saturday, Sept. 27, 28 & 29
 at 2 P. M. each day**
 BY ORDER OF
Frank X. Leyendecker,
 Auctioneer, New York Office,
 100 West 100th St.
JAMES F. WILK, Auctioneer,
 48 E. 67th St.



The New York Times, September 28, 1927

Norman Rockwell's studio at 48 Prospect Street, New Rochelle, Connecticut, 1927

ruben eyes, and long nose. Her only companion, a frantic creaking hat sat on the floor.

The Leyendecker family finally erupted into a full blown crisis. After the dust had settled, Frank and Mary Augusta moved out in August of 1920 and never moved back again.

Since Frank was the original owner of the New Rochelle property, I.C. agreed to buy his interest for a preliminary rate of \$1000 a month for the next two years. From that amount Frank promised \$1000 to his sister in repayment for her past contributions to cover his debts. After these formalities were concluded, the relationship between Frank and I.C. was permanently severed. Mary Augusta moved to the Martha Washington Hotel for Women at 20 East 29th Street in NYC.

Frank moved everything he owned out of his home and studio in New Rochelle. After he had vacated the premises, I.C. moved into Frank's studio. Frank also moved out of his portion of the NYC art studio at 48th Street, which the brothers had shared since 1909. I.C. constructed rent that space, which remained leased to professional directors as his only business address for the next four years.

On September 26, 1921, the New York Times published an advertised auction house sale of 'Antique and Modern Furniture, Objects of Art, Rugs, China, Silver, etc. to be sold at unrestricted public auction by order of Frank X. Leyendecker, removed from his studio.'

Norman Rockwell lived in New Rochelle at 218 Center Avenue. He rented a garage barn as his studio at 48 Prospect Street, which was just down to his parents home. The structure had four separate areas of which he only used two. In consideration of Frank's crisis, Rockwell invited him to live in one of the vacant spaces. He hoped a fresh change would encourage

Frank to produce new paintings and revive his career. Frank moved in with his magnificent European Italian bed, which occupied half the floor space, along with several antique chairs and an ornamental rug that was too large to walk. Over the next few months Frank was unable to work. He continued to drink while he sought peace and quiet to recover from the nervous strain of his unsheltered situation. On most mornings he visited Rockwell's studio to sit quietly in the background, grateful for the artist's brotherly concern.

After his squabbling siblings had moved out, I.C. and Charles Beach were the lords of the manor and yet there was no mood for a victory dance. According to Charles Beach, "As one thing we entertained. That was when I.C.'s family was there. After that we party much lived to ourselves with a small staff. I.C. was snuggled up in his paintings and flower grounds. Almost every morning he had instructions for the gardener. He planned everything with an eye for form and color. Every plant and flower was placed just where he wanted it. In the spring it was a glorious sight."

Seven months after the breakup, on March 23, 1924, I.C. turned 58. It was the first birthday he had ever celebrated without his family.

Three weeks later, on April 16, Frank Xavier Leyendecker suffered a cerebral hemorrhage. He was hospitalized overnight but returned the next day to his lodgings with Norman Rockwell, where he died the following day on Good Friday, April 18, 1926. He was 46, but thanks to the mending efforts of alcoholism, the coroner's report listed his apparent age as "50ty."

For the rest of his life, J.C. Leyendecker remained deeply troubled by the tragic death of his younger brother.



Gene Illustration for the Saturday Evening Post, October 4, 1925. Oil on canvas, 14.07" x 20". Paris courtesy of The Marc Kessler Collection



The Saturday Evening Post, December 1, 1902

In December of 1928, Mary Augusta organized a memorial exhibition of Frank X. Leyendecker for the New Rochelle Art Association, which was held at the local public library.

On February 28, 1923, the *New York Times* reported the settlement of his estate. "Frank X. Leyendecker, magazine illustrator and artist, left a gross estate of \$25,446, but had a net estate of only \$1,981. The chief item of the estate was \$18,000 due him under an agreement by his brother, Joseph C. Leyen-



Stained glass design by Adolph Leyendecker, 1915

© Illustration



Study for Saturday Evening Post cover, 1902. Photo courtesy of David Hammer

decker, for his interest in property they purchased in New Rochelle. He owed \$8,000 on a mortgage. He also owed \$18,000 to his sister, Mary Augusta Leyendecker, because under the same agreement he promised to pay that sum to her. He left his entire estate to his sister. There was no provision for the oldest brother Adolph, nor his wife Francine and their two children, Genevieve and Joseph.

In 1908, Adolph Leyendecker designed and painted seven stained glass windows produced by the Kansas City Stained Glass Works for the First United Methodist Church of Baton Rouge, Louisiana, at 548 North Boulevard. Six of the windows illustrate the life of Jesus, while the seventh and largest window is the Last Supper.

