

# Illustration

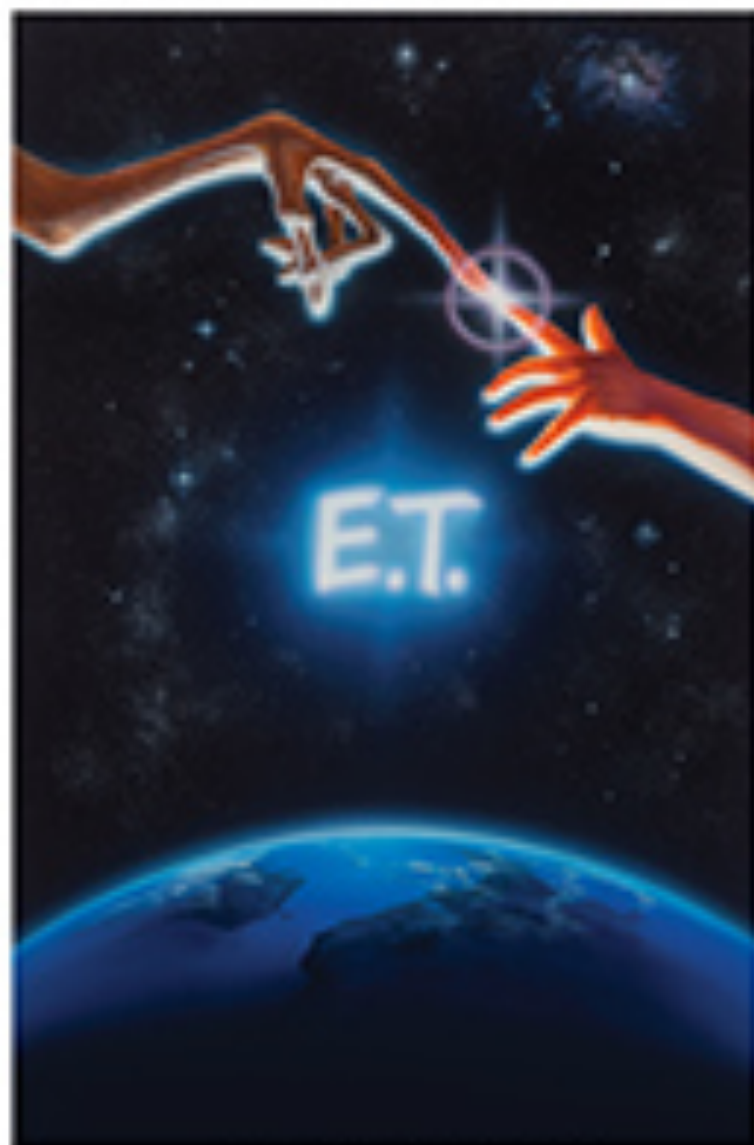


ISSUE NUMBER FIFTY FOUR  
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**Frank R. Paul**  
(1884-1963)  
Amazing Stories  
August 1938

**DANIEL ZIMMER**  
EDITOR - PUBLISHER - DESIGNER  
ELLOREN@GMAIL.COM

**CONTRIBUTORS:**

MICHAEL W. SCHWARTZ, PH.D.  
MICHAEL M. FURCHILD  
DAVID SAUNDERS  
DENNIS SAVERY, PH.D.  
DENNIS DITTRICH

ILLUSTRATION MAGAZINE  
1000 BROADWAY, NEW YORK, NY 10018  
TEL: 212 679 1234 FAX: 212 679 1235

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1000 BROADWAY  
10th Floor, New York, NY 10018  
Tel: 212 679 1234  
Email: ELLOREN@GMAIL.COM

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# Illustration

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## Contents

- 4** Norman Rockwell & Friends:  
The Mort Künstler Collection of American Illustrators  
by Michael W. Schwartz, Ph.D., photography by Michael M. Furchild
- 58** Frank R. Paul (1884-1963)  
by David Saunders
- 84** The Waul Brothers and the Development of the  
Pictorial Press During the Civil War  
by Dennis Savery, Ph.D., with Dennis Dittrich
- 94** Now and Notable
- 96** Exhibitions and Events

## From the Editor...

I'm pleased to announce the next book from *The Illustrated Press: Shown, Given and—60 Years After the Book's Closing in early 2011, this new book traces the artist's long career from his early days working for the men's adventure magazines, to his work for the clubs, theme posters, postage stamps, book covers, advertising billboards, and children's books. Check out full previews of the book on my website, and see the ad on the inside back cover of this issue for more information.*

Also coming soon, a major book on the work of Boris Fuchs, written by David Aparoff. This is in development now, and will be announced in the near future. If you aren't on my email list, please visit [www.illustration-magazine.com](http://www.illustration-magazine.com) and add your address to my database. I will send out a notice as soon as the book becomes available for pre-order on my website, probably in just a few weeks.

In this issue—Michael W. Schwartz, Ph.D. presents the art collection of illustrator Mort Künstler, soon to be exhibited at the Heckscher Museum of Art in Huntington, New York. Mort realized the value of original illustration in early on, and has become a serious collector for decades, and the images in this article will attest. Also in this issue, frequent contributor David Saunders returns to profile the prolific and influential science-fiction illustrator Frank R. Paul. Our final feature from Dennis Savery, Ph.D., and Dennis Dittrich, concerns the colorful days of American illustration and the Waul brothers, noted for their coverage of the Civil War.

*Daniel Zimmer*

Daniel Zimmer, Publisher



the  
illustrated gallery

**Maxfield Parrish** (1870-1966)



Autumn Woods, 1927  
Oil on Panel  
36" x 22.5"  
Signed & Dated lower Right

**Norman Rockwell** (1894-1978)



Study for Feast of Wakehoken, 1938  
Oil on Paperboard  
20.25" x 13.75"  
Initialed Lower Right

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*Arden's Hope (Under Summer Sky)* by Meredith Kerckhoff III on board, 20" x 28.5"

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# NORMAN ROCKWELL & FRIENDS: The Mort Künstler Collection of American Illustrators

by Michael W. Schantz, Ph.D.  
Photography by Michael N. Mitchell

## INTRODUCTION

Much has been written about the life and career of Mort Künstler, and his formidable contributions to the realm of American illustration.<sup>1</sup> While his early life's ambition was to develop a career around his outstanding achievements as a master athlete, the public has been the beneficiary of him not achieving that initial aspiration. His athletic prowess as a basketball player did, however, allow him to secure early training at Pratt Institute, which led to another equally rewarding profession, and the achievement of a high and visible name among the nation's premier illustrators, past and present.

The purpose of this essay, however, is not to recount that which has already been well-documented, but rather to concentrate on yet another extraordinary Künstler accomplishment: the development, through persistence and acumen, of a distinguished private collection of classic American illustration. The scope of the Künstler Collection is little known by the public, since Mr. Künstler and his wife Deborah have collected over many years for personal pleasure, not for occupational display. Indeed, few people are aware of the extent of the collection, as it has never before been exhibited in public or mass. Only recently have some of the Collection's riches been shared with a large audience by way of a 2005 article by John O'Brien in the *American Fine Art Magazine*.<sup>2</sup> That was the Heckscher Museum of Art, Huntington, New York, presents the exhibition *Mort Künstler and Friends: The Mort Künstler Collection of American Illustrators* (December 18, 2004—March 1, 2007), providing the first public unveiling

of a large selection of the Künstler holdings. This article pays tribute to that fact and discusses just a small sampling of some of the masterworks in the Künstler Collection, along with the circumstances of their acquisition.

## THE COLLECTOR

Exceptional collectors are those who are both supremely knowledgeable and focused. The collections they build are of the highest quality and often concentrated on a particular genre or period. Most impressive are those collectors who are also persistent, acquiring their collections long before historians and the marketplace deem the art they collect important and worthy of acquisition. Gertrude and Leo Stein come to mind as a classic example. It is one thing to acquire great art after their makers have been crowned by posterity, as that all one truly needs is a good deal of money to build an important collection, which of course has nothing to do with conscientiousness on the part of the collector, since critics and historians have already rendered a value judgment.

Mort Künstler's collecting falls into the product category, as he began gathering his American illustrations when few others were doing so, since such works were neither esteemed nor undervalued by many collectors of American art. Especially impressive is the fact that, at first, Mr. Künstler acquired works with limited funds, as he began assembling his illustration collection during the early, lean years of his career. By necessity, he had to deploy limited resources with a great deal of discernment, savvy, and selectivity. Künstler, of course, had an





A Post by Edoardo Gatti-Rossi, 1916. Oil on canvas. 80" x 100"

maker's knowledge of the field, being himself a talented illustrator, and he knew what it took to create a quality product.

The thought of collecting American illustration came to Kinsler early on, and was re-enforced by his parents. For instance, they gave him the gift of Elmer W. Wilson's book *Fairy Illustrations and How They Were Made*, which became, as Kinsler likes to say, "his bible." It introduced him to the techniques and working methods of the highest caliber of American illustrators, including Walter Dill, Ivan Crowell, Harvey Dunn, Henry C. Pile, Norman Rockwell, and S.C. Spivey, all of whom would eventually be represented in his collection.

Another memorable early influence was also spread by his father, Thomas, who introduced Kinsler, as an adolescent, to his close friend Dave Gross, a well-established artist in the fashion industry who operated a Manhattan art studio called *Fashion Paper*.<sup>1</sup> M. Stephen Doberry described the encounter in his 2008 article on Kinsler in *Illustration* magazine:

It was during his early school years that Mart would accompany his father to Manhattan on Sunday mornings, when Tom Kinsler, a salesman for Amoco, would call on his customers. Once they finished their rounds, father and son would visit Tom's old friend Dave Gross, a commercial artist who shared a studio with his sons Arthur and George, also artists. The men would set Mart up with an supplies in a corner and let him dither while they talked. They would take time out to give Mart advice, criticism, and encouragement.<sup>2</sup>

Interaction with the Grosses gave Kinsler knowledge of the finer techniques of illustration. Like Kinsler's book Dave and George Gross were Pratt Institute graduates, and the latter became his "mentor." Kinsler credits George Gross with helping him develop an "eye" for quality illustration, and introducing him to some of the greats of the Golden Age of Illustration. The work of Joseph Christian Leyendecker, in particular, was mentioned often.

## IN THE GAME

It was the fortuitous 1972 acquisition of a large cache of illustrations that primed the pump for Kinsler's collecting. He recalls that the basic collection started when he purchased a group of paintings by Joseph Christian Leyendecker, Frank Xavier Leyendecker, Dean Cornwell, John Gottlieb, and others from a Queens, New York, widow, whose late husband was an amateur artist and collector of illustrations. For financial reasons she needed to sell the illustrations and called the Society of Illustrators in New York, to see if the Society was interested in purchasing them. The Society was not interested, but fortunately Kinsler had previously alerted Society members of his collecting passion, and they directed the woman to him. When called, Kinsler responded without hesitation, immediately writing to Queens in his native tongue to investigate. The visit was a stroke of luck, as he drove away with 29 paintings acquired for a bargain price. These prime pieces became the bargaining chips he needed to enlarge his nascent collection through trade and sales. At the time, Kinsler thought he was the "only game in town" when it came to collecting American illustrations that notion would soon change.

## CONVULSIVE IN JUNE

In 1976, the Society of Illustrators organized the exhibition *200 Years of American Illustration*, which was presented at the New-York Historical Society. It was a massive show of 700 works, most of which were borrowed, and accompanied by a comprehensive catalogue written by Henry C. Fox, word

author and illustrator. The exhibition was like a magnet that attracted collectors of American illustration. Through the event, Kinsler discovered that there were a handful of individuals who were also passionate collectors of American illustrations. They, like Kinsler, lent an impressive number of works to this landmark exhibition from their private holdings. In Kinsler's case, he lent Howard Pyle's *Roger Bacon* and *Some Seven-Spiky Trips* (1857), Henry Patrick Raleigh's *The Jew* (1908), Wallace Morgan's *At the Seashore*, Frank K. Carter's *Lincoln's War Cabinet* (1929), Dean Cornwell's *Pacific Hills*, and *Gal (Constantinople, October 1934)* and *Till Dillman* ("Two Men in December"), Charles Dana Gibson's *Advice to Belle Pigeon's (A.K.A. Back to Back)*, and *... Ah Pipp*, at the suggestion of his daughter, under a few purchases... (1995), Joseph Brundell's *Castle in Ruins, S.C. Wyeth's John Hancock* (1920), Norman Hill Pitts' *Discovering the Prince*, *Hiring to Report*, and *Scarier and Scareful (John Jay Shakespeare, 1965)*, J.C. Leyendecker's *Over the Top*, *Flames of Kippur*, and *Arms-Collar Man*, Philip E. Goodwin's *Travel in the Hills Forge* (1966), and Frederic Rodrigo Gregg's *The Editor's Office*. Mr. Kinsler's own art work was also represented with the paintings *General Foss* (1906) and *The First American Ocean Liner* (1971).

Kinsler became aware of other significant lenders to the show, especially Will Reed, Jane Collette Wilson (Mrs. Thomas Wilson), and Ben Eisenbach, with whom he would develop close and long-lasting contacts. These titles collectors became an important part of Kinsler's search for illustration



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Frank E. Schoonover

( 1877 - 1974 )

Oil on canvas; 36" x 24"; 1922  
Story: "Voice From The Hills"  
*American Boy Magazine*, 8/1921  
# 1011 In the Catalogue Raisonné  
Excellent condition

art; they were mutually beneficial comrades in arms.

With Root led an interesting number of masterful illustrations to the Society's exhibition, including works by no less than 50 different illustrators, both famous and not so famous.

Root, a fellow Penn student, became an especially close friend, and it was Kinsler who helped persuade Root to establish Illustration House Gallery, which became the epicenter for the art of American illustration and a major clearing house for collectors. With Root was thought to be the "... world's foremost authority on the history of American illustration art," having written numerous books on American illustration, including, perhaps his best known work, *The Illustrator in America*, a comprehensive survey of 100 years of American illustration. Root himself demonstrated his early days as a collector and reflected his instruction with kindred spirits like Kinsler:

"I didn't have an especially necessary motive, but I liked to have artwork around me to study by artists I liked. It certainly wasn't a formal decision to start to assemble my own art collection, but it just sort of grew. I knew several people who had similar interest to mine. Ben Eisenbach (1903-2004) in Philadelphia, Mort Kinsler (b. 1914) on Long Beach, and Murray Natanson (1901-2010). Quite a few other people were interested in the old illustrations. We would get together. I would go to Philadelphia or they would come to New York or Westport, and bring a few things to trade. It was Mort who said, 'You ought to publish a catalog to help sell these pictures, and to meet more people who are interested.' I thought to myself, 'Yeah, I could do that.' So I self-published a ten or 12 page booklet. It was an experiment, but the timing was good. There was an active interest among the few people I was trading with."

Root acknowledged the debt in an inscription in Mr. Kinsler's copy of one of his other magnificent tomes, *Great American Illustrators: The Mort Kinsler*—with thanks for getting me into this book project (as well as into Illustration House!) With Root 3/25/89.

Lisa Wilcox also had profound knowledge of the history of American illustration, and Kinsler referred to her as "a walking encyclopedia." She too amassed a formidable collection, and in 1982 would donate more than 300 works by noted American illustrators to the Drexelburne River Museum. "... transferring the museum's illustration collection into one of the most important in the country." Her loans to the 200 years of American Illustration show were many indeed, including lendings such as Parrish, Leyendecker, Cornwell, Edgely, and Snoddy. Perhaps her greatest contribution to the show were loans of works by many less well known female illustrators, such as Perry-Casby, Clara Elmore Rock, Florence Sewel Stone, and Sarah Siebel-Verber.

The other important collecting cohort was Ben Eisenbach, a much beloved Philadelphia painter, illustrator and teacher

at the Philadelphia College of Art (from the University of the Arts). Eisenbach's private collection was especially strong in works by members of the Philadelphia female contingent known as the COGUEA group, including Violet Oakley, Elizabeth Shippen Green, and especially Jeanne Wilton Smith. Several of these works he lent to the Society of Illustrators show, none later than Smith's *Peas, Peas, Peasipie Juice*, which originally appeared in Dodd & Company's 1911 edition of *The Little Mother Goose*.

#### THE "TOP FIVE" AND THEN SOME

Each piece in the Kinsler Collection has a tale of a search and discovery and each work is a visual reminder of that quest. Each picture also had to meet certain requirements of quality and historical interest. As Mr. Kinsler puts it:

"I loved the pictures I bought and wanted to study them. I can give you facts about each picture I own and why it's good. If you like it, then you have to take the time to examine it to see what it is that you like. Each illustrator I collected was always commissioned, and the picture was used as illustration. I only collect American illustrators... If I admired a painting and could afford it, I'd buy it."

As mentioned above, strategic loans is one of the traits of a good collector, especially when starting out with limited funds. Although his collection would eventually include more than 300 works by important artist-illustrators, he first started in on just his "top five" artists, including Howard Pyle, Newell Cannon Vynck, Ivan Cornwell, Joseph Christian Leyendecker, and Norman Rockwell. Those five are, of course, among the finest American illustrators who ever lived, and as Mr. Kinsler proclaimed, "... these guys were my idols." The selection was indeed a sound one, as over the years each would achieve ever greater acclaim.

Kinsler was especially enamored with J. C. Leyendecker, as both Kinsler and his mentor George Gross coached Leyendecker one of the finest illustrators of all time. The large cache of illustrations Kinsler acquired by purchase in 1971 included numerous J. C. Leyendecker paintings. One of the most prodigious of artists who ever worked for the *Saturday Evening Post*, Leyendecker produced 312 covers for that popular magazine. The Kinsler Collection now has three J. C. Leyendecker, none of which, however, are from the works acquired during his Queens occasion in 71. These include *The Jazz Age* (a R. Rappaportman & Co. advertisement, PHH, Victoria Press/Smith (Saturday Evening Post cover, Easter, March 26, 1902), and *Chapeau* (Saturday Evening Post cover, October 6, 1911). Without question, the last mentioned is the most extraordinary, and the painting's "career" is equally impressive. That is, in addition to having appeared on the cover of the *Saturday Evening Post*, it has consistently been included in major exhibitions focused on American illustration, and reproduced in numerous exhibition catalogs and books devoted to the subject matter, as well as publications





Diagon's Cover Illustration for the Saturday Evening Post, Number 6, 1923, by J.J. Landwehr, 24 in. across, 25.25" x 17"



Illustration by Paul L. Knapton, circa 1930s. © as seen on p. 27





Whitaker Photograph. Cover Illustration for the Saturday Evening Post, Edition March 24, 1890, by J.E. Spradlin. © in name, 2007





The late 1920s advertising illustration for Kuppenheimer and Co., USA, by G. Leprosky. Dimensions measured as shown, 24" x 24"





*An Old Fashioned Picnic: Howard Chandler Christy, 1871. Oil on canvas, 18' x 18'*

devoted exclusively to Levenson, including the front cover of the Norman Rockwell Museum's *J.C. Levenson—A Developmental Exhibition Catalogue* of 1998. The provenance of the work is short. The artist gave the work to his friend and confidant Charles Brada, who lived with Levenson at the artist's estate on Mount Tom Road, New Rochelle, New York. Brada sold it to art dealer Eda Brada after Levenson's death in July of 1951. Mr. Kinsler, in turn, purchased it from Brada, who was the owner of Brada Art Shop, also in New Rochelle. The painting's allure has as much to do with the dimensional application of pigment as it does with its seductive subject matter. It is a bas-relief sculpture Levenson created by modeling plaster and gluing it to the canvas, on which he then painted. This fact invites the touch of the hand, which is why, while on public display at the Rockefeller Museum, it will be guarded by a protective barrier.