In 1926, Uncle Adam Crossland retired from Chicago politics, corporate boards, and the brewery business at the age of 72 and moved with his wife to New Rochelle to live with his daughter Josephine Ursula Sullivan and her husband, Harry Arthur Sullivan, who was a successful manufacturer of cotton goods and handkerchiefs. They had four children, Harry (b. 1918), Adolph (b. 1919), Jerome (b. 1921) and Margaret (b. 1922). The uncle and aunt consulted separately with their estranged nephew and niece to arrange a reconciliation. J.C. was grateful for the intervention, because he never fully recovered from the loss of his brother. He began to send his niece a monthly stipend.

J.C. Leyendecker developed a kinship friendship with the celebrated illustrator Coleen Phillips, who lived in New Rochelle with her wife, Teresa Hyde Phillips, and four children.



Carlos Phillips with his sons (l to r) John, John, and Carlos, c. 1918

Carlos (1870), Elsie (b.1874), John (1875), and Teresa (b.1877). The younger artist suffered from a painful chronic kidney ailment that was periodically incapacitating. On June 12, 1927, while Carlos Phillips was bedridden in agony, J.C. Leyendecker took his four children on a picnic trip to NYC to watch a ticker-tape parade for Charles Lindbergh, who had just returned from his transcendent solo flight J.C. greatly enjoyed the company of these four children. After they returned home that evening, the father died at the age of 46 just before midnight. The news of his death was announced in headlines around the nation, and brought news reporters to their home. J.C. invited the widow and her four children to live at his home for several months. After the tragic death, J.C. spoke at the funeral, "Carlos Phillips had an admirable sense of decoration and color in his depictions of young womanhood. Although the artist suffered great pain, his art has contributed beauty rather than pain into his life, and consequently into the lives of others through his illustrations." This appreciation for the transcendent healing power of art may have also been a poignant reflection on the tragic struggles of his younger brother, whose art works were always cheerful.

In 1928, E. Scott Fitzgerald described the ideal man, in his novella *The Last of the Mohicans*, as having a "Leyendecker breakfast" type to that man J.C. had enjoyed phenomenal success. His major assignments remained covers for the *Saturday Evening Post*, and advertisements for *Espey's*, *Wills*, *Wheat*, *Arrow* shirts, and *Chaterfield* Cigarettes.

On July 11, 1928, Uncle Adam Ottobelli's wife, Aunt Josephine Kriger Ottobelli, died at the age of 71. Four months later, the beloved widower Adam Ottobelli, the patriarch of both families, died at the home of his daughter in New Rochelle on December 18, 1928, at the age of 75.



Battle Magazine, October 1918
Cover by Frank Leyendecker

Memoirs in Kansas City in 1938. Adolph Leyendecker's daughter Genevieve Charlotte Leyendecker, who was age 28 and unmarried, committed suicide. She had graduated five years earlier from Kansas City Teacher's College and had worked for the Sears-Roebuck Company. Her 21 year old brother, Joseph A. Leyendecker, was a desk accountant with the F.W. Smith Company of Kansas City. Adolph Leyendecker was listed in the local business directory as an "artist." The Kansas City Glass Works had closed the year before, but he worked as a designer at the Hesperelli-Pringle Mosaic Glass Company, owned by William D. Pringle (1860-1950) and Hugh F. Hesperelli (1869-1967). The business was located at 1406 McGee Street in Kansas City, Missouri.

On October 24, 1929, the New York Stock Market crashed and chaos struck the American banking system, which undermined the national economy. The ensuing hardships of the Great Depression affected workers and farmers, as well as industrialists. The established order of manufacturing collapsed, which devastated the advertising and publishing industries. Among the casualties was the cancellation of the Arrow Shirt Collar contract, along with most other high-paying assignments for magazine illustrations.

In 1930, Mary Augusta Leyendecker was 50. She resided in an apartment at 364 Centre Avenue in New Rochelle, which was near her cousin, Josephine Ottobelli-Kruger. She continued to act as business manager professionally for Frank Leyendecker. In 1931, she arranged with travel publications to accept his Navy recruitment poster from the Great War on the cover of their *Oceanographer* of Ruth Sisson. Throughout the 1930s she was an active member of the New Rochelle Art Association. She served as a committee member, co-chairman, and chairwoman of social activities. She organized exhibitions at the New Rochelle Public Library of notable members, such as Edward Foxfield (1866-1900), and William Oberhauser (1881-1938). During these exhibitions she sat at the information desk and greeted visitors as a volunteer docent. In 1935, she created an exhibition of their young women artists at the New Rochelle Woman's Club.

In Kansas City on June 28, 1936, the wife of Adolph Leyendecker, Francine deGronck Leyendecker, died at the age of 64. On August 27, 1938, Adolph Leyendecker died at the age of 69. The only surviving member of the Kansas City branch of the family was Joseph Adolph Leyendecker. Two days after his father's death, in reply to a telegram from his nephew, J.C. agreed to pay for half the cost of his older brother's funeral services. The 30 year old nephew worked as an insurance salesman, and lived at the Brookside Hotel at 5404 Brookside Boulevard. Two years later he married Martha Berry. She was born in 1910 in Kansas City and worked as an office clerk in the public school system.



To
Santa
My
Friend
—
J. M. Flanagan

Same illustration for the Saturday Evening Post, December 21, 1955. Oil on canvas, 24" x 24". Photo courtesy of Illustration House, NY



Advertising: Illustration for Kuppenheimer, 1924. Oil on canvas mounted on board, 106.3" x 154.0". Photo courtesy of Heritage Auctions, www.heritage.com



Pringle's sketch for 'Upper-class' advertisement, 1911. In an early phase covering of Esch's fashion

Kuppenheimer

GOOD
CLOTHES



Advertising illustration for Kuppenheimer, the Saturday Evening Post, June 14, 1914. Oil on canvas, 39" x 51". Photo courtesy of The Metropolitan Gallery, NY.



Kuppenheimer ad in the Saturday Evening Post, July 12, 1934



Preliminary sketch for Kuppenheimer ad, 1934. Oil on canvas. Photo courtesy of David Saunders



Preliminary sketch for the Saturday Evening Post cover, September 26, 1934. Oil on canvas. Photo courtesy of David Saunders

74 Illustration



The Saturday Evening Post, September 26, 1934



Even-illustration for the Saturday Evening Post August 25, 1921. 24 in. square, 20" x 20". Photo courtesy of The Illustrated Society, Inc.



Advertising Illustration for Quaker, Probably 4-15, 60 or later.
 (Reproduction courtesy of The West Coast Art Institute)

By 1911, the *Saturday Evening Post* wanted a new look. The old editor was replaced by a new one, who gave fewer assignments to E.C. Leyendecker because his work was too associated with the old regime. His images of various holiday characters were a beloved tradition for many readers, and like old family Christmas ornaments, they only emerged from storage chests on holidays. His work no longer provided weekly guidance on fashionable clothing for the younger generation, so E.C. was less valuable to advertisers. His few remaining clients were Godey's Time, Amica, Pat American Coffee Producers, and the New Rochelle Chamber of Commerce.

The *Saturday Evening Post* used a Philadelphia photo-engraving company, Cahal & Manning, which produced a monthly newsletter, *Ensign*. The January 1919 issue of the newsletter included a special four-page supplement, printed with exquisite craftsmanship on high-quality paper, dedicated to "the American Master Artist, Joseph Christian Leyendecker." This in-house project was only a company promotional, but instead of boasts and flattery the artist used the opportunity to give his fans a unique glimpse into his unconventional creative process. The editor of the newsletter asked him to pick his favorite *Post* cover for reproduction, but instead Leyendecker suggested they feature one of his 'puzzle' sketch paintings. "This preference was probably shocking because a typical preliminary sketch would hardly merit such expensive reproduction. The fact that the artist chose to publicly reveal for the first time one of his 'puzzle' paintings suggests that he



The *Saturday Evening Post*, November 14, 1918

was proud of his innovative approach to art. He also provided the following quote: "The amateur views an illustration, and often it sets cover. Whereas a cover at its best is truly a poem, more related to murals or sculpture than to illustration. It should tell its story on one plane, without realistic perspective and distance. And that story should be told to posterity, without explanatory legend." It is remarkable that the artist chose to address his public in this confidential and un-igniting manner to describe the complexity of his formalist approach to creating art of a synthetic reality. He designed his cover paintings as if they were poems, murals and sculptures, which are all art forms that embellish public spaces. He did not design them as paintings and illustrations, which address the viewer privately, be it in books and magazines, or framed on walls of homes, galleries and museums. His admiration for well-designed public art reflected the persistence of his allegiance to the Boston Arts movement of Faneuil and the Chicago World's Exposition, where he first fell in love with a nonclassical "living art that served a utilitarian purpose."

During World War I, E.C. painted patriotic posters for the U.S.O., War Bonds, and government information campaigns. As assignments grew fewer, he was grateful to work with the personal approval of William Randolph Hearst for *The American Weekly* magazine. Hearst was an old Chicago associate of Ueda Adam Dravotas, and personified E.C.'s outward ideal of a benevolent industrialist. The artist's last covers are mannerist reworkings of his earlier subjects. The brushwork is finer



Evening Illustration for the Saturday Evening Post November 20, 1935. Oil on canvas. Photo-courtesy of Guild Sponsors



Charles Beach in the *New York World Telegram & Sun*, August 23, 1951



Charles Beach, January 13, 1950

and the designs have a modern streamlined simplicity, with a spacious void of flat background color. This mature style is powerful and dynamic, with less concern for meticulously detailed designs. There is a new beauty that is awesome in its largeness. Several harsh realities had developed in the business, along with fewer assignments came cuts in his price, so perhaps practical considerations tempered his drive for perfection in preference for the charming qualities of frankness. Most of his work for *The American* subtly revisited his earlier masterpieces through this approach.