Dean Cornwell, another member of the "top five," studied at the Art Students League in New York under the tutelage of Harry Dunn, a Howard Pyle student that kept the Pyle legacy alive and well. Indeed, the artistic quality of Cornwell's paintings earned him the status as a full Academician of the National Academy of Design, New York. Cornwell is represented in the Kinsler Collection by five works, three of which are from the time Mr. Kinsler purchased from the Queen's widow 41 years ago. These include *A Man for Captain Early*, *Two Women with Fowls*, and *Captain Blood*. The other two are *Two Men in a Cartway* (purchased from the Society of Illustrators), a full page reproduction of which appeared in Henry Pitt's *200 Years of American Illustration*, and *An Old Fashioned Picnic* acquired at a Sotheby's auction in December of 2008. The latter is a luscious impressionistic work, with heavy, brushwork reminiscent of Howard Pyle paintings,



*The Artist: Howard Chandler Christy, 1871. Oil on canvas, 14'7" x 14'7"*

which was reproduced in color in Will Rod's *The Illustration in America*. At its sale, the Kinsler copy of Rod's book is autographed and inscribed by the author: "For Debbie and Mimi—a friendship and admiration, Will Rod, 12/1/05."

Arguably, the most important member of Kinsler's "top



The Women with Parasol by John Everett Millais, circa 1866. Oil on canvas, 18" x 24"





Two Men in a Room. Original illustration by John G. Sargent, 1864. Dimensions, 10" x 14"



*Mule as Bunch for Dean's International Encyclopedia by Dean Cornwell, 1926. Oil on canvas, 147" x 147"*

bre" is Howard Pyle. Indeed, not to have him represented in a collection of American illustration would be a serious lacuna. As author and illustrator Henry Fitz put it:

If any man can be considered the father of American illustration, it is Howard Pyle. When he came to artistic maturity wood engraving was still the prevailing method of reproduction; within a decade photo-engraving was emancipating the illustrator from the wood engraver, so that he was in at the beginning of the era of modern illustration.

Pyle's overwhelming influence stems from two sources, either of which would have been enough to have established his prominence. First, he was a superb illustrator, unequalled in power, imagination and scope

over time. Second, he was America's greatest teacher of illustration. His students have passed on his precepts to a third and fourth generation of illustrators and the inspiration of Pyle is still a strong part of the illustration mainstream.<sup>16</sup>

And Fitz would know, as no one did more to chronicle Pyle's contributions to American art. Howard Pyle, of course, was the legendary founder of the Brandywine School of illustration. Pyle was one of the country's most influential artist-illustrators and a prodigious teacher who sponsored the careers of legions of talented illustrators and, equally important, other influential teachers. None was better than Harvey Dunn, who kept the Pyle tradition of painting alive and well for decades, and is also represented in the Kanter Collection by the painting titled *The Mule as Bunch*. The Pyle work in





Two Nudes on a Beach. Executed by Henry Thoreau. 1854/1857. 20.8" x 18.0"



The Whittier House Play Room. Editorial illustration by Howard Chandler Christy. 1897. 18.0" x 15.0"





Kanarr, *Illustration for The Front Line, March 1918, by H.C. Christy. Oil on canvas, 24 1/2" x 36 1/2"*

the Collection is an exquisite oil on board as gently picturing two men watching a woman playing the piano, which was reproduced in the Revolutionary War novel *In the Valley* by Anglo-American novelist Harriet Frederick.

While reading his "White," Watson's *Fury* Elinor's. Elinor's would have come across this poetic passage concerning the artist Howard Chandler Christy:

In exploring any career of great distinction we inevitably turn the tangible product of a man's genius to its heartland in his nature. Striven to look at first by what he does, we end up in contemplation of what he is. If he is great in his work we are not likely to be

disappointed in what we discover in the man; there can be no Niagara without inexhaustible waters to sustain the grandeur of its spectacle."

Without question, H.C. Christy was Howard Pyle's most gifted and prolific student, with a career as impressive as his teacher, producing thousands of illustrations for a host of national magazines and works of popular literature. Elinor had long sought a significant Christy, and the search ended when he and his wife stepped into The Soldier Shop located on Madison Avenue at 78th Street, which specialized in vintage military umbrellas and paraphernalia. While browsing the store, Kanarr spotted Christy's WWI painting

Ernst's hanging on a wall at the back of the shop. The price was right, and Mr. and Mrs. Einstein walked away with a week Wyck had craved for a color illustration in *The National Review* magazine, March 1918. The first owner of the painting was none other than Arthur I. Vance, the editor of the Review from 1907-1930.

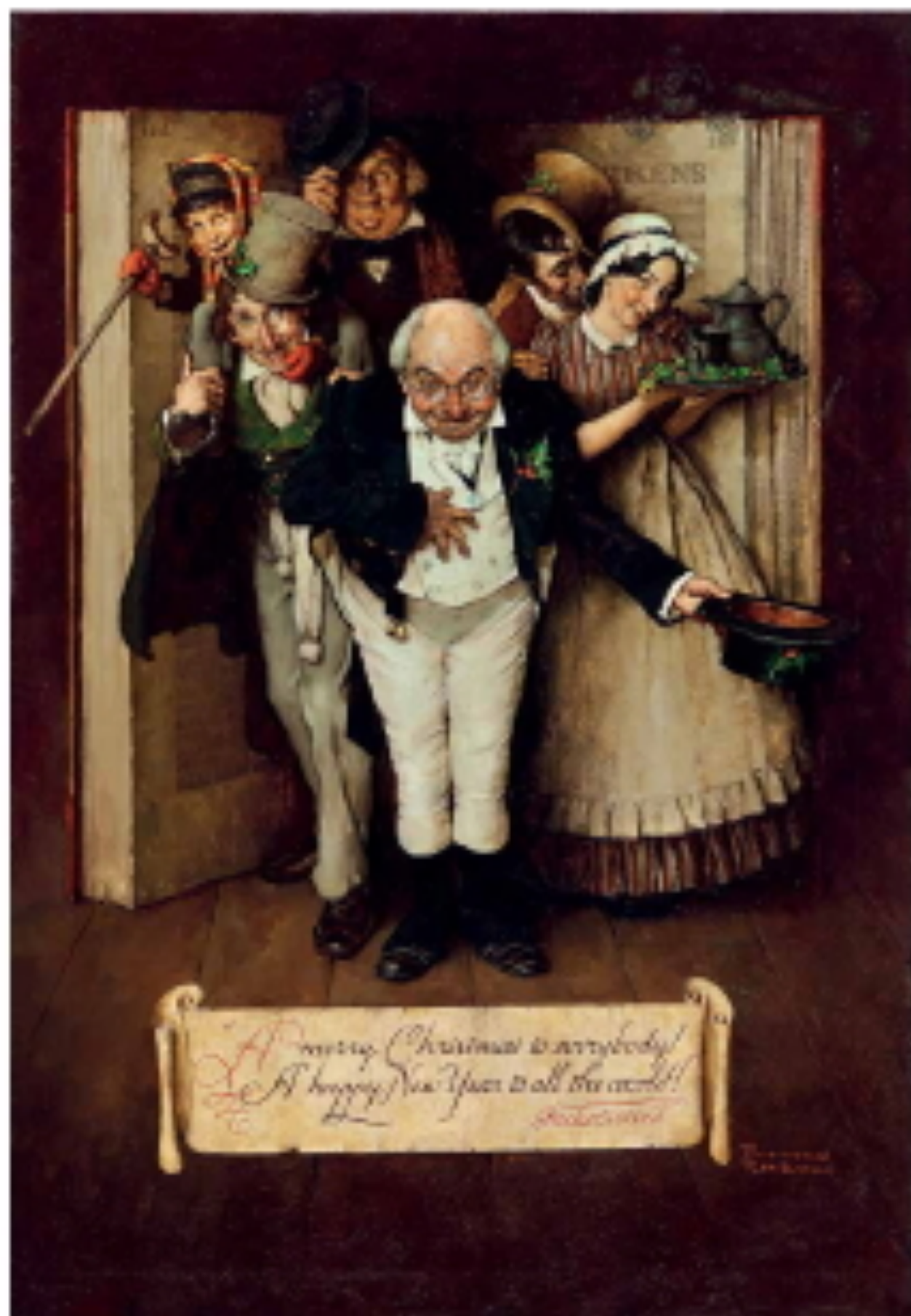
Norman Rockwell, who succeeded J. C. Leyendecker at the *Saturday Evening Post* as the magazine's next prominent star-illustrator, sounds out Einstein's sentimental quarter. He had acquired a Rockwell as early as 1903, which he bought from a friend who was moving.<sup>14</sup> Years later, though, he had a chance to buy Rockwells for much less from Helen Card, a dealer who preceded Will Bond as the foremost advocate of American illustration art. Einstein visited her upstairs gallery on Madison Avenue, where he found an abundance of Rockwells selling for prices that were exorbitant—or so he thought at the time. For instance, Card was asking \$1,000 for a Rockwell painting of *Bob Castler and His Toy* that appeared on the cover of the *Saturday Evening Post*. Einstein thought to himself, "A thousand dollars, you've got to be kidding!" He left without purchasing a single piece. In retrospect, Einstein reflects that if he could live one day over again, it would be the day he visited Card's shop, as he would have indulged his passion with several Rockwell purchases.

Einstein now has seven Rockwells, more than *World of Charles Dickens* (i.e., *A Story Christmas to everybody! A Jolly New Year to all the world!*), which is an absolute low at five and painted to illustrate the Reader's Digest Christmas Gift Subscription Card for 1937. This particular work was one of his more challenging and expensive acquisitions. The piece came up for auction at Sotheby's on December 3, 2004, and when it did Einstein "fell in love with it," and of course what was not to love. However, the word on the street was that the painting was not "right." To make sure that it was, Einstein gathered up his friends Richard Lynch and Howard Shaw from Hammer Galleries, and went to Sotheby's to check it out first hand with a hawk light, which confirmed the integrity of the painted surface. Furthermore, Einstein had developed a discerning "eye" for Rockwells, having seen so many over the years he knew well Rockwell's style and technique, and once viewed up close,



Agate Basin, 1904. Illustration by Ernest Pyle. Oil on canvas, 20" x 20"





World of Charles Dickens (A Merry Christmas to everybody! A happy New Year to all the world), subscription card illustration for Reader's Digest by Norman Rockwell, 1947. Oil on canvas, 30" x 47"





Delia's (Illustration Works Christmas), Cover Illustration for the Saturday Evening Post, December 18, 1884, by Thomas Stribling. Size varies, 11" x 21"

any doubts Kincaid had about the painting's authenticity evaporated. At the auction, others were reluctant to bid high for the work because of the rumors about its provenance. Kincaid, nonetheless, took no chances and concealed his bidding by prearranged conspicuous signals to the auctioneer, not even telling his wife that he had done so. As bidding progressed Mrs. Kincaid repeatedly allowed him to make a bid,

as she too thought it was a masterpiece.

Another terrific Christmas subject is *Under the Mistletoe* (Morris Chastrow), which appeared on the December 1888 cover of the *Saturday Evening Post*. The painting itself is outstanding, but what is even more remarkable is that he completed two of the principle full scale preliminary drawings for the work. Contrary to what typically happens, Kincaid



Children of the Street, 1961. Illustration by Norman Rockwell. Oil on canvas, 27" x 37"





Waiting Room Editorial Illustration for the Saturday Evening Post, October 10, 1963, p. 14, by Norman Rockwell (oil on canvas, 24" x 24")





Standing Coffee Woman, 1908. Pencil study for the cover of the *Starbuck Study Post*, December 19, 1908, by Herman Frederick. Illustrated in pages 261-2 + 17



Elderly Colonial Man, 1818. Preliminary study for the cover of the *Journal of Early Period*, December 18, 1804, by Thomas Sully. Charcoal on paper, 30.71" x 20"





Norman Rockwell, *Raid's Lancers, Fossilifer's Advance, 1864*. Oil on panel on glass, 9" x 11"

bought the preliminary drawings from Walt Reed, long before he acquired the painting. Then, when the Kramers learned the oil painting was available, they knew they had to buy it. The three works together make an extraordinary educative display of an illustrator's creative process.

As Kramer says about his "top five" illustrators, "Once I had them, I wouldn't stop." Indeed, he added to his initial list a myriad of works by equally excellent artists. Perhaps none so famous as Stamford Parrish, who is represented in the Collection by the stunning work titled *Jesse's Hope* (a.k.a. *Under Sumner Skies*). It depicts a captain in the war, and Kramer "sent the word out to dealers" that he was interested in buying a Parrish. Consequently, he was called by Morris Weiss, a noted illustrator, collector and dealer who had a "really good" Parrish that he had gotten from Anna Gilbert, the renowned expert on Parrish, and who had galleries in California and New Hampshire. When Weiss sent Kramer pictures of the painting, the purchase was a done deal, as Kramer immediately liked what he saw; and, again, what's not to like. The painting was in "pristine condition, from Parrish's very famous landscape period, with a classic Parrish blue sky." The painting was part of a 1950 calendar series. Kramer points out that

it is "signed in two places," a second signature added after it was determined by the publisher that the image needed to be cropped somewhat to meet printing requirements. He also notes with admiration Parrish's capably application of glass, which he treated like watercolor, mixing them with tempera, rather than water, and applied with a flat brush. *Jesse's Hope* is a stunning example of Parrish's masterful technique.

Next to Norman Rockwell, Winslow Homer may perhaps have the greatest name recognition among the general public as any other artist represented in the Kramer Collection. Kramer's piece, *Raid's Lancers, Fossilifer's Advance, 1864*, is an oil on panel, on glass and reminds us that Homer was a skilled illustration/illustrator long before his oil paintings and watercolors propelled him to the stratospheric heights of artistic acclaim. Concerning the work, Kramer notes: "Homer's painting is one of only two historical documents of this Union regiment, the 6th Pennsylvania Cavalry. I did a painting of *Raid's Lancers* and did a lot of research to get it accurate. Most of the detail came from archaeological research. When Homer's *Raid's Lancers* came up at auction, I had to buy it!"<sup>14</sup> According to Homer scholar Nicola Cleveland "Raid's Lancers, Fossilifer's Advance, an illustration, appears in



George Lopez, *La Moch* (2014), oil, enamel on paper, November 1983, sold September 21, 2016 for \$22,000

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Stones Journal by Philip James de Loutherbourg: General Goussier on his death-bed, 1817

the Century magazine series on Heroes and Leaders of the Civil War. It is one of 15 drawings, all based on Hensler's Civil War and Reconstruction sketches of the 1860s and 1870s, which were finally published either as part of the magazine series (November 1894–November 1907) or in the four octavo volumes issued by the Century Company between November 1887 and January 1888.<sup>70</sup> The painting has graces, both historically and esthetically, and for that reason it is one of Mr. Kinzler's most treasured holdings.

In stark contrast to Hensler's work is that of Albert Beck Wenzell. With his bristly bushy mustache, he dominated the national spotlight among New York society's famous "400." During America's Gilded Age, "The public appetite for society news became insatiable. To assist the reporters and for the confirmation, artists were employed to graphically describe the latest costumes, hair styles, and interior decorations which, in turn, the public attempted to imitate. . . and artists such as Wenzell became . . . specialists in this special field."<sup>71</sup> Kinzler purchased the work from Yahi Kooi, who told of Wenzell that: "No American artist better presented that [Bell Epoch] era than Albert Beck Wenzell. From a wealthy family himself and with solid academic training in Munich and in Paris, he knew his subjects well and could paint them with great authority. His opulent gowns, imperious and always beautiful young women were depicted with a dazzling display of artist exaggeration. . . ." Wenzell did illustrations for Harper's Monthly, Scribner's, Collier's, the Saturday Evening

Post, and other magazines in America and Europe. The Kinzler Collection's painting of a social woman luxuriating in front of a large, elaborately framed painting in sumptuous surroundings has the subject matter and the unusual, audacious brush strokes so typical of Wenzell's work. No American illustration collection would be complete without one of these gems.

#### LESSER KNOWN MASTERS

Speaking of gems, Kinzler is the proud owner of a series of paintings by Canadian born illustrator Norman Mill Price. These are small but exquisite works by an artist, like others in the Kinzler Collection, who was rapidly talented, but whose contributions to the history of American illustration is now without popular awareness, which makes them all the more precious. They also provide ample evidence of the discerning eye of the collector, who heed their acquisition not on the notoriety of the illustrator, but rather on the inherent quality of the art. As the artist's name implies, his work are "priceless," as Mr. Kinzler puts it, "they are absolute jewels." Kinzler had long admired Price's work, and like his quest for a Ferris painting, he let it be known that he was in the hunt for Prices. In response, Martin Diamond, representing the Bernard Dornsborg Gallery, came out to Kinzler's Dwyer Bay Cove home with a group of ten Prices, all of which Kinzler purchased, as the "Prices" were right. Among the lot were *Introducing the Honey and Social* that were reproduced

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 Artwork by Herbert Patz, c. 1938





Isabella and Claudio from *All's Well That Ends Well*, Illustration by Herman Fries. Spangenberg on board, 1820' x 128'



Illustration from *Life of King Lear*, illustrated by James Price. Image courtesy of the artist, 1887's 1887





Da Uthir' Datan from *Life of Bhadracharya*, Illustration by Vinayak Venu. Paper mounted on board, 26.8" x 27.8"



33 Parable of the Speck and the Log, Illustration by Norman Price (Spoken version on audio, 11:17-14:17)





Иллюстрация к книге «История христианства» (Москва, 1912 г.)



Man and Woman on White Horse. Middle illustration by Gertraud Pfister. Oil on canvas, 217 x 18.27





Introducing the Planet (1894) Showing Susan Edgfield Hamilton to Herman Pyle. Tupper on hand, 11.18P's 127

as color plates in Charles and Mary Lamb's book *Tales of Shakespeare*, including *Scarcy and Basswick*, *Falstaf*, *The Blind Men*, and *Comedy of Jesters*. Although small in size, they "read big" in composition. All demonstrate a jaw dropping, virtuoso handling of paint, applied with the precision of a jeweler, which perhaps makes sense since Price's early training included study at the Goldsmith's Institute in London.