On January 2, 1943, the *Saturday Evening Post* published the list of 322 cover paintings by J.C. Leyendecker. As his former income became harder to earn, he let go of the domestic staff. According to Charles Beach, "I handled the kitchen for 'the Boss.' Once I said to him, 'J.C., you're lucky I'm such a good cook.'" On May 11, 1944, J.C. Leyendecker signed his last will and testament, which promised half his estate to Charles Beach and half to his sister, Mary Augusta.

In his final years the artist illustrated a series of advertisements, posters, and calendars for *Amoco*, the *American Oil Company*. In the summer of 1951, he completed the *Amoco* calendar for the coming year. It would be his last published painting.

On July 26, 1951, Joseph Christian Leyendecker was 77 years old. As he relaxed on his garden terrace, he suffered a heart attack. A doctor was called, but shortly after his arrival "the master of the magazine cover" had died. He was buried at the family mausoleum in Woodlawn Cemetery, beside his parents and brother Duric. Only seven people attended his funeral service, which reflected the artist's in-

ular social circle. His family members were Charles Beach, Mary Augusta Leyendecker, and the neighboring daughter and son-in-law of Uncle Adam Ostadick, Josephine and Harry Sullivan. The fifth attendee was the artist's devoted friend, Norman Rockwell. The sixth and seventh were the priest and funeral director. The artistic nephew and namesake, Joseph A. Leyendecker, was a 41-year-old insurance salesman living with his wife in Kansas City. They did not attend the funeral, nor were they notified of the death or mentioned in the artist's will. The estate included the mansion and nine acres on Mount Zion Road, hundreds of original paintings, sketches, personal effects, furnishings, antiques, cars, and over 100,000 drawings.

Norman Rockwell was deeply moved by his hero's death. "It scared me. Joe had been the most famous illustrator in America. Then the *Post* had dropped him, and that was the end of it all. The ad agencies dropped him, the public had forgotten him. He'd been obscure."

According to Charles Beach, "Now all that has passed. 'The Boss' is gone and I'm like a ship without a rudder. The house and grounds, like a great ship with the bottom dropped out."

According to the *New York World Telegram & Sun* of August 15, 1951:



J.C. Leyendecker's gravestone, 1951

The art studio in the mansion at 41 Mount Zion Road in New Rochelle has a tall cathedral ceiling. A sumptuous tapestry hangs over an oval table a stack of old paintings. A smaller slouchy seat is filled flat and stacked with countless studies. There are massive armoires in the huge fireplace, which had once heated the room with log fires.



Illustration for Kuppenheimer, 1919. Oil on board, 16.10" x 24.75". Photo courtesy of The West Simmer Collection



John Steiner illustration for the Saturday Evening Post, November 21, 1928. Oil on canvas, 29" x 27". Photo courtesy of Sotheby's Auctions, New York.



Holiday prep for the year with Saturday Evening Post, December 1, 1904. Oil on canvas, 25" x 11.6". Photo courtesy of Heritage Auctions, Dallas



Illustration for the cover of the Saturday Evening Post, November 24, 1954. Oil on canvas (detail). Photo-courtesy of Gail Sussman



The Saturday Evening Post, December 24, 1933



Preliminary study for the cover of the Saturday Evening Post, December 24, 1933. 80-82 cm x 61 cm - primary. Photo courtesy of David Saunders



Preliminary study for the cover of the Saturday Evening Post, December 24, 1934. 80-82 cm x 61 cm - primary. Photo courtesy of David Saunders



Preliminary study for the cover of the Saturday Evening Post, November 28, 1966, 30 x 40 inches, 24/27 x 27 1/2". Photo courtesy of Heritage Auctions, TX, USA



Study for the Saturday Evening Post, November 28, 1966, 10 x 12 inches, 27 x 31". Photo courtesy of Heritage Auctions, TX, USA

but whose only current signs of life are a few discarded cigarette butts. The room contains scores of original cover paintings for the Saturday Evening Post, as well as thousands of oil studies. Although hundreds of the paintings bear a strong resemblance to Charles Reich, he plans to burn them all because, "JC told me one day, 'Charles' he said, 'I want them all destroyed. I don't want to have them floating around.' So it's all up to me now. I was with 'the Boss' for 49 years, first his model, then his secretary, and always his friend. JC was a great man and very good to me. As for myself I worked hard as hell, and was always on the level. I came with 'the Boss' in 1963 and stuck through to the end."

One month later, Charles Reich reconsidered and decided to sell everything in lots. In October of 1993, he scheduled a rummage sale of the art studio contents, which included paintings, studies, drawings, art books, art supplies, studio equipment and props. Most of it was purchased by fellow artists as mementos of their idol. After the sale, hundreds of unsold works were placed on consignment with the Bonita Art Gallery at 285 Hagerman Street in New Rochelle. Seven months later, on May 24, 2011, the remnants of the house were sold by a professional auctioneer. Newspapers advertised the auction as containing antique chairs, beds, bookcases, tables, sofas, chairs, mirrors, staking machines, candlesticks, dinner set, decorative objects, oriental rugs, brocade, pins,



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It's the postman who brings you the coffee that's best. The coffee that's best is the coffee that's brewed from the best coffee beans.