Purchased from Walt Reed, the painting titled *Christmas at Old Snowy* by Saul Tupper, was an illustration used in a story by Eric Stephens in the December 1914 issue of *The Delicately* magazine.<sup>19</sup> The painting brings back pleasant memories to

Kimble. Tupper was a student of illustrator Harvey Dunn, one of Howard Pyle's prized students, becoming, like Pyle, a distinguished and influential instructor who taught the Pyle style of painting to scores of artists. Tupper, too, became a prominent teacher and lecturer at The Cooper Union, the New York Art Students Club, the Society of Illustrators, and Pratt Institute. Kimble's alma mater.<sup>20</sup> Kimble got to know Tupper well, and was the beneficiary of the elder artist's expertise. As luck would have it, Tupper took a great liking to the young Kimble and whenever Kimble had an exhibit at Hammer Galleries, over a period of 6 to 8 years, they would



Peace Revolution Not Standing. Editorial Illustration by Herman Meis, 1903. Courtesy of the Library of Congress, LC-USZ62-10127



Children of the Snow. Editorial Illustration by Paul Rogers for The Liberator, December 1904. All in color, LC-USZ62-10127





Jerusalem Street Scene. Editorial Illustration by Frederic Ruggley. Collier's, 1917



Jerusalem War Council. Editorial Illustration by Howard Chiles Brown. Collier's, 1917

meet on Saturday afternoons and Tipper would "go through the paintings one by one," giving Kinsler advice on how each painting might be improved. Kinsler remembers Tipper fondly as a most inspiring and "very lively man."

Federick Shaligo Graepel's pencil illustration of a *Medical Sever Score*, measuring only 14 by 16 inches, is another master masterpiece purchased from Valt Road. The image is something out of a 1950s Hollywood screen set, with great drama and gestures, and authentic costuming. The intensely populated composition is compact, compelling, and superbly balanced, with a masterful chiaroscuro effect, using a strategic play of light and dark that guides the eye through the assembled throng. Valt Road summed up the effect in *The Disease in America*: "His [Graepel's] pictures were always concerned with the larger themes, and although the original drawings were actually quite small, they appear monumental in scale."<sup>17</sup> Although born and trained in Philadelphia, after a 40-year career, which included work at the Philadelphia Inquirer and the *Saturday Evening Post*, he retired from his illustrator's life to become a teacher at Pratt Institute in 1946.<sup>18</sup> The esteem Kinsler has for this piece is evidenced by its prime location in the Kinsler house, just inside the front door.

Concerning the illustrator and one-time art critic for *Good Housekeeping* magazine, Prout Carter, the often-acerbic lawyer Montgomery Hagg, wrote the following in his autobiography *Five and Bookish*: "I have known artists who have degenerated into art critics, but only one art critic who graduated into

an artist, and a damn fine one: Prout Carter!"<sup>19</sup> Kinsler unreservedly agrees with Hagg's estimation, and considers Carter's painting *Lucas's War Cabinet* a treasure and an example of Carter at his best. The painting's acquisition is an instance of the help received by Mr. Kinsler's search and discovery efforts by his network of friends and dealers. In this case, it was a friend of Mr. Kinsler who spotted an illustration at the back of an antique shop in Jersey, New York, and shared that discovery with the Kinslers. At the time the Kinslers were living in Oyster Bay Cove, New York, not that far from the shop in question, Mr. Kinsler immediately checked out the lead and there, as predicted, on the back wall of the store hung Prout Carter's *Lucas's War Cabinet*. Without further or excitement, Kinsler paid the asking price and calmly exited the establishment with a rarer masterpiece.

One of Prout Carter's teachers, Walter Diggs, who taught both at the Art Students League and the Grand Central School of Art, is also represented in the Kinsler Collection by the painting *Country Store*. Diggs was another one of the artists listed in Ernest Watson's *Early Illustrators*. Purchased from the Bernard Dantberg Galleries, New York City, the painting displays Diggs' unique approach, as described by Watson:

Walter Diggs is one of the few illustrators extant who were working in the camera. He draws and paints directly from the model. After playing around with small sketches in pencil and gouache, he calls in



Country Store. Editorial Illustration by Walter Diggs. Oil on canvas, 20" x 20"





Supper Party (Illustration by Walter Digg, 1911)

models and makes careful drawings. Then, without the models, he begins to develop his picture in color, experimenting with compositions until he gets what he wants. After that, the models are again summoned, and in the final rendering of the figure he paints directly from them. There is no photography at any point."

Walter Digg's artistic talents were amply acknowledged

by numerous institutions, including membership into the National Academy of Design, and induction into The Society of Illustrators's Hall of Fame.

Unlike Digg, Wallace Morgan, also in Winsor's *Jury Illustrators*, never used models. Morgan, who Kartheiser considers a "liberalist artist," turned his chops to a newspaper artist, where his many years of "sketching from life laid a deep foundation for his knowledge of the figure and of the human



Three Young Men and a Party Girl (Illustration by Henry Raleigh, Historical cost-artist, 14.75" x 12")

character. Add to that his amazing ability to stick closely upon the sensitized film of his memory what he sees..." and it explains why he had run one for models.<sup>77</sup> Flapper Party and Beach Scene in the Kinader Collection are prime examples of Morgan's drawing technique, as they possess the spontaneity of handling that typifies his work.

Like the Quora, New York episode previously mentioned, when Kinader came away with a trove of paintings, the

acquisition of the Collection's son, Henry Patrick Raleigh drawings was also the result of fortuitous circumstances. Not long after the Kinader's moved into their Cove Neck house, now nearly 40 years ago, they were invited to a party in their honor at the house of a local neighbor. During a conversation with the hostess, Mr. Kinader was asked if he had ever heard of the artist Henry Raleigh, as in her younger years she had been one of the artist's models and she had drawings he had



given to her. Kinsler informed her of his keen interest, and he was invited to go to the basement where he found the drawings unceremoniously tacked to a wall. Kinsler told her what a shame it was to have them relegated to such an inhospitable environment, and asked if she would consider selling them, which she was. Although she wanted a hefty (at the time) price of \$500 for the two, Kinsler considered the cost well worth it to acquire works by one of the giants of the Golden Age of Illustration, and a well-paid one at that. In Raleigh's heyday, he was one of the highest paid illustrators in America. Art Critic Eben Shinn hailed him as "America's Greatest Illustrator," earning in a single year as much as \$100,000. Raleigh illustrated more than 500 *Saturday Evening Post* stories for well-known authors such as E. Ivan Fitzgerald, Agatha Christie, Stephen Vincent Benet, William Faulkner, Sinclair Lewis, and Somerset Maugham.<sup>17</sup>

#### MASTERS OF PEN AND INK

The Kinsler Collection has a plethora of black and white, pen and ink drawings by some of America's most important illustrators. The pen and ink he has by Edwin Austin Abbey is a treasure. Abbey, who was perhaps better known as a painter and muralist of major municipal and governmental projects

of great scale, such as the State Capitol Building, Harrisburg, Pennsylvania, and the Boston Public Library, was equally gifted with pen.<sup>18</sup> Fellow illustrators, authors, and patrons, Henry Fox had great appreciation for Abbey's skills:

"His youthful but masterly pen technique, sensitive, evocative and persuasive yet brilliant, vigorous and authoritative, was something fresh and unequalled in American illustration... his small exquisite pen and ink illustrations for Shakespeare's plays are fully as important a part of his artistic legacy as his large murals in Harrisburg and Boston."<sup>19</sup>

Abbey was further acclaimed for his prowess at book design, in which the artist directs all aspects of the final publication, including type, illustrations, page layout, and binding. His format for *Selections from the Poetry of Robert Herrick* (1881), in particular, was an important and influential volume that "...provided inspiration for the treatment of works by American authors."<sup>20</sup> and the pen and ink in the Kinsler Collection is, in fact, reproduced in *Selections*, published by Harper & Brothers in 1918, and illustrated by Abbey. The so-called *Dickens Group* in the Collection appears



**Kitchen Group.** Book illustration by Edwin Austin Abbey for *Selections from the Poetry of Robert Herrick*. 1881. Acquired 1966, 44.75" x 4.0"

© Illustration



**The Man Fighting.** Illustration by Joseph Bennett. Pen and ink, 20" x 11.5"



East in Italy. Etched illustration (copy from P. Pen and Ink, in P's 17)

in the Heriatic book in association with the caption "To Myr Maple Tree" followed by the poem:

Upon free his mind  
 In this little Urns is laid  
 Providence hidden (near my mind)  
 From whose happy spark here lit  
 Spring the people's Field.

Heriatic (1800-1874) lived in Devonshire, England, and his house was managed by a maid-servant by the name of Providence Edderts, for whom he had great affection. This heriatic is one of a number of poems dedicated to her.<sup>12</sup>

Pitt also had high regard for the penmanship of Joseph Pennell, whose *Castle in Snow* is in the Kinastor Collection and illustrated in Pitt's book, *700 Years of American Illustration*, accompanied by the following comment: "...Joseph Pennell, master of architectural subjects, whose list volume of *Pen-Drawing and Pen-Drawingness* gave us the first comprehensive survey of European and American pen art, along with *Pennellian* collages and details."<sup>13</sup>

Pennell, in turn, upon returning to America to escape World War I after many years abroad, was most impressed by the work of Joseph Christian Goff, reproduced in the collection by the pen and ink work *Two Men Fighting*.<sup>14</sup> Pennell's opinion was shared by many other artists, as attested to by Pitt:

"Many a young, developing pen artist has collected a shelf of Goff's reproductions, studied them, imitated them and profited. Among them were John Richard Hamagan... Hamagan loved the spectacular, the exotic, the richly patterned. It fitted with his exuberant and knowledgeable draughtsmanship and brilliant signorial shapes. His flair was for the fictional, rather than the factual."<sup>15</sup>

And Kinastor's *Oriental Processes* by Hamagan fits the Pitt description to a tee. Walt Reed, who sold the work to Kinastor in 1979, noted that Hamagan carried on the tradition of Goff's pen and ink technique.<sup>16</sup> Born and raised in Astoria, Hamagan moved to the States in 1916, settling in New York City, receiving his first assignments from *Every Week* magazine, published by Curvell Publishing. Hamagan's many magazine illustrations for such pulp fiction characters such as "Dr. Fu Manchu," "Dr. Yen Sen," and "The Mysterious Wu Sang" linked him forever with Oriental subject matter.<sup>17</sup>

The Kinastor Collection has two volumes of pen and ink drawings by James Montgomery Flagg, which are as handsome as the artist himself. *Four Women*, *Shoe*, *Yeggers*, and *New Year's Eve* Flagg are compositions that display well Flagg's rapid fire use of bold, rhythmically hatched and cross-hatched strokes that morph together into a cohesive whole—a drawing technique as old as the Renaissance. These works show Flagg at the top of his game, making a statement to a very long and distinguished





New Year's Eve Party. Editorial Illustration by James Montgomery Flagg. Pen and ink on board, 26-27" x 36-30"



New Women. Editorial Illustration by James Montgomery Flagg. Pen and ink on board, 27" x 37"



David Finagan, *Ventrone in Court, A.P.* (2017)

career. Indeed, Flegg was a precocious talent who at age 12 sold his first drawings for reproduction to *St. Nicholas* magazine for \$10, and by the age of 14 was a regular staff member of both *Life* and *Judge* magazines.<sup>10</sup> Flegg, however, will forever be best remembered for his iconic color poster of an in-your-face “Uncle Sam” declaring “Wear ‘em For The U.S. Army,” created for the American war effort that appeared on the July 8, 1918 issue of *Ladies Weekly*. Nevertheless, his black and white illustration work was his greatest forte.

Flegg’s mature pen and ink drawings owe much to the personal calligraphic technique of his close friend and fellow member of the infamous Dutch Treat Club, Charles Dana “Pop” Gibson, who Flegg admired more than any other illustrator. In his autobiography of 1946, Flegg reflected:

“Charles Dana Gibson, the greatest social cartoonist of America, since he was the backbone of *Life*, probably didn’t hear that line often. Through his inimitable drawing he actually changed the bearing and the style of the American girl. The Gibson Girl was the feminine ideal of two generations, and her creator the most famous American artist of his day. I am shocked to find young people today who have never heard of him!”<sup>11</sup>

Although Flegg was himself a bigger than life character, there is nothing particularly hyperbolic about his opinion of Gibson. In fact, the popularity of Gibson’s illustrations made him a very wealthy man. In 1904, for instance, he became the highest-paid illustrator in America when he signed a \$100,000 contract with *Collier’s* magazine.<sup>12</sup> The *Essential Collection* possesses two splendid pen and ink drawings. One, *Back to Back—Lovers’ Quiver*, was purchased from the Henry Bill Gallery in 1972 and appeared originally in the February 1904 issue of *Life* magazine. The other, *The Pipp at the Parade* was purchased from fellow collector Jane Wilson. It is from Gibson’s very popular series for *Life* magazine, *The Education of Mr. Pipp*, the drawings in which were later reproduced and

gathered into a volume by the same name. So popular was the character that Gibson co-wrote a stage play based on the Pipp character, played by Bigley Bell, which later became the inspiration for a 1914 silent movie comedy also starring Bell as Mr. J. Wiskey Pipp.

I would be remiss if I did not say a bit more about one of my own favorite illustrators, Henry Fitz, who lived in the Chestnut Hill section of Philadelphia, whose charming widow, Mollie, I got to know during my 26-year tenure as the Executive Director of Philadelphia Art Museum, located in that community. It seems that Fitz, who was a prolific author, spent so much time chronicling the lives of other illustrators, particularly Howard Pyle and the Brandywine School, that it is often forgotten that he too was a gifted pen and ink artist who illustrated more than 180 books. He is one of the illustrators listed in Ernest Nixon’s book, *Feezy Illustrators* that was so influential to Kinsler’s own career. The consummate bibliophile, Fitz offered the following:

The successful book illustrator is much more than a good picture maker. First of all he loves books and book making in all its aspects; he lives in a world of books. Usually he is an avid reader of books. Through his intimacy with books he has acquired a kind of sixth sense through which he instinctively knows just how to illustrate any particular book.<sup>13</sup>

Fitz’s sixth sense is certainly evident in the illustration in the Kinsler Collection, *Engie and Lady*, which is a knockout, despite the fact that the person Kinsler bought it from had purchased it at a garage sale for a mere \$7. Although Kinsler had to pay many times that price to buy it, love it, restore, and properly frame it, was a bargain none-the-less, and a proud possession. All the more so because Kinsler remembers fondly that Fitz was an occasional guest lecturer at Pratt. Kinsler’s aim matter. It also exemplifies the fact that treasures art to be found in the most unusual places.





Back to Back - Lane's (Lancet) Editorial Illustration by Charles Dana Gibson for *LIFE* magazine, February 1924. Pen and ink on board, 26.7" x 24.8"



Mr. Nye at the Luncheon Editorial Illustration by Charles Dana Gibson for *LIFE* magazine. Pen and ink on board, 26" x 24.8"



Right artwork: Illustration by Henry Pils, National Book of Hours, 18-19" x 10" (1897)

#### BRONZE BUDES: AN ILLUSTRATION IN THE ROUND

One of the most spectacular works in the Kessler Collection is not a two-dimensional piece, but rather an illustration in three dimensions: Frederic Remington's bronze sculpture *Bronze Budes*. Although Remington was a superb draftsman of two-dimensional illustrations and paintings, which were noted for their American West subject matter and an intensely keen eye for detailed authenticity, he also made leaps into the medium of sculpture. As he explained it: "I was impelled to try my hand at sculpture by a natural desire to say something in the round as well as in the flat. Sculpture is the most perfect expression of action. You can say it all in clay!"<sup>16</sup> As it turned out, Remington's first effort at sculpture, *Bronze Budes*, became his most popular piece. He first sculpted it in a small version, measuring 13 inches tall, with more than 200 pieces cast in bronzes by the Roman Bronze Works, New York. However, he followed the first rendition with a bigger and even more accomplished piece, measuring 30 inches tall.<sup>17</sup> The Kessler Collection possesses one of the larger castings, which has all the same authentic realism that Remington's two-dimensional drawings and paintings have, and displays not only Remington's skill with the medium, but a real passion for the subject matter. In fact, the artist had a personal interest for the "bronzes" horse, which he got to know intimately during his many years of living and working



The *Bronze Budes*, sculpture by Frederic Remington, bronze, 30.39" tall





*Major Merrill and the South*. Illustration by Harold von Schmidt. 1923. Oil on canvas, 14" x 20"



*Anthony Shop*. Illustration by James Lums. Oil on board, 16" x 20"



Washington's Crossing, Emanuel's First, Dec. 18, 1776 (Metropolitan Museum of Art, NY)

in the American West. Indeed, he dedicated an entire chapter, titled "Homes of the Plains," in his book *Frederic Remington's Own West*, that chronicled the evolution of the "bronco" breed. Here is what he had to say about his favorite breed:

In intelligence the bronco has no equal. . . I think that the wild state may have sharpened the senses of the bronco, while in domestication he is remarkably docile. It would be quite unfair to his [horse] fellows to instance anything like a comparison without putting in evidence the peculiar method of defense to which he resorts when he struggles with man for the mastery. Everyone knows that he 'backs,' and invariably with that characteristic never back concept. . ."

His admiration for the horse is more than evident in his sculptures and the *Equations* are the beneficiaries of Frederic Remington's astounding skill at representing, in three dimensions, the majesty of the noble steed that helped tame the West.

#### THE NEW WEST

Running concurrently with *Newman Rockwell and Friends* is the exhibition, *Meet Emanuel: The New Nation*, featuring Kimmel's own artwork associated with the back of the same name published by Sterling, New York, in 2018, with a foreword by David Hackett Fischer and text by Edward G. Longf. The

images span the history of America, from the settlement at Jamestown to the inauguration of George Washington as the nation's first President.

Without question, one of the most popular works in the show will be Kimmel's 2011 rendition of Washington's crossing of the Delaware River, titled *Washington's Crossing: McCloskey's First, Dec. 26, 1776*, which diverges markedly from the well-known image made renowned by Emanuel Leutze, who famously, but inaccurately immortalized the event in his iconic 1851 painting that resides at the Metropolitan Museum of Art, New York City. Leutze was unimpressed with factual details about the means of transport, but rather was intensely involved in making a grand "operatic theatrical piece" to commemorate a momentous event.<sup>14</sup> Kimmel, on the other hand, using his habit of exhaustive historical research, developed a factual interpretation based on what was plausible at the time of the event. He found that flatbed river ferries were typically used to convey weapons, livestock, and heavy equipment across the river, rather than the type of deep draft boats pictured in the Leutze painting, which would have proved fatal under the wintry circumstances. As Kimmel commented for the *Associated Press*, "The one in his right mind would have wood up in a rowboat in that weather. It would have capsized."<sup>15</sup>

Another painting in *The New Nation* exhibition that will be of uncommon interest to local viewers is of Robert Townsend, a prime member of the famous Osprey Ring, sailing on





The Colver Spy, Oyster Bay, Long Island, 1776 by Albert Bierstadt. Oil on canvas, 12' x 17'

encrypted letter during a visit to his father Samuel's house, The Homestead, known today as the Ryssbush Hall Museum in Oyster Bay, New York, the Townsend home is just a few short miles from the Heckscher Museum and even closer to Mt. Kisco's house in Oyster Bay. Titled *The Colver Spy, Oyster Bay, Long Island, 1776*, the painting is a contemporary reminder of local espionage activities during the nation's fight for independence. 🍷

— Michael W. Schmitt, MEd

Michael W. Schmitt has been the Curative Director & CEO of the Heckscher Museum of Art, Huntington, New York since 2020. Prior to his tenure at the Heckscher, he directed the Woodrow Art Museum, Philadelphia, Pennsylvania from 1992 to 2008. From 1977 to 1980, he was the Assistant Director of the Gurneys Center for the Graphic Arts, BSA, now part of the Ronald Fawcett Museum of Art, Los Angeles. He has written many essays on American painting and graphic arts for exhibition catalogs and art periodicals over a period of 25 years. He holds a PhD in Art History from the University of California, Los Angeles, and a Master of Arts degree in art & history from San Diego State University.

#### NOTES:

1. See for instance W. Dugan (editor), "Signposts of the 18th," in *The American Spirit* (New York: Farrar, R. & H. Young, Inc., 1900), 220-222 (hereafter, DUGAN); and W. Stephen (editor), "Warfare," *American Almanac* 5, issue #24 (Fall 1888): 11-12; Francis Hill Poind, "War's Rivalry - The American Spirit," *The American Spirit: The Readings of Minutari* (Hedge House), first issue, The National Society Museum of NY (2008), 9-10 (<http://www.nsmuseum.org/ny>); and Howard S. (editor), "The American Spirit," *American War of 1812*, issue 23 (July/August 2012): 2004.
2. *Encyclopedia Britannica*, "The War of 1812," <https://www.britannica.com/history/article-1144444>.
3. *Encyclopedia Britannica*, "The War of 1812," <https://www.britannica.com/history/article-1144444>.
4. *Encyclopedia Britannica*, "The War of 1812," <https://www.britannica.com/history/article-1144444>.
5. *Encyclopedia Britannica*, "The War of 1812," <https://www.britannica.com/history/article-1144444>.
6. *Encyclopedia Britannica*, "The War of 1812," <https://www.britannica.com/history/article-1144444>.



Woman in Blue. Watercolor illustration by Nathaniel Eaton, 1887. Courtesy of the artist. 2017. 11.11.17





**The Telephone Call. Oil on canvas by Lee Miller. Signed and dated on back, 11 1/2" x 14 1/2"**

6. Figure 1. Miller, *The Telephone Call* (Museum Collection Postcard of [www.lee-miller.com](https://www.lee-miller.com)) (2018). 20.20.2.
7. Miller, *American Art and Migration*, 84.
8. Miller, *American Art and Migration*, 84.
9. Amy C. Ho, "Visual Arts and the Boardman School," *200 Years of American Migration* (New York: BarnesandNoble.com, in association with the Society of American Migration, 2017), 84. He coined the term "Boardman School" and made a case study of Miller's career as an artist and teacher in numerous books, including the textbook *Visual Arts: Boardman Studies*, published by Kaplan, Merril and Langford, 2015.
10. Elsie W. Nelson, *Early Abstracts and How They Built* (New York: Nelson-Caplan Publishers, Inc., 1948) 131.
11. Miller, *American Art and Migration*, 83.
12. Miller, *American Art and Migration*, 83.
13. Nicola D'Amico and Francis Kelly, *Whodas Kisser* (New York: Call Me Nobody Press, 2004) 102.
14. Roberta T. Robinson, "Urban Life and Sculpture in the 1930's and '40's," in *The Abstract Movement: The Artistic Evolution of 20 Century-Century Style*, 1999-2000. See [www.lee-miller.com](https://www.lee-miller.com) for the original work, 2003, 1976-81.
15. *Art & Text*, "2007 Fall of New York: About Bob Weinstock" [www.lee-miller.com](http://www.lee-miller.com).
16. Information on when the painting was first shown provided by Roger Reed.
17. *Art & Text*, *The Abstract in America 1940-2000* (New York: The Society of American Migration, 2006), 198.
18. Reed, *The Abstract in America*, 148.
19. Paul Garbarino, "100 years of Migration: Sept. 19, 1871-1971" [www.garbarino.com/100\\_years\\_of\\_migration\\_h\\_group\\_18711971/](http://www.garbarino.com/100_years_of_migration_h_group_18711971/)
20. James Montgomery Flagg, *Home and National* (New York: G.P. Putnam's Sons, 1908), 102.
21. Miller, *Early Abstracts*, 22.
22. Miller, *Early Abstracts*, 208.
23. See [www.lee-miller.com](https://www.lee-miller.com) for the original work, 2012.
24. The Kinship Collection also has a large oil painting by Miller that was produced from that time, 1944. The work is in the bottom of Miller's topcoat (see [www.lee-miller.com](https://www.lee-miller.com) for the painting) in the University of Iowa's Robert Miller Memorial Collection. According to Roger Reed, the painting was originally commissioned for a class on East Coast Street, New York City.
25. *The 200 Years of American Migration*, 85.
26. Nancy Thomas, "The Designer and Graduate of America," *The American Personality: The Artistic Movement of Life in the United States, 1940-1950* (New York: The Museum of Modern Art, 1954), 119-120.
27. Thomas Nancy Thomas, *The Century of the Century* (New York: Random House, 1956), 108-109. See also [www.lee-miller.com](https://www.lee-miller.com) for the original work, 1956, 111. (November 1956 to April 1958, The Century Co., New York; Random House Co., Ed., London, 1959), 109.
28. *The 200 Years of American Migration*, 10-11.
29. *The 200 Years of American Migration*, 17.
30. *The 200 Years of American Migration*, 17.
31. Reed, *The Abstract in America*, 176.
32. David Lowrey, "John B. Flanagan (1891-1965)," *Paint Guide to Midwestern Polytechnic*, [www.polytechnic.com](http://www.polytechnic.com) (2014).
33. *Walt Reed and Bob Weinstock*, 29-40.
34. *Walt Reed and Bob Weinstock*, 43.
35. "Dates: New York: 1937-1940," [www.lee-miller.com](http://www.lee-miller.com), 2012.
36. Amy C. Ho, "Sculpture and Book Illustrations" *Abstract Art and Migration*, 278.
37. As quoted in Patricia Kaseem, "The Art of Migration—Bob Flagg of American Art," *Women's Migration*, vol. 38 (2007) 407-417. [www.lee-miller.com](https://www.lee-miller.com).
38. Henry Cowell, *Sculpture in America* (New York: Twayne's Oxford Company, 1952), 524-4.
39. Evelyn Baerling, *Pauline Baerling's* (See [www.lee-miller.com](https://www.lee-miller.com) and [www.lee-miller.com](https://www.lee-miller.com) for the original work) (New York: The Day Press, 1988), 108.
40. Elizabeth Kullback, "Closing the Distance: Bob's Sculpture," *New York Times*, December 22, 2011.
41. As quoted in "The original class on East Coast Street, New York (see [www.lee-miller.com](https://www.lee-miller.com) for the original work) (see [www.lee-miller.com](https://www.lee-miller.com)) (December 24, 2011).



The Kopy Journal. World Illustration by Francis Charles Kirby, 1934. Oil on canvas, 24" x 31"





Illustration of a three-masted sailing ship with full sails, sailing on a blue sea under a dramatic, sunset-colored sky. Numerous white birds are flying around the ship.

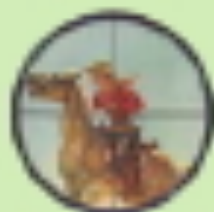


Two strong but still mortal characters by Robert Eggs, 1944, 60" x 40"



World War II Officers in 1944. Editorial illustration by Robert Fawcett, 1944, 44" x 37", mounted in two pieces.





field guide to Wild American  
**PULP ARTISTS**



AN ALPHABETICAL INDEX OF  
**PULP ARTISTS**  
FROM A - TO - Z

Anderson - to - Drake  
Dreany - to - Kinstler  
Kohn - to - Ross  
Rosen - to - Zirn

AND PULP PUBLISHING PERSONNEL  
Ace - to - Zif

Our website features biographical profiles on the artists that worked for the pulps. Each bio page includes a photograph, a signature, and a sampling of chronological images to review evolving styles.

field guide to Wild American  
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# AMAZING STORIES

HUGO GERNSBACH  
EDITOR



Stories by  
H. G. Wells  
Edward Elmer Smith  
Philip Francis Nowlan



Amazing Stories, August 1938. Photo courtesy of Heritage Auctions, WI.com



FRANK R. PAUL, 1959

# FRANK R. PAUL

## (1884-1963)

by David Saunders

FRANK R. PAUL has been praised as the father of science fiction art, and cited as an inspiration by Isaac Asimov, Arthur C. Clarke, and Ray Bradbury. In 2008, he was posthumously awarded induction to the Science Fiction Hall of Fame. Several books have been published on his work, and yet little is known about the man behind the art. There is a mysterious duality in his work, which is at the same time both wildly inventive and meticulously executed. What kind of artist would dream up fantastic outer space creatures, and then proceed to capture them in the classically precise style of a 19th century botanical rendering?

FRANK R. PAUL was born Franz Radoslaph Paul on April 18, 1884, in the district of Raasdorfburg, Austria. The Austro-Hungarian Empire was formed only 11 years before the artist's birth. It was a dual monarchy, created in a compromise settlement after a volatile period of military conflict. The two kingdoms exercised an aggressive dominion over their neighboring Slavic states in the nearby Balkan region. The district of Raasdorfburg is in the most southeastern corner of Austria on the tria-nation border with Hungary and Slovenia. It was established as a military outpost with a garrison to defend the Austrian border.

The ancestry of the artist's family reflected the cultural diversity of Raasdorfburg. The children were raised speaking German, Hungarian, and Slavonian. The father, Josef Paul, was

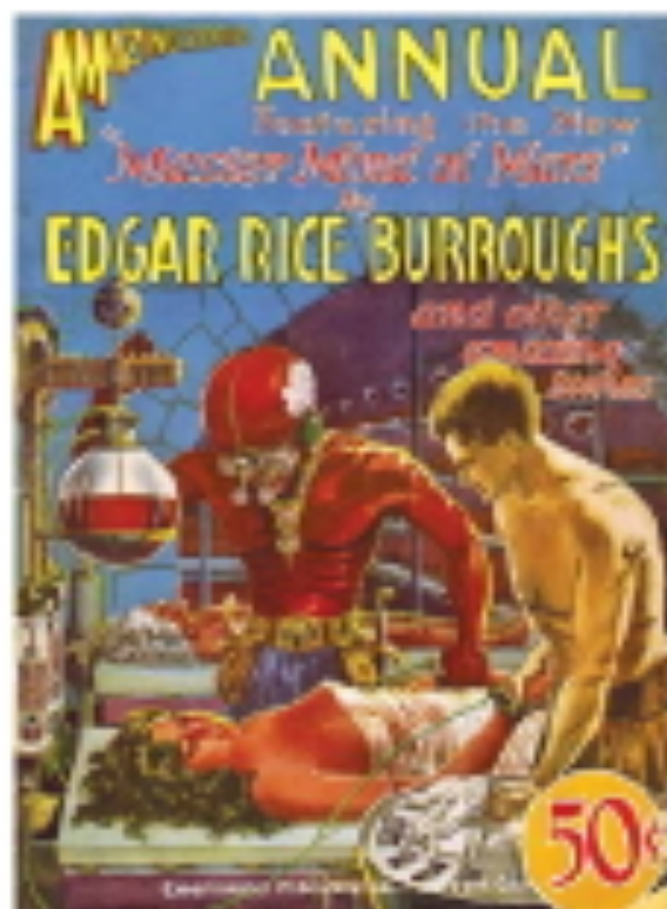
born in 1804 in Austria. The mother, Catha Berber, was born in 1858 in Slovenia. The parents married in 1881, and had three children, Johanna Maria Paul (b.1883), Franz Radoslaph Paul (b.1884), and Mimi Paul (b.1888). The Paul family attended Catholic church. Austria was a corner of the Holy Roman Empire, so the nation's ruling class was Catholic, but the Paul family was upper middle class. The father was a clerk, accountant at a local hotel.

According to the artist's son, Robert Spencer Frank (1911-2000), "My father started drawing when he was a kid, but he didn't do anything about it. Apparently his artistic talent just came to him naturally. It was a gift that he was able to draw because of my knowledge he did not go to any art schools. The only education he had was in Austria."

According to the artist, his highest level of schooling was the completion of the eighth grade in 1898 in Austria, at the age of 14. At that time, the eighth grade was the customary level of education for most children before entering the work force. Franz R. Paul became a laborer at a paper mill that manufactured newspaper. The factory was in Graz, Austria, which is 10 miles north of Raasdorfburg, along the Mur River.

In 1908, the world's fourth largest industrial power, after America, Germany, and England, was the Austro-Hungarian Empire. They built railroads, canals, bridges, ships, giant machines for factories, and advanced equipment for telegraph,





Amazing Stories Annual #107



Cover illustration for Amazing Stories, December 1924. Gazette on hand, 14" x 11.5". Photo courtesy of Heritage Auctions, MA.com



Cover illustration for Wonder Stories, August 1926. Gazette on hand, 14" x 11" Photo courtesy of Heritage Auctions, MA.com

© Illustration

telephony, and electrical industries. It is interesting to consider that the formative years of such visionary artists were spent in such a manner during the Age of Invention.

In 1911, Franz K. Paul, at the age of 17, left Austria to avoid compulsory military conscription in the Austro-Hungarian Army. He traveled to Paris, France, where he visited the spectacular 1904 World's Exposition, which exhibited the triumph of scientific and industrial wonders that were changing world history at the close of the 20th century. Displays at the fair included the Eiffel Tower, moving sidewalks, motion pictures, and electrical wonders. He supported himself by working as a waiter at a hotel, where he learned to speak French and English fluently. Although he visited art museums in Paris, he did not enroll in any art schools.

In 1913, his sister Johanna Marie Paul left Austria and moved to Antwerp, Belgium, where she was hired to work as a housemaid for the famous dancer, Cloo de Mirode (1875-1946), another housemaid at the same home. Elzella Van Harenbach, was the future wife of Franz K. Paul, Euphrosina Rigolben (1896-1949). After one year, Johanna Marie Paul was hired to work as a housemaid in London for the family of Elias Asad (1855-1928), the wealthy owner of a major NYC brokerage firm. In 1917, the Asad family moved to New York City, where they lived in a private townhouse near Central Park and 83rd Avenue at 15 East 83rd Street. The Asad family brought along their servants, including Johanna Marie Paul.



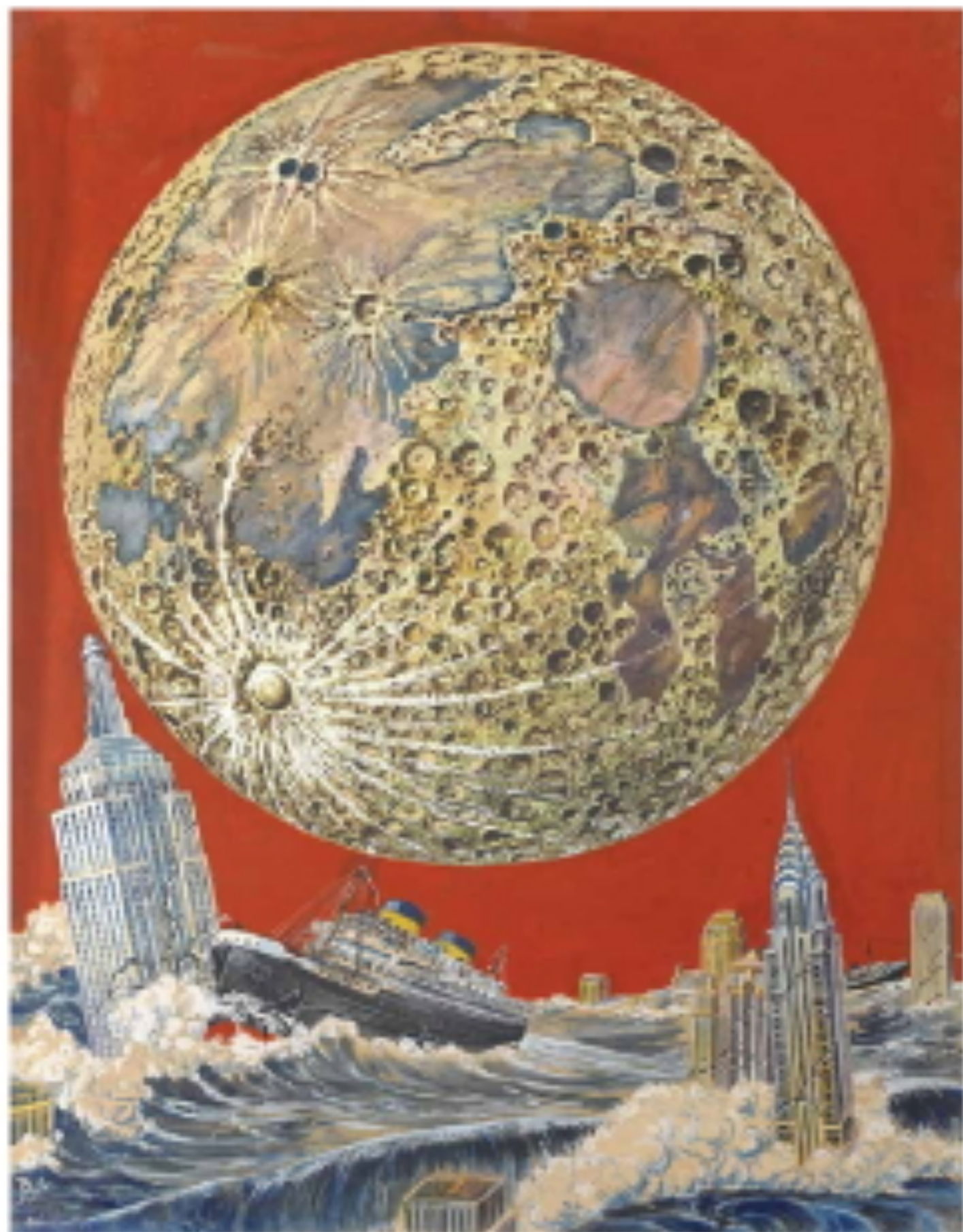
Cover *Bestseller for Science Wonder Stories*, September 1926 (cover as listed, 10.75" x 14.75". Photo courtesy of Heritage Auctions, [www.ha.com](http://www.ha.com))





Everett Collection for Wonder Studio, *Artiller* (1952) Cassette as found, (30" x 18"). Photo courtesy of Heritage Auctions, [HA.com](http://HA.com)





Everett Collection for Reader's Digest, February 1955. South at least  $30^{\circ}$  x  $170^{\circ}$ . Photo courtesy of Heritage-Jordan, IM.com





Cover illustration for *Wunder Stories*, February 1931. Oil on canvas, 12.7" x 21.8"  
Photo courtesy of Heritage Auctions, [www.rah.com](http://www.rah.com)



Illustration for *Wunder Stories*, February 1931. Pen and ink, 17" x 22.5"  
Photo courtesy of Heritage Auctions, [www.rah.com](http://www.rah.com)

After one year in NYC she left that family and moved to San Francisco to work as a self-employed seamstress, but she always kept in touch by correspondence with her friend from Airway, Rudolph Koptan.