It's the postman who brings you the coffee that's best. The coffee that's best is the coffee that's brewed from the best coffee beans.



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Coffee advertisement by Coffey's, January 18, 1943



"My favorite is all, and is all a post-right!"

My favorite is all, and is all a post-right! The coffee that's best is the coffee that's brewed from the best coffee beans.

My favorite is all, and is all a post-right! The coffee that's best is the coffee that's brewed from the best coffee beans.



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Coffee advertisement by Coffey's, 1943



See what the Doctor ordered

See what the Doctor ordered. The coffee that's best is the coffee that's brewed from the best coffee beans.

See what the Doctor ordered. The coffee that's best is the coffee that's brewed from the best coffee beans.



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Coffee advertisement by Coffey's, 1943



See what the Doctor ordered

See what the Doctor ordered. The coffee that's best is the coffee that's brewed from the best coffee beans.

See what the Doctor ordered. The coffee that's best is the coffee that's brewed from the best coffee beans.



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Coffee advertisement by Coffey's, 1943



Gene Illustration for the Security (Smiling Face) October 6, 1945. All in colors, 24.00" x 24.00". Photo courtesy of Heritage-Action.com



Advertising Illustration for United Canteens, 1918. Oil on canvas, 26 1/2" x 30". Photo courtesy of the Metropolitan Library, NY.

rocks, dining picnic, restrooms, artists equipment and "a large telescope on tripod."

On June 27, 1962 the house on Mount Tom Road was sold, after which Charles Beach moved to a retirement residence at 57 Bantam Avenue in New Rochelle.

On January 18, 1933, the *Standard Star* of New Rochelle reported the new occupants of the old Leyensdoeker mansion had discovered a rich storage trove of paintings, sketches, posters, and pressés stored in the attic. Charles Beach and Orson Lowell (age 94) were contacted to oversee the handling of the collection. "Orson Lowell helped identify all the various sketches, some of which were made in Paris (1896-1897) and at the Chicago World's Fair (1893-1894)." The press sheets were donated to the print collection of the New York Public Library, and these "pencil" painting sketches that were among the hundreds found "were selected by the Metropolitan Museum of Art." The remainder was exhibited and sold for the artist's estate at the Society of Illustrators of New York on April 17, 1933.

The July 1933 membership bulletin of the Society of Illustrators described the historic show:

Framed sketches never sold first than the original works by the late J.C. Leyensdoeker recently displayed in our gallery. Every single item became a proud possession of an enthusiastic admirer of this popular latter day idol. From the fascinating topography of unmetamorphosed primary cover ideas, figure studies, life sketches and working

roughs that covered the huge table in the corner of the room, to the large unframed Saturday Evening Post cover originals filling every inch of wall space. There is nothing to explain over the initial interest in, and hankering to own, these precious hoardings. Rather it was no surprise to see many of today's big language giving attention to this wizard's definition of idealized American youth of a generation ago. It was, however, amazing and gratifying to see the vast student crowd suspended. Instead of the expected brush-off of anything so obviously a part of our remembered yesterday, they attended the show with pop-eyed curiosity and earnest study of Leyensdoeker's unique craftsmanship. Such appreciation is a heartening confirmation of the respect and admiration he earned and enjoyed from the runs of the century until his passing a few years ago. The artist, and particularly the illustrator, is

supposed to express and reflect the spirit of the life and times in which he lives. Whether Leyensdoeker's glorified glum-stare boys and girls were replicas of that era's youth, or whether the gap Madeo insisted on looking like Leyensdoeker's masterpieces, will remain one of those chicken-egg problems. His skill was the envy and desire of his contemporaries. It may be deplored that these treasures were not kept intact and preserved in a museum collection, but judging by the obvious pride of ownership, we can be reconciled by the thought that these scattered works will serve as a challenge



J.C. Leyensdoeker, 1911



Advertisement for James Earle, 1944. Oil on canvas, 27" x 20". Photo courtesy of The Illustration Gallery, NY

is virtually total recognition of the requisite craftsmanship of an illustrator whose famous monogram hallmarked an extraordinary record of achievement in American editorial and advertising art.

One year later, on June 24, 1934, Charles Beach died at the age of 73 in New Rochelle.

The last surviving member of the immediate family was Mary Augusta Leyendecker. She maintained a faithful role as the family secretary and executor of both artists' estates. She bequeathed her collection of 50 cover paintings to the surviving child son of Uncle Adam Ossoline, but in the final months of her life she was persuaded to change her will and donate the collection to the Haggin Museum of Stockton, California, to preserve the memory of her brothers for future generations. She died at the age of 85 in a New York City hospital on November 3, 1957.

In Kansas City nephew Joseph Adolph Leyendecker's will dated at the age of 12 in 1862. They had no children. He lived to be 69, when he committed suicide in 1872. At that same time J.C. Leyendecker was posthumously inducted into the Hall of Fame of the Society of Illustrators of New York.