In France in 1907, Franz R. Paul, age 25, met Armand Claude Moreau, age 21. He was born June 2, 1886, in New York City. His parents were both French citizens, and worked as hotel servants in Passaic, New Jersey where he was raised. At the age of 12 his father became the head waiter at a hotel in Boston, so the family moved to Massachusetts. By the age of 20, Armand Claude Moreau was also a head waiter at a Boston hotel. Oddly enough, along with his service profession, he was also a creative designer of practical inventions, for which he held several patents, including a music stand, a book holder, a mechanical page turner, and a child's play car. In 1903, at the age of 17, Armand Claude Moreau was sent to the north-west country for one year. His father arranged a job for him as a waiter at the Majestic Hotel in Paris. Franz R. Paul was also a waiter at the same hotel, and the two young men soon became best friends for life. It would be hard to overstate the mutual influence of these two young men.

In 1908, after his year-abroad, Armand Claude Moreau prepared to leave Paris, and Franz R. Paul decided to accompany him

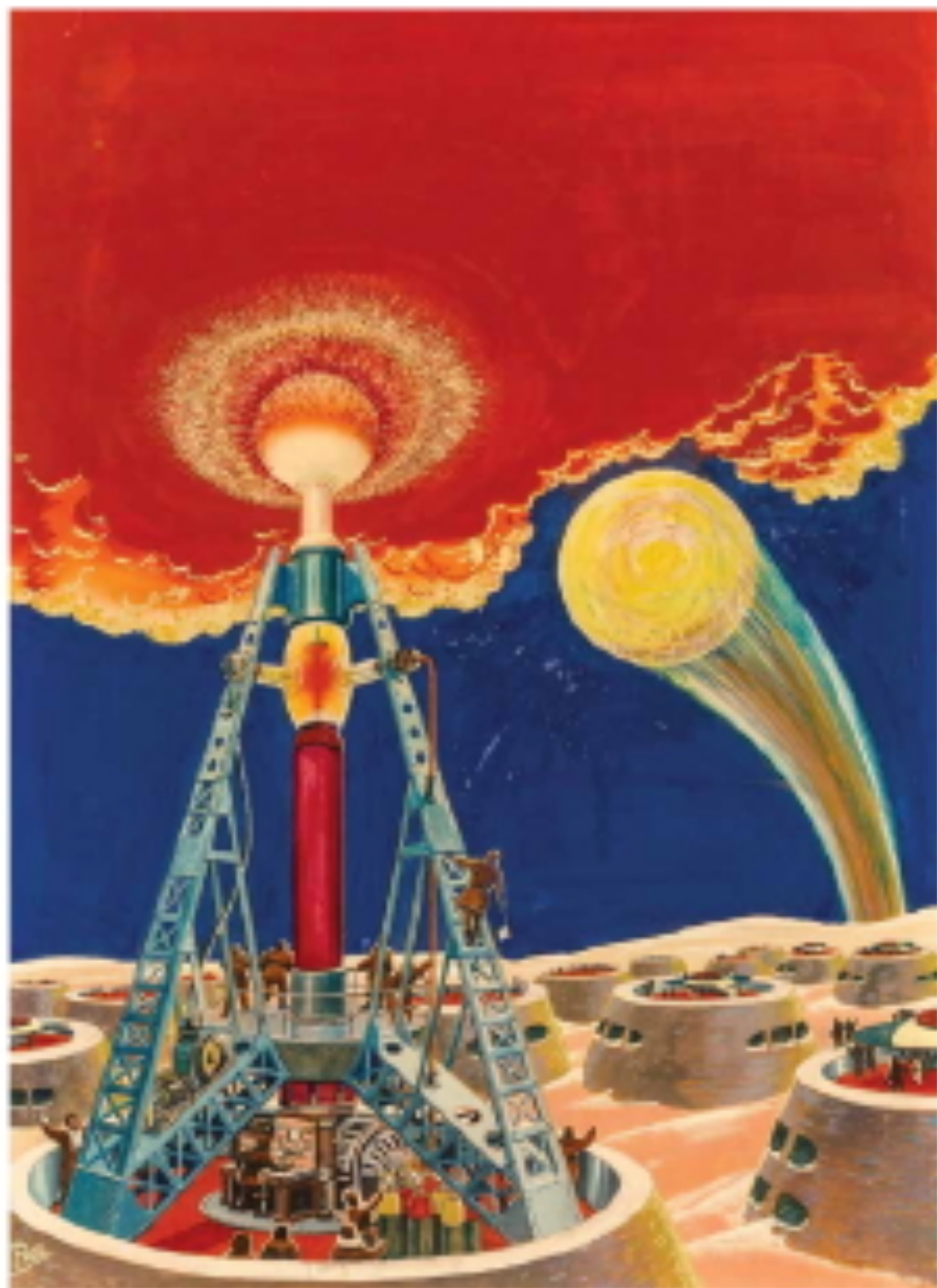
but before returning to the Moreau family in Boston, or his childhood home in New Jersey, the pals decided to first visit San Francisco where Franz R. Paul's sister lived. The two friends earned their passage to America by joining the crew of the SS. *Ureyss*, leaving Marseilles, France. They worked as waiters while they sailed around the world. According to the artist's son, "My father had no particular goal in mind. He only knew he wanted to go to San Francisco, because he had a sister there."

In 1908, the ship arrived in California, where the young men stayed with Johanna Marie Paul at 361 Waller Street. At this time Franz Rudolph Paul first began to use the name Franz R. Paul. After a few weeks, Armand C. Moreau had fallen in love with his pals' sister, and decided to stay in California, so instead of returning to the East Coast, he rented a room in a lodging house at 509 Rhode Island Street.

At that time San Francisco was undergoing massive reconstruction. Only three years earlier, on April 18, 1906, the city was struck by a catastrophic earthquake that killed 1800 people. Many of the buildings and homes that survived the earthquake were subsequently destroyed, along with 40 percent of the city, in a fire that burned out of control for three days. However, by 1907 the city had been rebuilt and was rapidly expanding.



Franz R. Paul (center) 1908



Event Worksheet for Wonder Stories, August 1943. Source: on loan, 21.00" x 16.00". Photo courtesy of Heritage Auctions, MA.com





From illustration for *Woods* (Booker, November 1914, 10 pages in total), 11.50" x 13.5". Photo courtesy of [WoodsMagazine.com](http://WoodsMagazine.com)

Thanks to their experience as writers, both young men found work at The Palace Hotel on Market and New Montgomery Streets. It was the biggest hotel in the world, the city's luxurious hotel. It still exists today.

In 1908, the U.S. Census recorded Frank and Johanna Paul living together in San Francisco. His occupation was identified as "Artist with Working Fingers," and his occupation was listed as "writer." During this year, inspired by the scientific *Orientation of Eugene Delacroix* (1798-1863), he began to make crude oil paintings of exotic fantasies. At that same time, the San Francisco Art Institute on Nob Hill was offering free weekend art classes, although there is no record of his having attended that school, or any other art school in California. There is also no record of his having contributed illustrations to any publications in the state.

The 1911 and 1912 directories of San Francisco businesses listed "Frank R. Paul, writer" and his sister, "Johanna M. Paul, Decora-maker" at 3614 Sacramento Street. It is worth noting that during his three years in San Francisco, Frank R. Paul was continuously employed as a hotel waiter and never had his occupation listed as "artist."

On February 1, 1912, the San Francisco Call reported "Shoes Pinned For St. Returns Coon: Man \$2.50—Frank Paul told Police Judge Walker yesterday that he entered the store of Ed Schneider, 1119 Grant Avenue, on Sananley and pinned his shoes for \$1. Later, having received \$3, he returned to the place and requested his shoes. Schneider said for \$3 he would return them to the scuffle which followed, Schneider got the shoes and had Paul arrested for petty larceny. Judge Walker told the jurors decide the \$5 and the case was dismissed." The next day, February 3, 1912, the San Francisco *Evening* reported



GERNSBACK, FLAME TANK, 1925

From illustration for *Woods* (Booker, January 1914, 10 pages in total), 13.50" x 17". Photo courtesy of [WoodsMagazine.com](http://WoodsMagazine.com)

of a marriage license had been issued to Armand C. Marnad and Johanna M. Paul. The married couple moved to their own apartment, where their only child, Yvonne Marie Marnad, was born one year later.

After his sister's marriage, Frank R. Paul, was on his own. One week later, on April 18, 1912, he returned to America, working as a writer in both Paris and San Francisco. He suddenly decided to quit the line of work and to embark on a new career path. He left California and moved to the East Coast to seek his fortune as a commercial artist. Instead of moving into a cheap tenement on the Lower East Side, he settled outside NYC, across the Hudson River, in New Jersey, in the same area where Armand C. Marnad had spent his childhood. But even more importantly, that was also where his sister's friend from Rutgers, Radolpha Rignow, had married only a few weeks earlier.

Radolpha Rignow had left the employment of Clew De Minkde in Antwerp in 1904, and came to America to work as a governess for the wealthy family of Charles Hangerford Mackay (1876-1930), president of the Postal Telegraph and Commercial Cable Company, as well as the Mackay Radio and Telegraph Company. She joined a staff of 22 servants in the family mansion, Kather Hill, in Fodgey, Long Island. The grand house was designed by Stanford White (1853-1906) of the renowned architectural firm, McKim, Mead, and White. Visiting guests to Kather Hill included Nikola Tesla (1856-1943), Guillermo Marconi (1874-1937), and Thomas Edison (1847-1931). After six years, her employers divorced and Radolpha left New York and moved to Jersey City, NJ. By June of 1912, Frank R. Paul and Radolpha Rignow were both writing separate rooms in the same lodging house in Jersey City.

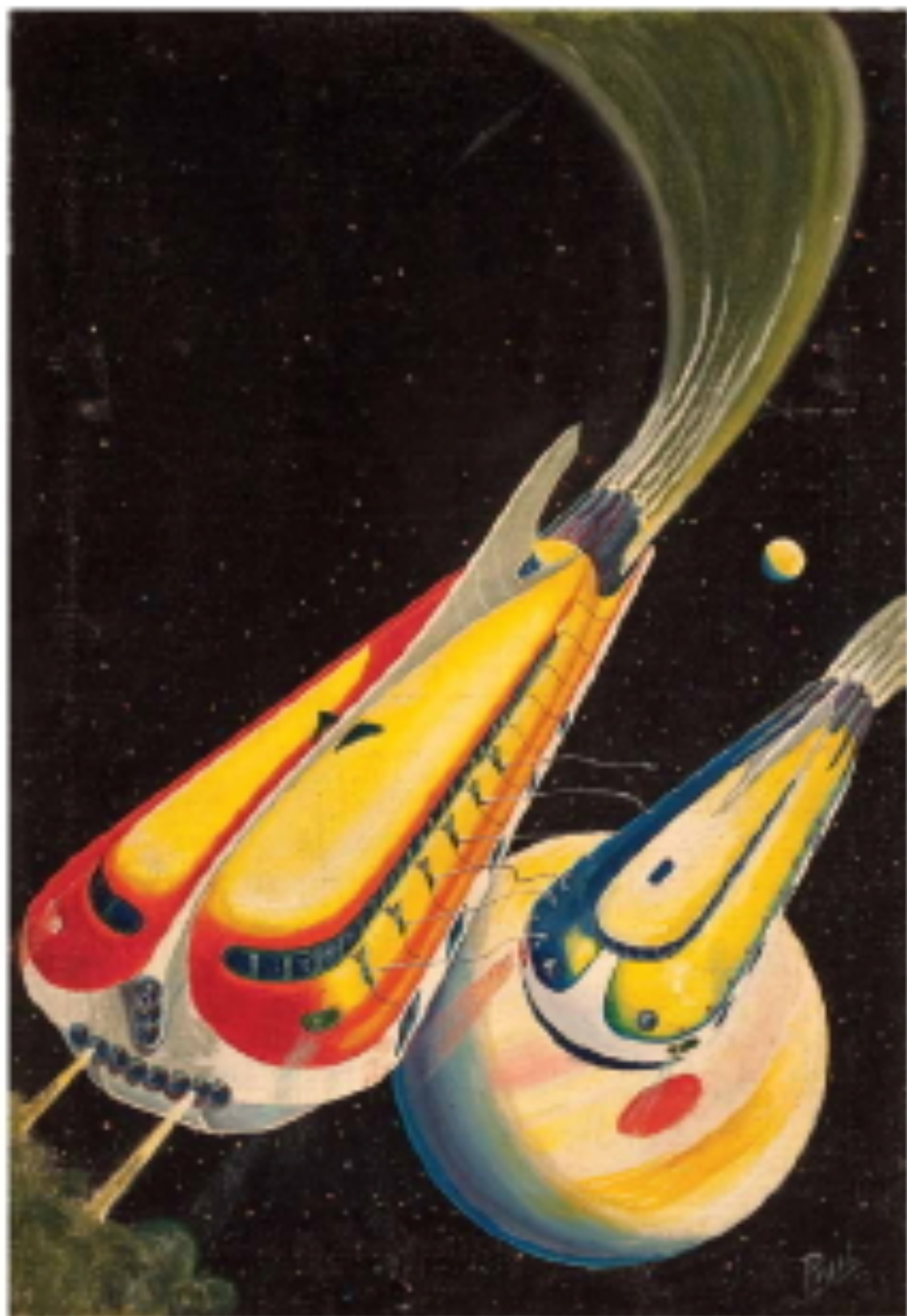


Gene illustration for *Wunder Stories*, September 1955. Oil on canvas, 21" x 31". Photo courtesy of Heritage Auctions, MA.com



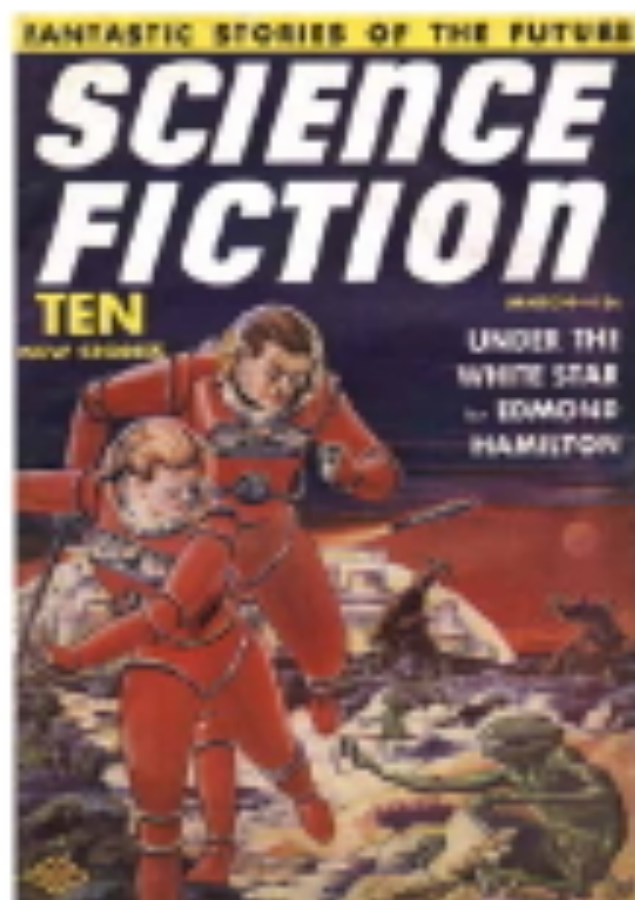


Cover Illustration for *Galaxy Magazine*, November 1959. Size: 10 1/2" x 15 1/2". Photo courtesy of Heritage Auctions, Dallas, TX



Space Illustration for *Space Science Fiction*, February 1954. 30 in. x 40 in. Photo courtesy of Heritage Auctions, [www.ha.com](http://www.ha.com)





Science Fiction, March 1939



Edly for Science Fiction magazine cover, 1939. Dimensions in inches: 9" x 17" Photo courtesy of Heritage Auctions, TX.com



Cartoon in The Jersey Journal, November 11, 1912

Arnold and Johnson had acted as Capell's helpers to arrange the courtship of Frank and Mackdipha.

In 1912, there was a nationwide expansion in the newspaper industry, thanks to growing readership and increased advertising. Since it was years before the invention of an affordable reprographic process, most newspapers employed large numbers of artists to draw designs, decorations, lettering, advertisements, portraits, illustrations, comics, puzzles, and editorial cartoons. Entry-level newspaper artists only needed a minimal talent for drawing, rather than a college-level degree in academic art training. Most of their work was published without credit or signature, but many hoped, after several years in apprenticeship to become credited newspaper artists, such as Charles Dana Gibson (1867-1944), Richard Feltus Curran (1865-1926), and Winsor McCay (1897-1934).

At first, Frank B. Paul produced anonymous decorations, lettering, and advertising copy for The Jersey Journal, of Jersey City. After several months, his earliest credited illustration was published on November 11, 1912. It was an editorial cartoon about Europe trying to sweep out the trash of Turks, Huns, and Middle Easterners. One of his political cartoons received a letter of praise from the Secretary of War. That cartoon featured giant mosquitoes to represent New Jersey, where politicians lived the little tin-shedders that poison New Yorkers. Frank B. Paul's mosquitoes were an exact copy of a famous mosquito drawn by Winsor McCay which at that time was starring in his groundbreaking 1912 animated motion picture, *How A Mos-*



Cover Illustration for Fantasy Adventure, April 1968 (Cassidy at head, 36.5" x 11.5"). Photo courtesy of Heritage Auctions, [ah.com](http://www.ah.com)





Gene illustration for *Amazing Stories*, September 1948. *Graphic on front, 227 & 177*. Photo courtesy of Heritage Illustrations, [www.heritageillustrations.com](http://www.heritageillustrations.com)



Cover illustration for *Future Fiction*, November 1946. All in colors, 24" x 37". (Book courtesy of Heritage Books, MD, USA)





Billboard illustration for Red Bull, featuring a large canoe and smaller canoes on a dark background. Photo courtesy of Heritage Media, Waco.



Official illustration for Famous Funnies Magazine, December 1941. Ink on board, 26.25" x 33.25". Photo courtesy of Heritage Auctions, Waco



Superworld Comics, April 1941. Cover by Frank R. Paul

quero Operaria? Since Frank R. Paul began his career as a newspaper cartoonist, it is interesting to consider Walter McCoy's influential newspaper, *Life's News in the Electronic*.

In May of 1913, Frank Rudolph Paul, age 25, married Rudolphia Catharina Higgins, age 21. She was born September 8, 1898, in Antwerp, Belgium, to parents of Norwegian and Dutch ancestry. The married couple lived at 188 Rosaline Avenue in Jersey City. One year later, on March 10, 1914, their son Robert Spencer Paul was born.

In 1914, the Jersey City Business Directory listed "Frank R. Paul - artist" at 100 Forensic Avenue. Although the artist reported each day to work on the newspaper art staff, he preferred to work as a freelance artist. After joining an art agency in New York City, he soon found a steady stream of odd jobs with a variety of publishers, one of whom was Hugo Gernsbach.