The careers of most 20th century American illustrators that were lucky enough to become 'hot' were usually limited by their identification with a fashion trend. Each such trend is in-

herently destined for replacement by a subsequent trend, after which the vintaged icon is regarded as passé. The customary life expectancy of a 'hot' career is rarely more than four years. It is a testament to J.C. Leyendecker's transcendent genius that his career remained strong and beloved by the public for over 50 years in the most competitive mass market magazines.

He was an American Master. The foundation of his life's work was the pure and simple inspired excellence of his art. It outlived his temporal fame and wealth, along with that of his family, friends, associates, clients, and millions of fans. Time has not dulled the chill of indifference and the fiery heat of ignorance, to find its rightful place in the warm hearts of humanity. His impact on American art is immeasurable as the miracle of its creation. ♥

© 2011 by David Saunders

Special thanks to Norman Saunders, the New York Public Library, the U.S. Library of Congress, the Archives of the New York Times, Richard Berman at the Museum of American Illustration at the Society of Illustrators, Ann Cappella at the American Academy of Art, Ted Kautzler at the Haggin Museum, Michael Schuss, Judy Sullivan-Coker at the National Museum of American Illustration, Richard Kelly and The Kelly Collection of American Illustration, Arthur Bernier at The Illustration Gallery, Will Reed at Studio One Haven, Bill Holbert at Heritage-Hackers, Paul Kurlander Ford Tisdale at Venice Illustration Art, Douglas Hyland at the New Britain Museum of Art, and most importantly to the inspiring genius of Don Dummer.



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Joseph Clement Coll (1894-1920)
Scene at his lodgings, "Christmas in the Spirit of Democracy", December 1907
Pen & ink, 6 x 9 1/2" signed lower left

WWW.ILLUSTRATIONHOUSE.COM ☎ 212/966-9444

New and Notable:



THEY DREW AS THEY PLEASED: THE HIDDEN ART OF DISNEY'S GOLDEN AGE (THE 1930s)

BY EIDER GUEZ, WITH ALBERT HUNTER, FREDERIC
MORSE, GUYTON FERRIGNER, & BRUNO MAGLI
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\$40.00 HARDBACK
CHARMILE BOOKS, 2023

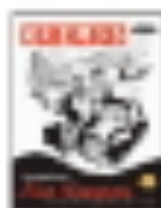
As the Walt Disney Studio entered its first decade and embarked on some of the most ambitious animated films of the time, Disney hired a group of "concept artists" whose sole mission was to explore ideas and inspire their fellow animators. *They Drew as They Pleased* distills dozens of these early pioneers, and features a manual developed by them for the Disney studio from the 1930s, including many unpublished projects, as well as the *Steam Train and the Seven Dwarfs*, *Punchy*, and some early work for later features such as *After the Hurricane* and *Peter Pan*. Introducing new biographical material about the artists, and including largely unpublished artwork from the depths of the Walt Disney Archives and the Disney Animation Research Library, this volume offers a window into the most inspiring work created by the best Disney artists during the studio's early-Golden Age. *They Drew as They Pleased* is the first in what promises to be a revealing and fascinating series of books about Disney's largely unexamined concept artists, with a volume spanning the decades between the 1930s and 1960s.



FRITZ KAHN

BY UVA VON DRASCHE AND HANS VON DRASCHE
REPRINT, FULL COLOR
EIGON-PAEDELER
RACHEL BOOKS, 2023

Fritz Kahn was a German doctor, educator, science writer, and information graphics pioneer whose brilliant work has all but fallen into oblivion. Chased out of Germany by the Nazis, who burned and banned his books, Kahn emigrated to Palestine then France, and finally the U.S. to continue his work. Though his achievements were numerous, the most notable was the development of creative visualizations to explain complex scientific ideas. While he himself did not draw well, the illustrations and infographics in his books were made by others based upon his instructions. Published on the 120th anniversary of Kahn's birth, and devoted to bringing his work back into the spotlight, this monograph features more than 300 illustrations with concise captions, three original texts by Fritz Kahn, a foreword by Steven Heller, and an essay about Kahn's life and career. Natural scientist buffs, graphic professionals, and anyone interested in visual expression of ideas will be fascinated by this tribute to Kahn's greatest achievements.