Hugo Gernsbach (1894-1967) was born in Luxembourg, and came to America in 1914. He and Frank R. Paul were both the same age and both spoke German. Hugo Gernsbach worked in New York City as an importer of electronic goods. To structure sales, he produced *Electrical Experimenter Magazine*, which was a mail-



The Atom Bomb, March 11, 1947

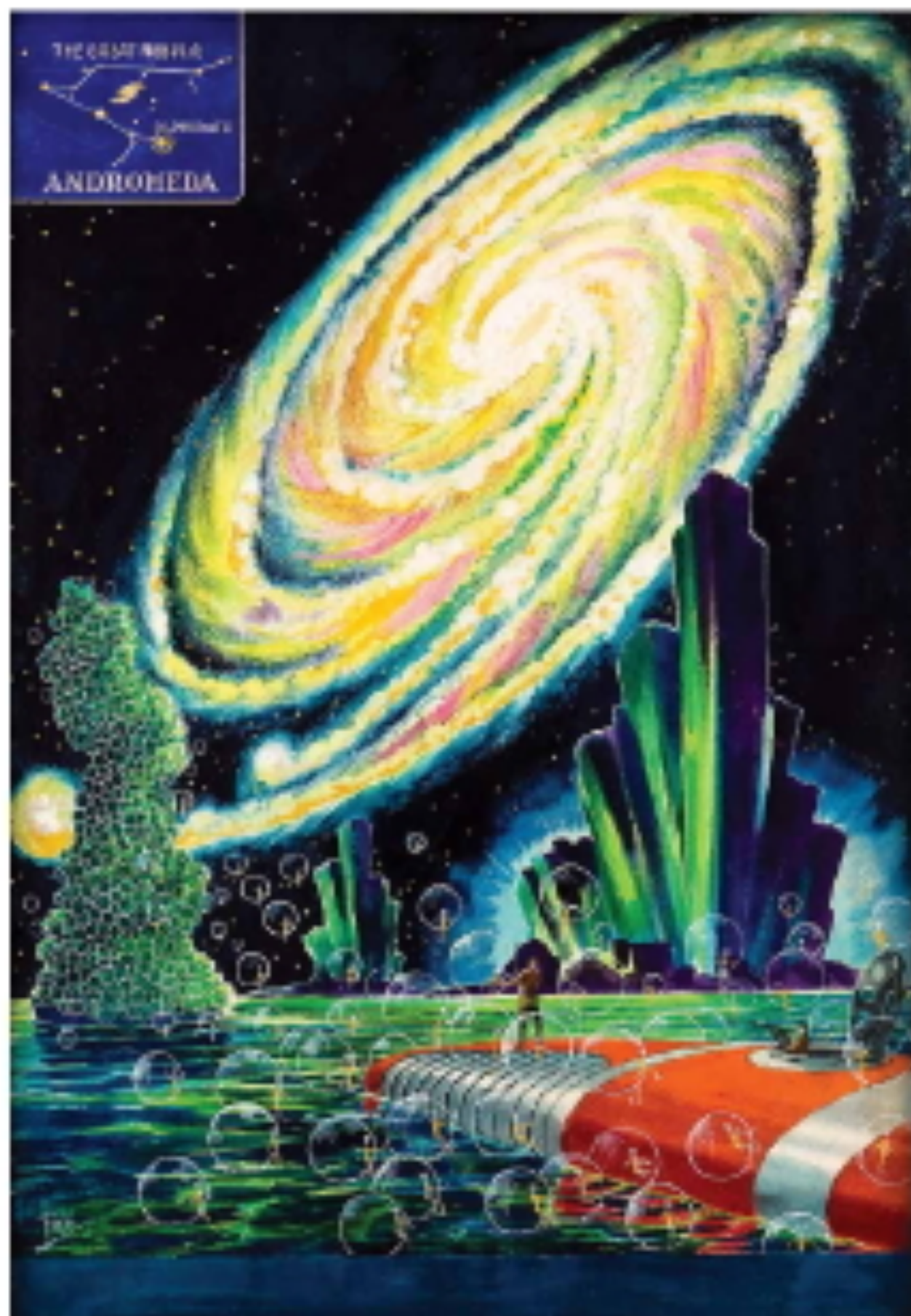


Frank and Rudolphia Paul as their wedding day, May 29, 1913

order catalog of electronic parts, but it also included articles on handymen projects and short stories for do-it-yourself hobbyists. Frank R. Paul began to contribute illustrations to the magazine in 1916. Gernsbach was a genuine visionary and a showman with unlimited ambitions. He sought publicity, he advertised, and he expanded his empire with dozens of mail order businesses. Besides electronics, he also produced mail order catalogs to sell French cartoons, career books, magic books, novelty items, boxing lessons, music lessons, golf lessons, and card games.

In 1915, the New Jersey State Census recorded Frank R. Paul, with his wife and son, living at 114 Seventh Avenue in Jersey City. That same year the artist opened a NYC studio at 95 Liberty Street, which is just north of Trinity Church in Lower Manhattan. He commuted from Jersey City to work in NYC by ferry boat across the Hudson River. The Liberty Street Ferry Boat Terminal was just south of the famous Woolworth Building at 233 Broadway. At that time the spectacular building, designed by Cass Gilbert (1859-1934), was only two years old and was widely heralded as the world's tallest skyscraper.





Cover illustration for Amazing Stories, October 1941. Science on board, 10" x 10". Photo-courtesy of Heritage Auctions, 04.com



Editorial illustration for Science Fiction Plus, March 1954. Science on board, 11.237 x 8". Photo courtesy of Heritage Auctions, Museum

Frank E. Paul also received steady assignments to other cartoons for the *Germania-Herald*, the nation's largest German language newspaper, with its founding office in Milwaukee, Wisconsin, where the Germans building proudly were lost at the Kaiser's opulent ballrooms. In 1914, as Germany invaded France through Belgium and began the Siege of Antwerp, the Great War in Europe had aroused strong anti-German sentiments in America. In defiance of this trend, the *Germania-Herald* continued to march to a steady drumbeat of pro-German editorial. The art editor, Rudolph Siegfried Berta, was negotiating with Frank E. Paul for a syndicated comic strip that the artist planned to call *Chasty de Nut*. In a 1915 letter, Berta suggested a name that sounded low cost, Irish and more anti-French, "How about Chasty de Nut?" The new comic strip premiered in November of 1915, and was carried in the syndicated nationwide chain of newspapers. By that time the war's progress had forced the *Germania-Herald* to be re-named *The American Herald*, and their syndicate was called the National Cartoon Service Corporation.

The comic strip ran for three years. "Chasty de Nut" assumed the role of film comedian Charlie Chase. He is a critical character full of himself at the start of each installment, but humorously deflated by the last panel. By 1918, America had entered the Great War and the *Germania Publishing Company* went out of business, after which *Chasty de Nut* was out of a job.

On July 2, 1918, Paul's second child was born, daughter



Editorial illustration for Science Fiction Plus, June 1950. Science on board, 11.237 x 13". Photo courtesy of Heritage Auctions, Museum



Chasty de Nut, November 15, 1915

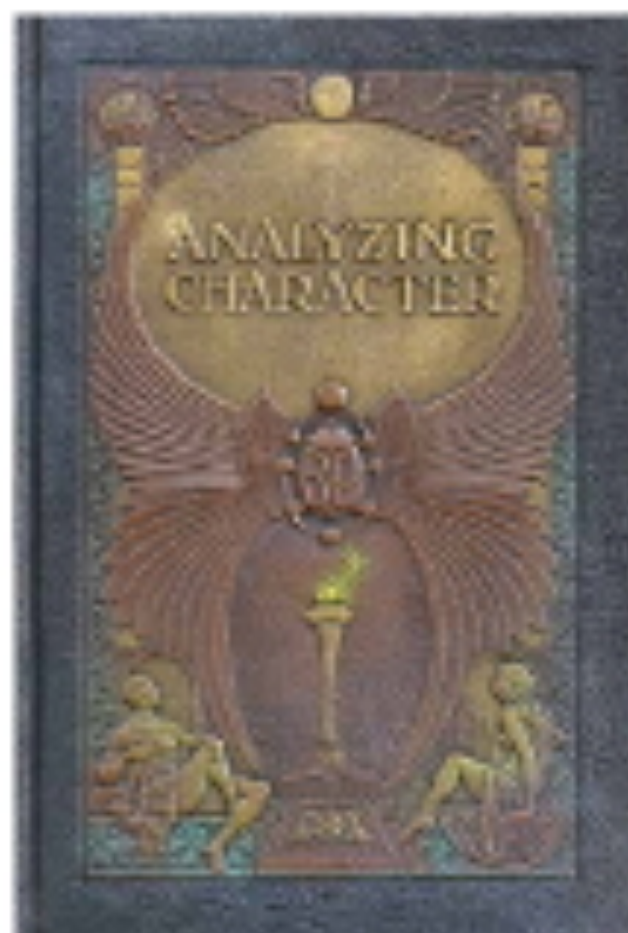
Francis Louise Paul.

On September 12, 1918, he applied for U.S. citizenship, and registered for the draft as required by law during the Great War. At the age of 34, married and with children, he was not selected for military service.

In 1920, the family left Jersey City and moved to 36 Woodcliff Avenue in Washington, NJ.

On January 28, 1921, his third child was born, daughter Joan Catherine Paul.





Cover design for *Analyzing Character*, 1911

In 1911, Paul contributed illustrations and decorative cartoons to most Gernsback publications, including *Practical Electricity*, *Journal of Invention*, and *Radio News*. That same year he also designed the cover and interior illustrations for a book on psychology, *Analyzing Character* by Katherine Blackford. His designs were praised in reviews: "Frank R. Paul, one of New York's best known artists, has surpassed himself in creating a book of beauty, quality and permanence."

In 1915, Paul illustrated one of the most influential early science fiction novels, *Ralph 124C 41+* by Hugo Gernsback. Also in that year he left his studio west to the Woodworth Building and moved uptown to open a new art studio at 347 Fifth Avenue, at 30th Street, across from the glamorous Waldorf Hotel. That famous building was torn down four years later to make way for the Empire State Building, and once again Frank R. Paul's art studio was in the shadow of the world's tallest building.

In 1925, he also worked for *Popular Science Monthly Magazine*. While illustrating stories on large engineering projects, Paul bought a 29-acre property in River Falls, New Jersey, where he spent the next ten years designing and constructing a 12-room house with an



Cover illustration for *Ralph 124C 41+*, December 1915. Cover art from *UP's 124C*. Photo courtesy of Heritage Jackson, NJ.com

attic for his ideal art studio. The property had a brook running through it, as well as several acres of standing timber. The family lived in an old farmhouse on the property, while he struggled to build his "dream castle of the future," and his wife did the laundry in the wash-rub of yesterday.

In 1908, he illustrated a *Popular Science* story about the world's largest suspension bridge over the Hudson River. As with the Woodworth Building, this architectural wonder was also designed by Cass Gilbert. Such a bridge was soon built, and called the George Washington Bridge, after which Frank R. Paul commuted from northern New Jersey to NYC by bus instead of ferry boat.

In January of 1926, he bought a half-page ad for his studio in a national artist directory. He proudly included his illustration of the Hudson River bridge, some cartoons, and a cover of the not-yet-published *Amazing Stories* for June 1926. Along with painting the cover for Gernsback's first issue of *Amazing Stories*, Frank R. Paul also drew all of the interior story illustrations. Although many wonderful artists worked for *Amazing Stories*, *Radio News*, and *Science Fictioner Stories*, such as Hans Pfaendler (1896-1948), Leo Morey (1896-



Cover design for *Ralph 124C 41+*, 1915



Editorial Illustration for *Modern Fiction Review*, March 1922. Double in hand, 10 1/2" x 24 1/2". Photo courtesy of Heritage Auctions, Dallas

1907), and Howard V. Brown (1876-1940), it is fair to say that Frank R. Paul spent the most of his life as the top trust for most of the Gernsback publications.

On April 11, 1925, his fourth and last child was born, his youngest daughter Patricia Ann Paul.

In 1925, *Amazing Stories* carried the new "Scientifiction" crest in the lower right corner of the cover, as well as the WBYU radio logo at the top. Radio station WBYU was owned and operated by Gernsback from a suite in the low-cost Hotel Grand of the earliest experimental television shows ever broadcast from that studio. Its regular radio programming included promotional notes about Gernsback's publications, all of which were handled by the Eastern Distributing Company. Gernsback had become a mass media entrepreneur, juggling several costly and high-risk enterprises.

Hugo Gernsback's ambitious projects were earning him substantial income, as well as significant debts. On February 23, 1925, eight months before the infamous stock market crash, he declared bankruptcy. During



Editorial Illustration for *Modern Fiction Review*, March 1922. Double in hand, 12" x 12". Photo courtesy of Heritage Auctions, Dallas

subsequent negotiations with his creditors, he gave up control of his company in exchange for operating credit from the financial quadrate Federal Factors Distributing. The company was owned by Paul Sampson and Warren Angell, but the members of the quadrate were a group of powerful publishers, each of whom wanted to control a portion of the Gernsback empire. His company was split into several independent corporations, WBYU Radio News, Kellar Publications, Tech Publishing, Forward Publications, Experimental Publications, Modern Publications, and Groupack Novelties. The executive officers of these various companies included Hugo Gernsback, Bryan Macomber, William M. Clayton, Thurston Sperry, Harry Dorencich, Frank Armour, and Harold Hersey, while the

production and distribution of all publications was handled by Eastern Distributing. Because of these new business associates, Frank R. Paul began to distribute magazines produced by other affiliated publishers, such as *Mad Fanz*, *Narrat Goodman*, *Winery Magazine*, *Fiction House*, *City Magazine*, and *Forty Cent*.



Illustration for Frank R. Paul Studio, January 1925





Same illustration for *Forecast*, December 1955. Print and ink on board, 11.50" x 9.75". Photo courtesy of Shelagz Architects, Illinois

The January 1950 issue of *Wunder Stories* included a profile on FRANK R. PAUL, in response to requests from readers. "Paul, through the medium of his picture wants us to say Hello to the thousands who call him 'master of the art'."

During the Great Depression, Paul attempted to win a mural commission from the WPA for the new River Vale Municipal Building. According to the artist's own account, "I had hoped to paint the murals in order to get enough money to pay my property taxes and the interest I owed on a 17000 property mortgage, but the project was never approved. After submitting my designs to the Mayor, I never received a word about the project—not even an acknowledgment of receipt." In 1936, the bank foreclosed on his family property in River Vale. By that time his three older children had grown up and started their own families, so the struggling artist left New Jersey and moved with his wife and youngest daughter, Patricia Ann Paul, to NYC, where they lived at 317 West 25th Street. They later moved a few blocks away to 428 East 84th Street. Both apartments are in the Yorkville section of the Upper East Side, a neighborhood that was traditionally popular with German Americans. The artist worked in a mural studio at 154 Nassau Street, which is now known as Black Baker City Hall. This was conveniently located for commuting with the Lexington Avenue ECT express train, which made the trip in only four stops.

In 1936, the first issue of *Life* magazine included a two-page spread by Paul, and he went on to do many subsequent



Same illustration for *Forecast*, December 1955. Print and ink on board, 11.50" x 9.75". Photo courtesy of Shelagz Architects, Illinois

illustrations for them.

The January 1958 issue of *Family Circle*, a nationwide Sunday Supplement magazine insert, featured a cover story on Frank R. Paul, as well as a uniquely promotional article on the artist. In defense of his scorchingly outrageous images in science fiction magazines, the artist was quoted, "When I ran into a story or picture that it seems to have too much of a macho-ness, I remind myself that our great-great-grandfathers would have probably pushed prophesies of radio and television and aviation."

Paul supplemented his income by accepting assignments from architects to create isometric visualizations of planned buildings. These renderings were used to show the character a completed project would appear. Although the artwork has been lost, the artist proudly told several interviewees that he was hired in 1938 to paint a rendering for the famous Johnson Wax Building, designed by Frank Lloyd Wright (1867-1959). The completed building, in Racine, Wisconsin, was hailed by critics as the most innovative industrial space of the 20th century.

The same year, Paul submitted a design proposal for a mammoth statue as the centerpiece of the 1939 NYC World's Fair. Unfortunately, his design was rejected in favor of the cryptic and paragonic, which went on to become the iconic embodiment of the fair.

In 1939, the first science fiction convention was organized



Same illustration for Forecast, December 1950. Pen and ink on board, 14.5" x 18.75". Photo courtesy of Billings Institute, MA, USA.



Same illustration for Forecast, December 1951. Pen and ink on board, 15.75" x 22.5". Photo courtesy of Billings Institute, MA, USA.

in NYC. Frank B. Paul was the only Guest of Honor, and the only exact sponsor. He was loudly recalled listening to his speech, while sitting in the audience next to the young author, Ray Bradbury.

At that same time, Paul created covers for Herta Goodman publications, Dynamic Science Stories, Men of Science Stories, and Marvel Comics, which featured the Human Torch. If you look closely next to the hand grounds in the lower right corner, you can see the artist's painted signature, "Paul."

In 1940, he began to draw covers for Superworld Comics from Hugo Gennelbach, as well as the interior features "Toby Brown and Zaggat, the Madman of Mars" and "Marvel 1-100+ the Super-thing." Frank B. Paul again used his same cartoon style to draw the cover of *Forecast* (Science Fiction) for Murray Magarian in 1940, as well as the Fall 1941 cover of *Planet Science Fiction* (Science Fiction).

On April 25, 1942, Frank B. Paul registered with the draft board, as required by law, and was recorded to be five-ten, 166 pounds, with grey eyes, grey hair, and a light complexion. At the age of 51, he was too old for military service. His signature on this document is remarkably different from

the signature he consistently used throughout his life on his art. A handwriting analyst could possibly explain the significance of his astounding disparity.



Frank B. Paul's signature, 1942



Same illustration for Forecast, December 1952. Pen and ink on board, 8.75" x 1". Photo courtesy of Billings Institute, MA, USA.





Cover Illustration for *Science Fiction* Magazine, December 1953. Reprinted on request, 24.75" x 14.25". Photo courtesy of Heritage Auctions, [www.ha.com](http://www.ha.com)



Satellite Science Fiction, December 1957

After WWII, there was less work for Paul in pulp magazines and comic books, so he had to find another source of income. He illustrated a few novels, such as *The Nightmarer Markov* by John W. Campbell, and *The Myster of Space* by E. E. Smith. He also illustrated educational and non-fiction books, such as the *Dictionary of Dialects* by Frank Bohn, which described hundreds of useful things to make out of old stuff. The book was favorably reviewed in the *New York Times*.

On August 26, 1950, the youngest of his four children, Patricia, married and moved to Tonawick, NY. After the nest was empty, Frank R. Paul and his wife left NYC and moved to 780 Cedar Lane in Tonawick, to be near their daughter's new family.

One of his last pulp magazine covers was for the December 1963 issue of *Science-Fiction Plus*, but his very last cover appeared on the December 1967 issue of *Satellite Science Fiction*.

On March 7, 1957 his wife, Johanna Marie (Paul) Morand, died at the age of 74 in California. His brother-in-law, Armand Claude Morand, lived another 11 years until his death at the age of 83.