KREMLO: THE LOST ART OF NINO BAGNONI

VOL. 1:

INTRODUCTION BY MASSIMO PERINI
EDITED BY JOSEPH A. PROCOPIO
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LOFT ART BOOKS, 2023



VOL. 2:

INTRODUCTION BY JONATHAN
SHEPHERD AND ANDREA A. PIZZARELLI
200 PAGES, FULL COLOR
\$24.95, PAPERBACK
LOFT ART BOOKS, 2023

He worked under monstrous rumors—Kremlo, Nino, Nino Offcamp—but he occupies a singular space as Italy's cartooning Casanova, and he finally gets his due in this new two-volume set from *Lost Art*. From the mid-1940s through the early 1960s, Nino Bagnoni's work was everywhere—first collaborating with friend Federico Fellini in Italy's animation industry, then drawing newspaper strips, or creating poster art for Walt Disney. *Espresso* made his name, *Humor* in Italy's weekly satire magazines, for which he drew some of the world's earliest "good girl" gag cartoons and covers for over a decade. Volume 1 collects over 200 of Kremlo's black and white cartoons and illustrations, while Volume 2 features 200 of his color covers and covers. Combined, these two essential volumes offer a comprehensive overview of the maverick artist when he was at the height of his powers.



DINOBANA: THE LOST ART OF WINDSOR MCKAY

BY ULRICH MEHL
204 PAGES, FULL COLOR
\$45.00, PAPERBACK
KAMARUPA-ART-BOOKS, 2023

Windsor McKay, the creator of *Little Nipper* in *Wonderland*, is internationally renowned as a pioneer in comic and animation. But author Ulrich Mehl's dedicated sleuthing has unearthed a never-published strip by McKay that was lost following the artist's untimely death. Titled simply *Dino*, it opens a surprising new window into McKay's life and work, and showcases his exquisitely beautiful and delicate illustrations (meticulously reproduced from the original art). Mehl explores the influence McKay brought to the strip, including McKay's own *Genie der Dinosaur* animated shorts, the animation in *1957's King King*, and the growth of New York City from the Holland Tunnel to the Empire State Building, and traces our love of dinosaurs and monster movies down through the decades. This essential volume features more than 300 photographs and illustrations (more than 150 in color) most of them seen here for the first time in a century.



THE ART OF HORROR

BY STEPHEN JONES
208 PAGES, PULP COVER
\$40.00, HARDCOVER
WPLANE MEDIA 2015

The Art of Horror is a celebration of frightful images, compiled and presented by some of the genre's most respected names. While acknowledging the beginnings of horror-related art in legends and folk tales, the focus of the book is on how the genre has permeated all levels of the world since the creation of Bram Stoker and Mary Shelley first became part of the public consciousness in the 19th century. It's all here, from early engravings via pulp journals, book illustrations, pulp magazines, movie posters, comic books, and paintings, to today's artists working entirely in the digital realm. Editors Stephen Jones and his team of contributors have sourced visual treasures and private collections including their own worldwide, creating an unprecedented selection that is accessible to those discovering the genre, while also including many images that will be rare and unfamiliar to even the most committed fan. Images of vampires, werewolves, zombies, ghosts, demons, serial killers, alien invaders, and more are organized in ten themed chapters. Quotes from illustrations, and a selection from writers and filmmakers are featured throughout.



WALT DISNEY: DISNEY'S RENAISSANCE MAN

BY DISNEY BOOK GROUP
208 PAGES, PULP COVER
\$40.00, HARDCOVER
DISNEY EDITORIAL 2014

Walt Disney once said of Max Davis, "Max can do story, he can do character, he can animate, he can design shows for me. All I have to do is tell him what I want and it's there!" He's my Renaissance man." As such, Davis touched nearly every aspect of The Walt Disney Company during his years with the firm. Davis touched life into a host of iconic Disney characters, including Cinderella, Alice in Wonderland, Tinker Bell, Mulan, and Cruella De Vil. Then, in 1962, Walt Disney transferred the versatile Davis to the Imagineering department to help plan and design attractions for Disneyland and the 1964-'65 New York World's Fair. While at Imagineering, Davis conceived of designs for such classic attractions as *Jungle Cruise*, *It's a Small World of Fun*, *Haunted Mansion*, and *Madame T. T. Circus*.

As Davis had so many talents and hats, it is only fitting that this tribute be composed by a multitude of talented writers. Experts in fine art, animation, Imagineering, and filmmaking have come together to honor Davis's contributions to their fields. Each chapter is accompanied by a wealth of artwork, much of which was offered up by Steve Davis exclusively for this book. This volume is both the biography and the portfolio of a man who was, on any given day, animator, Imagineer, world traveler, philanthropist, husband, and teacher. 🍌



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EXHIBITIONS & EVENTS

Harvey Dunn and His Students

November 7, 2015 through March 4, 2016
The Norman Rockwell Museum, NH

An exceptional and prolific illustrator of America's Golden Age, Harvey Dunn (1884-1952) was a prodigy of legendary artist Howard Pyle, who became an admired teacher in his own right. This first major exhibition of Dunn's art, organized in conjunction with the South Dakota Museum of Art, South Dakota State University will feature his stunning pictorial illustrations for the prominent periodicals of his day, including *Arden's*, *Harper's*, *Collier's Weekly*, *Century*, *Owens*, and the *Saturday Evening Post*. It will also feature personal works created for the American Expeditionary Forces during World War I, in which he recorded his unforgettable realities of war, as well as the artist's private paintings, inspired by his lifelong love of South Dakota's landscape and history. Original artworks by Dunn's prodigious students, including Dean Cornwell, Maud Schaeffer, Harold van Schrieft, Karl Toppo, Jules Clymer, Lyman Anderson, James H. Allen, among others, will also be featured.