By the late '50s, it was nearly impossible for classic illustrators to find work, because their style had grown out of fashion, so Frank R. Paul was grateful for the continued interest of fans like Harvey J. Adamson, who commissioned from his paint re-creations of his earlier works. But instead of making exact



Martian Science Fiction, a photo-composite for Harvey J. Adamson, c. 1950. Gouache, giclée, and collage on board, 18.75" x 14.125"

dupicates, the artist exposed himself by adding humorous new details, such as a portrait of his patron wearing a space suit with the initials FM on his chest.

Paul never retired from illustration. Hugo Gernsback continued to hire him to draw his annual Christmas greeting cards, which featured a "Forecast" for the coming year. Although Gernsback lived another seven years, before his death at the age of 83, the Christmas greeting from 1962 was the artist's last published illustration.

Frank R. Paul died at the age of 79 on June 29, 1963 in Tonawick, NY. Eighteen years later, his wife, Rodolpha Paul, died at the age of 75.

According to Ray Bradbury, "As far as, Frank R. Paul romanced me with future architecture when I was eight, summoning me to cities lost in the Time ahead until he latched me in shrieks of joy in the colored facades and lightness of the Chicago World's Fair."

According to the artist's grandson, Bill Eagle, "My grandfather was a kind and friendly man. He did not habitually smile or drink. He always found time in his busy schedule to show me how to draw a Martian, or take me on a visit to the Natural History Museum." ♥

— David Soudry, 2008

Paul's travels to an other world of futures living in New York.





Alfred R. Waud sketching at Gettysburg, 1863

## THE WAUD BROTHERS AND THE DEVELOPMENT OF THE PICTORIAL PRESS DURING THE CIVIL WAR

by Dennis Raverty, Ph.D., with Dennis Dittrich

Not much remains for us to piece together the private lives of 19th-century British-born brothers Alfred and William Waud, for their abundant published illustrations, especially their prolific work as field artists during the American Civil War (the real newspaper), leave us a rich visual record of their experiences during that troubled period in our history. An exploration of the context of their work also tells us much about the professional practice of journalistic illustrators from the time before photography was viable as a pictorial medium, or was even reproducible. The burgeoning new industry of the illustrated weekly newspapers (the "weeklies"), springing up in cities on the eastern seaboard during the years leading up to the war, had developed new technologies to bring their readers something totally unprecedented: newspaper-

mass-reproduced images of the war by eyewitness illustrators like the Waud brothers, to accompany news reports and articles as the war itself unfolded. No earlier war had ever been documented this way in pictures that were widely circulated while it was happening. These war correspondents' illustrations, traveling with the armies on special assignments, were called the "specials" (Fig. 1).

Alfred and William Waud were both gratefully called to be specials, because each within had the facility necessary to draw quickly and to capture the essence of a fleeting instant with a reporter's eye for accuracy, yet they also brought an artist's sensibility to their work in the formal domains of composition, line, and tone. Most importantly, they were agitators—ryotters, with a real feel for the inherent potential drama of a scene, combined with the ability to clearly convey a narrative.

The work of the specials was dangerous, as described in an article in *Harper's*, requisite qualities necessary for the field artist included:

Total disregard for personal safety and comfort; an evil-like propensity to sit up all night and sketch by [sic] candle light; vigilance during the day, capacity for going on short food, willingness to risk any number of miles on horseback for just one sketch, which might have to be finished at night by no better light than that of a fire—the way to some killing of it.

It wasn't the kind of job that just any illustrator would be suited for—it required not only special skills but special disposition and character.

One of the few authors to treat the work of the illustrator brothers at any length was not an art historian, but Fred Kay



Fig. 1. Our Special Artist by Winslow Homer (June 14, 1862)



Fig. 1. Washington Street-Scene, 1868 by Alfred R. Waud

himself a commercial illustrator and comic book artist (presumably best known today for his now classic covers for *Superman* comics during the 1940s). But even when back on *Alfred* Waud, published in 1977, Key is only able to sketch out the roughest chronology of the brothers' careers with many gaps in their personal lives, due to an unfortunate lack of verifiable archival documentation.

Although biographical information is scant, we know that Alfred Waud was born in 1828, and William in 1802 in London. The older brother apprenticed for a while to a designer and studied drawing at a school of design and applied arts at Somerset House, where the Royal Academy had once been housed (the artist probably did not disclose those to America, who mistakenly thought him to have been academically trained). For a while he got (modest) work painting scenery for theatrical productions in London, but in 1839, at the age of 21, he sailed for the United States, where he had hoped to find similar work at the theaters in New York City.

William, four years his junior, got his training in drawing as an architectural student, and during his late teens, he is said to have worked on the construction of the famous Crystal Palace, a huge open-air exhibition complex constructed with an iron skeleton sheathed with transparent walls of glass, designed by Joseph Paxton to accommodate an important international exposition of culture, industry, and technology that took place in London shortly after mid-century. (It is considered by art historians to be one of the most significant and influential buildings in Western architecture.)

William did not complete his architectural studies however, but moved to the United States sometime in the 1830s to join his brother Alfred who, finding insufficient work in New York's theater district, had meanwhile resided in Boston, where he learned the technique of wood engraving and found employment, working first as an engraver of other people's work, then later as one of the regular, full-time staff illustrators for *Boston Pictorial Drawing-Room Companion*, which began publication in Boston in 1831. This was the first of the very popular and widely distributed illustrated weeklies to appear in the United



Fig. 2. Masthead design by Alfred R. Waud

States, and it was the first for which both Alfred and William Waud (as well as Winslow Homer) would work early in their careers.

Below content was dominated by human interest stories, travel, fiction, poetry and serialized fiction, and only occasionally would there be a news story. This first Boston illustrated weekly was followed in 1836 by the publication in New York of Frank Leslie's *Illustrated Newspaper*, and its rival, *Harper's Weekly*, which first appeared in 1850, as well as the *Illustrated New York News*, starting in 1890. These three New York weeklies soon edged the Boston-based *Drawing-Room Companion*, which ceased publication in 1838. Alfred depicted Washington Street at Boston's busy Downtown Crossing for *Harper's* in the mid-1850s, a drawing demonstrating his superb skills for accurate, highly-detailed rendering of architecture. (Fig. 1)

Both brothers relocated to New York City after the Boston paper failed. Alfred accepted a position as a staff illustrator for the recently established *New York Illustrated News*, for which he designed the masthead (fig. 2), while William was hired by the competition, Leslie's *Illustrated News*.

#### THE PICTORIAL PRESS IN MID-CENTURY

To glance at a daily newspaper from the 1850s, one is struck by the almost primitive quality of its production. When compared to contemporary newspapers, thick with articles and advertisements and profusely illustrated with high quality professional, often color photographs, even the most dailies of that period, like the *New York Times*, seem crude and visually monotonous. Since the technology to reproduce photography as a print medium did not yet exist, the typical daily newspaper was a scrawling page of columns upon columns of type, relieved only occasionally by a map, a cartoon, or indeed any type of graphic image.

The illustrated weeklies, however, because of their longer production schedule and their large art and production staff, could provide readers with depictions of relatively recent events—sometimes even events of the preceding few weeks.



During the war, the weeklies increased tremendously in circulation, a few editions of the paper actually exceeding 300,000 copies sold. They quickly became the main source for the public had for visual representations of current or less current events as they unfolded.

The three major illustrated weeklies that flourished throughout the 1860s were all published in New York City and each had their own political agenda, which affected their treatment of the events leading up to the war and their coverage of the war itself, including not only the articles and editorials they chose to publish, but also the illustrations they chose to print. Between the two of them, the *Illustrated Weeklies* had worked at all three of these weeklies in one time or another as full-time staff publications, as an article in Harper's noted:

[Johns Wood] had been present at, and wounded with his pencil, every great battle in which the Federal army has been engaged, in some cases actually making his sketches under fire, whilst the enemy's bullets were falling up little columns of dust on the ground around him. His numerous adventures and narrow escapes would fill a volume.

#### MAJOR ILLUSTRATED WEEKLIES IN THE U.S. COVERING THE WAR

The function of newspapers in the mid-19th century, including the weeklies, was very different from what contemporary press in that it did not even aspire to reporting that was objective. Rather than to disguise their point of view, editors openly advocated partisan positions in their reporting, with an aspiration ultimately to sway public opinion. In the years leading up to the war the papers increasingly became the mouthpieces of partisan political discourse.

In general, *New York Illustrated News* (for which Alfred Wierdel supported the position of the Democratic Party, the party that dominated New York City politics at that time, and who argued reconciliation with the South. Although the paper covered the war, it was mainly read by New Yorkers and tended to be relatively local in scope, compared to the other major

weeklies; its readership was never as wide as *Loeb's* because they lacked a broad national audience. Only the greater New York City metropolitan area had enough concentrated population to sustain a weekly by also to a largely local readership.

For anyone else in this competitive, high-tech business, the enormous expense of acquiring the huge story from press to press and paying for the large staff of artists, writers and technicians needed for publication, required that most weekly illustrated papers had to have a national distribution to survive financially; this meant that it would need to cover events that were of more than a regional interest in order to build and sustain a large national audience. The events leading up to the war provided that kind of news, news that was of interest to people of various political persuasions throughout the country.

*Frank Leslie's Illustrated News* (for which William Woodell began publication in 1843 by the British-born Henry Carter, whose pseudonym was Frank Leslie. Carter had been the supervisor of the engraving for the *London Illustrated News* before founding *Loeb's*) and so he understood both the technology and the business of running an illustrated weekly. *Loeb's*, although it had its own political agenda, tried to maintain a neutral position, presenting news from both the perspective of the South and the North, reporting, for example, opinions of both Democrats and Republicans in the controversies surrounding the election of Abraham Lincoln in 1860 and the secession of the Confederate states shortly thereafter (both of which William Wood covered).

Although they were against the extension of slavery to the new states in the West, the editors at *Loeb's* were unambiguously and tried to mitigate between left and right thus occupying a moderate position in the political discourse. Reflecting this professed nonpartisan policy and willingness to represent a plurality of views, they covered the inaugurations of both President Lincoln and also that of Jefferson Davis, pro-secessionist President of the Confederate States, in the same issue. William was sent on assignment by *Loeb's* to cover events as they unfolded in the South after the election of Abraham Lincoln.

*Loeb's* main rival, *Harper's Weekly* (which began from its current weekly work), first appeared in 1857 and like *Loeb's*, it claimed neutrality. "These columns . . . are neither Democratic nor Republican," the editors wrote. "They are simply Union. Harper's Weekly has no politics." Despite such disclaimers, however, *Harper's* was in reality unambiguously and consistently abolitionist and pro-Republican in outlook from the very start. The weekly was highly critical of positions taken by the Democratic Party and of the pro-Democratic political climate of New York City, and although *Harper's* represented a minority position locally in New York City where it was published, they found thousands of like-minded readers beyond the metropolis.

The readership of *Loeb's* and *Harper's* was very wide and national in scope. Many people subscribed to both of them in order to get a more balanced view of the previous week's news.

#### THE BREWERS ON "UPSCALE" WEBCAMERAS FOR NEWS PAPERS

News after the election in 1860 (when Lincoln was elected).



Fig. 4. Garrisonian editors addressing the people outside a City Hall, Rochester, N.Y. by William West, *New York's Illustrated Weekly*, November 24, 1860



Fig. 6. The First White County of the Confederacy at a Hill by Alfred Russel, September 1862

there was increasing talk of secession among the Southern states, especially in South Carolina, and William was sent by Lusk's to Charleston, where he depicted secessionist orators addressing crowds gathered outside of City Hall that made the front page. (Fig. 4) When Jefferson Davis was inaugurated as provisional president of the newly formed Confederacy in February, 1862 the artist was dispatched to Montgomery, Alabama to cover it. He was even there for the bombing of Fort Sumter, an exclusive for that weekly. (Fig. 5)

Lusk's had a relatively good relationship with the South because of their unswerving non-partisan middle-of-the-road policy, and William was a perfect choice to cover such events. Acting in his favor was the fact that he was British rather than a "Yankee" a fact readily apparent to anyone he spoke with, by virtue of his accent. (The Confederacy was hoping throughout the war that England would recognize the legitimacy of their government as a separate, sovereign, not an independent of the United States.) However, after the outbreak of war, William was limited to traveling exclusively with the Southern armies.

Meanwhile, his older brother had also been assigned by his employer, the New York Illustrated News, to travel with the armies of the Potomac. At one point, early in his career as a field special, Alfred was captured and detained behind enemy lines briefly, but was released when his captors ascertained that he wasn't a spy, only a harmless, unarmed "special."

While detained, he had the chance to sketch the First Virginia Cavalry of the Confederacy, a rare glimpse behind enemy lines, and an exclusive for the paper (which, it will be remembered, was associated with the Democratic Party and



Fig. 5. Fort Sumter Bombarded by William Wood, 1862

thenceforth was relatively sympathetic to the South—Fig. 6). After that incident, the artist never again travelled on assignment unarmored.

Alfred was there to document the second battle of Bull Run, which was fought at the junction of Manassas, the first major battle of the war, where the Union army, after some initial success, was routed when Confederate reinforcements arrived and the tide of battle turned. At one point, the inexperienced Northern army broke discipline and retreated in disarray. However, represented an orderly withdrawal of troops from the battle site in his illustration. (Fig. 7) (This is in sharp contrast to field artist Frank Visconti's depiction of the bloodied flight for the London Illustrated News—Fig. 8). According to eyewitness accounts of the battle, the retreat of the Union army was disorderly and chaotic (almost statistically so), and





Fig. 7 Gen. Burnside's Regiments at Bull Run by Alfred East, July 21, 1861

can't help wondering whether Wood was asked by his editors to misrepresent the event for purposes of propaganda back East—making our boys in uniform look good.

Because of the sympathy of their editors with the Democrats, Alfred must have always felt at least somewhat out of place at the *New York Herald and News*. Fred Kay maintains that the artist was a Republican sympathizer, despite his working for a weekly that had strong ideological and financial ties to the Democratic Party. In any case, in 1863 Alfred accepted a position at the more Republican-minded (Harpur's) *Weekly*,



Fig. 8 Campaign from Bull Run by Frank Verelst, from the *London Illustrated News*, August 23, 1861

(ii) Illustration

which also had a much wider distribution (it was, in fact, the main rival of *Leather* where he had his workshop).

#### PICTURING WAR

The Civil War was the first war ever to be regularly represented in pictures that accompanied newspaper reports and news from the theater of action at the front. But because of the limitations of photography at the time (it couldn't capture motion or be reproduced in print), a method needed to be devised for quickly turning hand-drawn field sketches into a mass-reproducible form. Novel new technologies were developed by the newspaper industry at that time to bring images from the battlefield directly to the reader in as short a turn-around time as was possible, because, in the very competitive market of mid-century illustrated weeklies documenting the war as it unfolded, time was of the essence: the market was entirely driven by sales—whichever of the weeklies that got both the story and the pictures to the public the fastest, would inevitably dominate the sales of papers that week.

The home-office artists were generally salaried, but most of the field artists were paid on a freelance basis (the *Wood* brothers, however, were full-time, salaried staff—a relatively unique situation as well as a testament to their indispensability to their employers). The illustrators working in the field would rush their sketches, delivered express by horse overland to the

nearest train or ship depending on the location, and therefore the home office, where certain sketches could be selected by the editors, after the editorial selection, in-house staff artists would transfer the illustrator's drawing to the block. Usually illustrations from the field would not actually appear in print for at least two weeks after the events they depicted, if necessary, however, as with breaking news, the sketch could go from field to print in as little as six days.

This fast turnaround time from sketch to published illustration was made possible by a new division of labor among wood block engravers at the home office, who now worked in teams on the realization of a single illustration rather than alone, and by the development of the new technology of metal electroplating, which made possible very accurate and durable metal plate facsimiles of the original woodblocks that were capable of yielding hundreds of thousands of high-quality copies.

And as before further exploring the work of the Wood brothers for the illustrated weeklies in more depth, the new technology of wood engraving and electroplating will be explained.

#### FROM THE ILLUSTRATOR'S SKETCH TO THE WOOD BLOCK

Field artists used black and white sketches rendered in ink with washes for grays (and in the days with dry not as such as pencil or charcoal). In the office at an engraver's approval the sketches, a staff artist at the home office would usually create a finished version of the field illustrator's original sketch, in reverse on a large wood block, using the crosscut rather than in the direction of the wood grain.

Although the block provided the illustrator with a smooth or slightly textured "toothed" flat surface on which to draw, in actuality, it was a composite block made up of several smaller blocks, each smaller block measuring between two or three inches square, these were bolted together in a metal frame in order to create a flat continuous surface to receive the marks of the illustrator. Usually, the surface of the composite block was painted with a thin coat of lead white in order to give the illustrator a surface that resembled the white paper of the

original sketch or drawing that was being reproduced.

An advantage to using composite blocks containing several pieces of wood rather than a single piece of wood was that very large blocks could thereby be created by combining many cross-cut blocks to form a surface larger than the diameter of any particular "sketch" of the original tree. Almost every issue of the major weeklies had at least one full-page illustration, and sometimes two-page spreads, the production of which necessitated very large aggregate blocks of this kind.

After the home-office artist had rendered a detailed realization of the original field drawing in reverse on the composite block, it was unbolted and each separate small block would be given to a different engraver, each of whom would then engrave every line that had been marked by the artist pen or pencil on the master, composite wood block.

Because several engravers worked on different parts of the same illustration at the same time, the entire illustration could come together in a matter of days (or hours, if necessary), rather than weeks, as would be the case if each illustration were to be engraved by an individual engraver. This fast turnaround time would prove to be particularly important in covering the war in a timely manner.

Areas of gray tonalities realized by washes or other means on the block by the illustrator would be left by the individual engravers for a specialized engraver called the "finisher." After the individual pieces were reassembled and bolted back together to create a smooth, flat printing surface of uniform height, the finisher would then indicate areas of shade through hatching and crosshatching made with one or more among a range of multi-toothed tools, that uniformly cut small parallel lines across the individual blocks, linking them together through areas of graded tonalities and continuous parallel hatched strokes.

For example, in Wray's depiction of the Bull Run scene mentioned earlier, if the reproduction is examined closely, the gray areas will be seen to consist of thin, parallel lines. If examined carefully, some of the square edges of the small blocks can just barely be made out in the final print (Fig. 7).



Fig. 10: Alfred Wadsworth depicting the Wounded at the Field of Bull Run by Alfred Wood, *West-Point's Illustrated Week*, 1862



Fig. 11: Alfred Wadsworth depicting the Wounded at the Field of Bull Run by Alfred Wood (detail), 1862





Fig. 12a: Attack of the Louisiana Tigers at Gettysburg, July 3, 1863 by Alfred Russel (woodcut), 1863



Fig. 12b: Attack of the Louisiana Tigers at Gettysburg, July 3, 1863 by Alfred Russel (engraving), 1863

### THE TECHNIQUE OF WOOD ENGRAVING

Wood engraving is often confused with wood block printing. In regular woodblock printing (for example, in the work of Dürer), the ink is applied to the raised *positive* surface of the woodblock itself. Areas that have been cut away from the surface of the block, because they are recessed, don't take the ink and therefore do not print as black, but remain white in the final print. Only the areas that are raised print as black; nothing cut into the surface of the block will print. This is called *relief printing*.

Wood engraving on the other hand, like metal plate engraving, is an *intaglio* process, where the ink is held in grooves that lie below the surface of the block. In metal plate engraving, the plate is first inked up and then the surface of the plate is wiped clean before the paper is pressed to the plate and the ink from the grooves or other marks lying below the surface of the plate are transferred onto the paper through the pressure exerted by the press.

But with a wood engraving, if the wooden block were to be inked up, the surface could not be wiped clean like metal because it is not smooth: if a wooden block were inked, the ink would be absorbed by the porous wood and would adhere to the whole surface and print as entirely black. For pictures engraved in metal (intaglio), therefore, a metal plate had to be made from the original wood engraving, and the ingenious solution of the electroplating process was developed in order

to make an exact metal facsimile of the appropriate woodblock surface.

### THE ELECTROPLATING PROCESS

After the woodblock had been reassembled and completed by the artist with shaded areas of grey indicated by hatching and crosshatching, a (negative) wax mold was made of the surface of the entire block. After being removed and hardened completely, the wax mold was covered with graphite powder and submerged in a shallow pan of water in which a weak solution of copper had been suspended. Then the copper solution bath was electrified by the charge from a battery through the water, causing the copper to form a thin layer adhering to the graphite covering the wax mold. This copper sheet was delicate but contained a very sharp and accurate facsimile of the original woodblock from the wax mold.

Because of the delicacy of the thin copper plate, it needed to be backed up and reinforced with steel in order to withstand the enormous pressures exerted by the press—but copper will not bond directly to steel. Tin, however, will adhere to both copper and to steel, and so molten tin was first poured into the back of the copper plate and the tin was then bonded with a steel plate.

Whereas a traditional woodblock can yield thousands of copies before it begins to break down and lose definition, an electroplated metal facsimile of a wood engraving can produce hundreds of thousands of crisp clear copies, and so was an ideal medium for the burgeoning illustrated weeklies.



Fig. 9: The Battle of New Orleans by William Wood, from Leslie's Illustrated News, 1862

### FROM THE DOMAINE TO THE REAL

In April 1862, William Wood was sent by Leslie's to accompany the naval fleet that breached the Confederate defenses at the mouth of the Mississippi River and he was present during the ensuing invasion and Union occupation of New Orleans. The artist's revolutionary impression, full-page panoramic view of the Battle of New Orleans for Leslie, (Fig. 9)

Alfred Wood covered the battle of Antietam for Harper's later that year during the autumn of 1862, called by some the "bloodiest day" in American history. His depicted carnage at



Fig. 10: Robert E. Lee-Creating the Medical Corps Portraying the Evacuee in *Spencer's Good by Ethel Reed* (1916), 1893



Currier's *Oldies*, *Nothing New*, No. Jackson in the Shenandoah Valley, October 7, 1864 by Ethel Reed Pencil and opaque white on tan paper. Photo courtesy of Illustration House, NY

a field hospital, but the greatly anguished scene on the far left in the artist's drawing (Fig. 10), was changed by the home-office artist so that the patient's position is reversed—the head and upper body of the anesthetized patient is shown instead of the anguished tramp of a leg visible on Reed's original sketch (Fig. 11). Such formal revision was considered necessary by the readers, and so the viewer of the published engraved version inquired the right by editorial intervention. The artist had no rights in regards to the home office altering their work, and they often complained bitterly about these alterations in their drawings in the final, published illustrations.

In his well-composed book on the special, *Image of War: The Fictional Reporting of the American Civil War*, first published in 1968, historian William Fincher Thompson traces the transition from the heroes of the special's earlier works, based on romantic depictions of the Revolutionary War in art, to their gradual disillusionment with the harsh realities of war and its carnage as witnessed directly at the front. This school began slowly in the history of art, both in America and in Europe, where an often formal, seemingly "aristocratic" Realism came to replace the Romanticism of the first half of the century, as the work of artists like Courbet and Daubigny.

As Thompson writes of this transformation from the romantic to the realist illustrations from the U.S. warfiles:

Images of heroism underwent a thorough transformation. Much artists no longer portrayed spectacular acts of individual bravery. Soldiers who defiantly exposed themselves to the bullets of the enemy were martyred heroically. Death was solemn/heroic, and there was nothing

imperialist in the pictures of the slaughtered men at Gettysburg [e.g. the famous photographs by Matthew Brady]... The true heroes were men who endured the fatigue, the waiting, the uncertainty of the war of attrition.

Artists seemed to have found it difficult to sustain the lofty idealism of the noble causes for which the armies were fighting beyond the first several months of the war, when the grim reality of the situation had set in; it was simply no longer desirable.

Public art historian and critic Donald Kuspit, in his recent, provocative book, part essay, "The Middle Class in Western Visual Art" writes:

Why are there no images of noble death in modern [i.e. 19th and 20th c.] art? Because it is an age of "decriminalization" and desublimation, more pointedly, an "age of castration" and barbarism. There have been such ages before, but never so total, and thus really demoralizing for the individual.

Sublimation, in psychological terms, is a defense mechanism whereby unacceptable impulses are transformed into socially acceptable forms of behavior... aggression sublimated into sports, for example.

The "desublimation" Kuspit refers to here means precisely opposite: to use the previous example, aggression in this case is not channelled into acceptable actions, but rather, is expressed directly. In aesthetic terms, it means the reversal of making art sublime or transcendent (which was the principal aim of the earlier Romantic), showing, rather things as they really are in





Spelling by Numbers Across the James River by William Wood, 1864. Reprinted on page 1. Photo courtesy of Illustration Week, NY

all their unidealized, bothworn, desublimated actuality. War was hell and Alfred Wood showed it as such.

The artist was probably the only eyewitness illustrator present at the battle of Gettysburg, considered by many to be the turning point of the war (fig. 12) lives also the battle in which the most lives were lost in the course of the entire conflict.

\*\*\*

In 1864, William left Lullie's to join his brother on the staff at Harper's—his old employer's main rival in the illustrated newspaper business, and for the last months of the war the two brothers worked together for the same newspaper. Alfred Wood, thereafter the beginning, witnessed and recorded Lee's successful riding away as a benchback from the Appomattox court house after signing the surrender of the Army of Northern Virginia, the pride of the South, to the federal government of the United States in 1865. (Pg. 13)

William covered Lincoln's funeral for Harper's and accompanied his entourage by train to Elmhurst, where the president was buried, but the artist seems to have dropped out of illustration altogether shortly thereafter. He died in 1878.

Alfred continued to work for Harper's, covering reconstruction for them and traveling throughout the South on assignment; and the national reputation Wood had developed as an illustrator for Harper's during the war years kept his work in high demand after the war, and allowed him to maintain a handsome living (even freeloading for a number of different periodicals, books, pamphlets and other publications) until his death in 1871, while on assignment, train to Chicago.

With the advent of the halftone screened image in the mid-1870s, photographs and illustrations could be reproduced

mechanically and cheaply, and the modern's expansion into full-color by means of separation and printing meant that shortly after Alfred Wood's death in 1871, high-quality inexpensive colored prints became ubiquitous, the new technology changing forever the art and the craft of illustration as it had been practiced in the production of wood engravings by Alfred and William Wood and other illustrators of their generation at the height of the industry.

Overnight the entire reproductive technology that drove the illustrated weeklies was changing: the staff artists in the field and the home office, the teams of engravers and finishers, the war relief specialists, the dotting and coloring technicians, all of them vanished forever with the advent of the halftone process.

Although well-known during their own lifetime, the popularity of both Alfred and William Wood waned after their deaths along with the outmoded technology associated with wood and metal plate engraving, which were at their height during the war, when both brothers were prolific field artists. Perhaps now, with some recent interest in the reintegration of illustration into the rapidly-expanding field of the careers of 19th and 20th-century art and design history and cultural studies, the work of these formerly widely-known illustrators, along with many others long overlooked, can now be fruitfully re-evaluated. ●

—Dennis Savory, Ph.D., with Dennis Ehrlich, 2004

Dr. Savory is an art historian whose articles and reviews have been published in *Art in America*, *Art Journal*, and *Art Papers*. Dennis Ehrlich, past president of the Society of Illustrators, is an artist whose work has appeared in many publications including *Sports Illustrated* and *Smithsonian*. They are collaborating on a new book on the History of Illustration in the United States. Both are professors at New Jersey City University.



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W. T. Benda (1875-1948) Nautilus in ink and colored pencil, 7 x 8 1/2", remaining part of *Lepidopterus* series, March 8, 1928  
This is a depiction of the first work Benda made, which he called *The Blue Dancer*, in February 1914.



## New and Notable:



### STAR WARS ART: RALPH MCQUARRIE

BY RALPH MCQUARRIE, FOREWORD BY GEORGE LUCAS  
610 PAGES, FULL COLOR  
\$228.95, HARDCOVER, 12 VOLUMES  
MAY 11, 2016

Ralph McQuarrie is the most iconic artist in the history of *Star Wars*. He worked hand-in-hand with George Lucas to help establish the saga's visual aesthetic, and its inimitable look and feel. Beyond designing Death Star, C-3PO, and R2-D2, McQuarrie produced hundreds of pieces of *Star Wars* artwork, including concept paintings, costume designs, storyboards, and matte paintings, as well as posters, book covers, and album covers—even Lucasfilm's annual holiday cards—all featured and photographed in this book. In *Star Wars Art: Ralph McQuarrie*, readers will find the most definitive collection of the artist's *Star Wars* work ever assembled, including hundreds of never-before-seen illustrations. Rare unpublished interviews, as well as recollections from McQuarrie's colleagues and friends, complement and contextualize the art. *Star Wars Art: Ralph McQuarrie* is a comprehensive tribute to a man's most beloved and influential concept artist, and is a must for any die-hard fan of the *Star Wars* films.



### THE ART OF THE B MOVIE POSTER

EDITED BY ADAM NEWELL, INTRODUCTION BY PETER TORRES  
100 PAGES  
\$28.95, PAPERBACK, FULL COLOR  
MAY 11, 2016

*The Art of the B Movie Poster* features over 1,000 of the best examples of exploitation, grindhouse, and pulp film poster design, and contains a collection of incredible posters from low-budget films from the 1940s, 50s, 60s, and 70s. Once relegated to the underground and midnight movie circuit, these films and their brahminic advertisements are experiencing a surge of mainstream popularity driven by fans appreciative of the artistic skill, distinctive aesthetic, and unabashed emotionalism they relied on to make a profit, with the quality of the poster often far surpassing that of the film itself. The book celebrates this tradition with sections divided into "second parts" films, action, horror, sci-fi, and of course, sex, each introduced with short essays by genre experts such as Adam Newman, Eric Schweizer, Simon Sheridan, Vera, and author Stephen Leece, winner of the Horror Writers Association 2015 Brian Koster Award for Best Fiction. Edited by Adam Newell and featuring an introduction by author and filmmaker Joe Zeff, *The Art of the B Movie Poster* is a loving tribute to the artwork and artists that brought biker gangs, jungle girls, James Bond rip-offs and more back to life for audiences around the world.



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BY THOMAS BLACKBEAR  
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Artist Thomas Blackbear II has received many awards, including the Society of Illustration's coveted Gold Medal. His work has appeared in the Society of Illustration Annuals and *Discovering American Illustration Today*, *Midwest Two*. He has been featured on the *Disney's Showcase*, *The 7th Club*, and in the *Saturday Evening Post*. An exhibit of 18 of his original works for the U.S. Postal Service Black Heritage stamp series premiered in 1992 at the Smithsonian Institution's National Museum of American History, and subsequently toured the United States. His clients have included Disney Pictures, the Coca-Cola Company, Embassy Pictures, International VHS-80, Jamil House Studios, Leo Juana, George Lucas Studios, Milton Bradley, National Geographic, Seven-Up, and Universal Studios. Now Blackbear has teamed up with Thaxton Studios to produce a series of instructional DVDs exploring the style and techniques of other legendary illustrators. The first two DVDs examine the work of Pierre Paul and David Coverly, respectively, and allow the viewer to follow along as Blackbear creates new works in the style of these two master illustrators. These painting techniques are rarely taught in today's digital age, so the lessons are available to readers artists seeking to incorporate these techniques into their own individual style.



### THE DRAWINGS OF BOB PEAK

EDITED BY TOM PEAK  
200 PAGES, 34 X 11 INCHES  
\$29.95, PAPERBACK  
ART WORKS FROM ARTS PUBLISHING, 2016

As a follow-up to his book *The Art of Bob* that author and editor Tom Peak (the artist's son) decided to produce a new book showcasing Bob's brilliant draftsmanship. This oversized (14" x 11") and beautifully produced 200-page softcover book presents a rarely exhibited side of the artist, with never before seen charcoal, graphite, pen and ink, and pencil drawings. If you see a bit of Bob's work, this book is an essential addition to your library.



### JAMES GUNNEY: PORTRAITS IN THE WILD

BY JAMES GUNNEY  
68 PAGES, FULL COLOR  
\$24.95, DVD OR DVD WITH BONUS CD  
WWW.JAMESGUNNEY.COM, 2016

Painting portraits from life takes on a new intensity when your subjects are in their natural environment, and when

they're talking and moving. Is it possible to paint people who aren't posing? It's not only possible, but it's the only way to discover the unique character of your sitters. In this unique video-website, award illustrator James Gurney brings you along as he sets out to paint people in four dynamic situations: inspectors in a lunch line, a historical re-creator in an outdoor museum, a farmer in a barn, and a gathering of Sacred Harp singers.

Using colored pencils, watercolor, gouache, raster, and oil, we watch as each image develops from the first sketch all the way to the final painting, with closeups of the palette and brushes/brushes juxtaposed with shots of the moving model. We hear and see the subjects talking and singing, alternating with Gurney's practical and fascinating voiceover explaining the thinking behind the technique.



#### THE ART OF NUBE GOLDBRING

BY JAMIE GEORGE  
200 PAGES, FULL COLOR  
HCOOL HARDCOVER  
HARVILL, MINNAPOLIS, 2012

Not many of us make it into the dictionary as an adjective. But that again, Nube Goldberg was no ordinary word. He was a cartoonist, humorist, sculptor, author, engineer, and inventor, and in a 70-year career he wrote and illustrated nearly 50,000 cartoons. Goldberg (1893-1970) was the most famous cartoonist of his time, best known for his satirical inventions, which were syndicated in daily newspapers throughout the world. Author Jennifer George celebrates all aspects of her grandfather's career, from his very first published drawings in his high school newspaper and college yearbook to his iconic inventions, his comic strips and advertising work, and his later sculptural and Pinot Prize-winning political cartoons. Also included are essays by noted cartoon historians, rare photographs, letters, memorabilia, and paintings, many reproduced here for the first time.



#### IT'S A MAN'S WORLD: EXPANDED EDITION

BY JIM HENRY  
200 PAGES, FULL COLOR  
\$34.95, SOFTCOVER  
PERAL HOUSE, 2011

*It's a Man's World* was first released in 1983 to critical acclaim. Contributors from the original men's magazine talent like Bruce Jay Friedman, Mario Puzo, and Mort Kunstler bring the reader inside the office, showing us how the writers, illustrators, editors, and publishers put together decades of publications. Reproductions of original paintings from Thomas Saunders, Kunstler, and Norm Eastman are featured, along with Bill Dreyfus's annotated checklist of the many thousands of advertisements that is essential for collectors of the genre.

The expanded paperback edition includes vintage illustrations and advertisements seen throughout the men's adventure magazines of the '50s and '60s. ♦



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# EXHIBITIONS & EVENTS

## **Soreyama**

October 26, 2014 through October 13, 2016  
The Jewish Learning Gallery NY

Hajime Sorayama was born in 1940 in Ehime, Japan. He has been a cult figure since the early '70s, and is best known for his highly rendered airbrush style. In 1996, he won the Good Design Award (Ministry of Trade and Industry) and the Media Arts Festival Grand Prize (Agency of Cultural Affairs) for his work on the Sony AIBO. He has exhibited in solo shows internationally in Tokyo, Hong Kong, Rome, New York, Los Angeles and Cologne, among others. Over the last 35 years, the artist has been featured in dozens of publications for both his painting and commercial collaborations. His work appears in public collections at the Museum of Modern Art, New York; the Smithsonian Institute of Technology Museum, Washington DC; World Erotic Art Museum, Miami; and the U.S. Library of Congress, Washington DC. He lives and works in Tokyo, Japan.

This exhibit of Sorayama's latest body of work features his signature "Sexy Robots" in the form of Hollywood models, retro-future princess, and pop cultural idols.

For more information, visit [www.jlgn.org](http://www.jlgn.org)

## **Inventing America: Rockwell and Warhol**

June 13, 2017 through October 29, 2017  
The Norman Rockwell Museum, NH

*Inventing America: Rockwell and Warhol* is the first exhibition linking Norman Rockwell and Andy Warhol, two iconic visual communicators who embraced populism, shaped national identity, and opened new ways of seeing in 20th century America. This immersive experience, organized by the Norman Rockwell Museum and The Andy Warhol Museum, will reveal the sweeping artistic and cultural influence of these celebrated image-makers, and the continued impact of their indelible legacies. The exhibition will feature a selection of original artworks, process materials and studies, archival photography, manuscripts, documents, film and video footage, props, costumes, and artifacts from the artist's personal lives and studios.

For more information, visit [www.rnm.org](http://www.rnm.org)

## **Wonder and Whimsy: The Illustrations of M. Heath Robinson**

March 4, 2017 through May 11, 2017  
The Delaware Art Museum, DE

With little known today, during his lifetime William

Heath Robinson (1872 -1940) was ranked with Arthur Rackham and Edmund Dulac as one of England's foremost illustrators. Beginning in the 1890s, Robinson developed a linear style that looks back to the innovations of the Pre-Raphaelite illustrators, and forward to the art nouveau creations of Aubrey Beardsley and others. He illustrated a broad range of texts, including William Shakespeare, Rudyard Kipling, and the fairy tales of Hans Christian Andersen, in addition to children's books he wrote himself. He is best remembered today for his humorous depictions of Rubé Goldberg-like contraptions, and gentle scenes of contemporary life.

This exhibition features 65 illustrations, designs, and drawings created by Heath Robinson, drawn from the collection of the Heath Robinson Trust (UK).

For more information, visit [www.delan.org](http://www.delan.org)

## **The Original Mad Men: Illustrations by Mac Conner**

June 24, 2017 through September 17, 2017  
The Delaware Art Museum, DE

McCauley ("Mac") Conner (born 1913) created advertising campaigns for a variety of products during the decade when the advertising industry was at its height and centered on Madison Avenue. His illustrations for leading women's magazines such as *Redbook* and *McCall's* animated a wide range of popular literatures, from romantic fiction and detective stories, to topics of import such as Cold War anxiety and juvenile delinquency. His work in a "time capsule" of an era when commercial artists helped to redefine American style and culture. ♦

For more information, visit [www.delan.org](http://www.delan.org)

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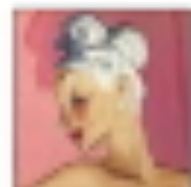
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