For more information, visit www.nrm.org.

ILLUSTRATORS 88:

Advertising, Institutional, Uncommissioned

January 5, 2016 through January 30, 2016
The Society of Illustrators, NY

The first of a two-part annual exhibition, *Illustrators 88* will feature works by leading contemporary illustrators worldwide, selected by a prestigious jury of professionals. The first exhibit includes works in the categories of Institutional, Advertising, and Uncommissioned. The *Illustrators 88* show will be exhibited throughout the entire building, including the 1st Floor Hall of Fame Gallery. An Opening Reception and Awards Gala will be held on Friday, January 8th.

For more information, visit www.societyofillustrators.org.

Max Cramer & New York Life

March 19, 2016 through June 13, 2016
The Norman Rockwell Museum, NH

This lively installation explores the life and times of illustrator Max Cramer ("Max") Cramer (born 1911), who grew up admiring Norman Rockwell magazine covers in his father's general store. He arrived in New York as a young man to work on wartime Navy publications and stayed on to make a career in the city's vibrant publishing industry. The exhibition presents Cramer's hand-painted illustrations for advertising campaigns and women's

magazines like *Redbook* and *McCall's*, made during the years after World War II when commercial artists helped to redefine American style and culture. This exhibition is especially by the Museum of the City of New York and is sponsored by The The Norman Graphic History Library at Washington University in St. Louis and the Rockwell Center for American Visual Studies at the Norman Rockwell Museum.

For more information, visit www.nrm.org.

Mark Kinolde: The Art of Adventure

February 26, 2016 through May 28, 2016
The Long Island Museum of American Art, NY

Mark Kinolde: *The Art of Adventure* presents the first thorough retrospective of the artist's career—from paperback book jackets and men's adventure magazine illustrations, to movie posters, model kit boxes, and advertisements for prominent corporations. Kinolde's dramatic images, created in every possible genre, will be the focus of the exhibition. His romantic, war, and sporting illustrations for *Time*, *Argosy*, *The Saturday Evening Post*, *Sports Illustrated*, *Outdoor Life*, *American Weekly*, *Wild Story* among others, and his contemporary historical paintings that capture the heroes and battles of the American Civil War, will be on view. The exhibition will document the artist's transition from traditional illustrator to historical narrative painter, whose limited edition signed prints have attracted a large and appreciative audience. Kinolde's artistic influences, which include Winslow Homer, Frederic Remington, M.C. Wyeth, and Norman Rockwell, will be explored and represented in the exhibition. ➔

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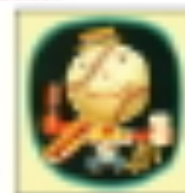
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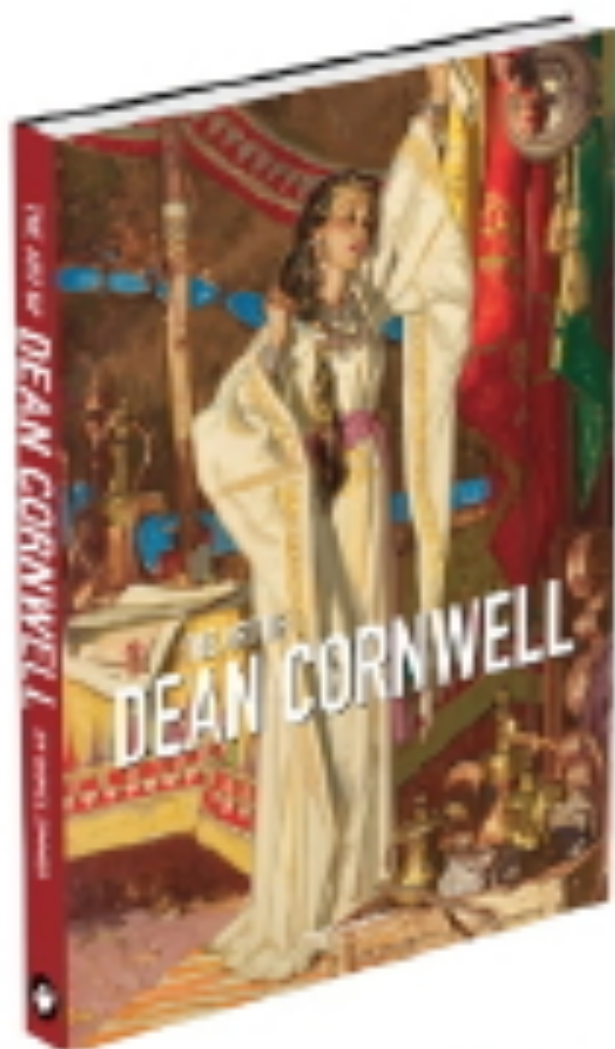
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