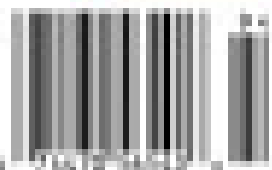


# Illustration



Illustration

ISSUE NUMBER TWENTY-EIGHT  
FALL 2024



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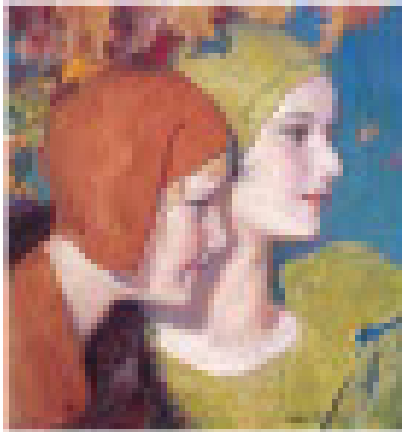
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(1893—1940)

Originally published as the cover  
of *Pictorial Review*, October 1930

**DANIEL ZIMMER**

EDITOR - PUBLISHER - DESIGNER  
ILLUSTRATIONS@ILL.COM

**MATT ZIMMER**

ASSISTANT EDITOR

**CONTRIBUTORS:**

BRITCLA GOSTICK  
GARY LOVIE

ILLUSTRATION ARTS SOCIETY  
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EMAIL: ILLUSTRATION@ILL.COM

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# Illustration

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## From the Editor...

In this issue, I am very excited to present Britcla Gostick's feature on McClelland Barclay, another important illustrator from my home town of St. Louis. But know the his Folio was busy advertisements, Britcla has all ten often been pigeonholed as a "pretty girl" artist. This article demonstrates that Barclay was more than that. Britcla has been diligently researching material for Barclay for over 10 years now, and this article is the first step in her goal of producing a full-length book on the artist. Consider this an in-depth sneak preview.

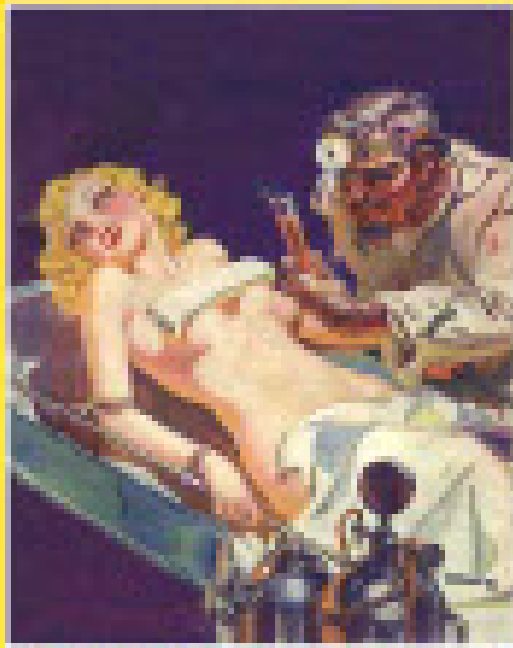
Gary Lovie returns with another great article, a retrospective of the world of master paperbacker Rudy Nappi. Like many others who got their start in the pulp genre, Nappi's career began in the hard world of the very slight paperbacks, and he is often identified with this colorful work. Nappi soon surpassed the great and emerged to become one of the most prolific paperback artists in the history of the field. Gary's article explores his covers for the Nancy Drew and Hardy Boyz book series, romance novels, gaming cards, and much more. Gary publishes the wonderful Paperback Book magazine, and is the author of a number of books related to paperbacks and the very slight magazines. Check out [www.paperbackbooks.com](http://www.paperbackbooks.com) for more info!

Originally this issue was to feature these stories, but at the last minute I decided to switch John Olin's article on the artist Douglas Walker over to my other magazine, *ILLUSTRATION*. Walker's work is more contemporary. (As you may have noticed, this magazine tends to focus on work created prior to 1970, [www.illustrationmagazine.com](http://www.illustrationmagazine.com).) This issue of *ILLUSTRATION* is available now. To find out more about *ILLUSTRATION*, check out the website at [www.ill.com](http://www.ill.com).

In other news, work continues on the forthcoming book, *Shore of American Illustration: 41 Illustrators and How they Worked* by Ted Thoma. It's a large project, but work is progressing. Also in the pipeline, a major new book on the work of everyone's favorite pulp art master, H.J. Ward, written by David Saunders. Stay tuned!

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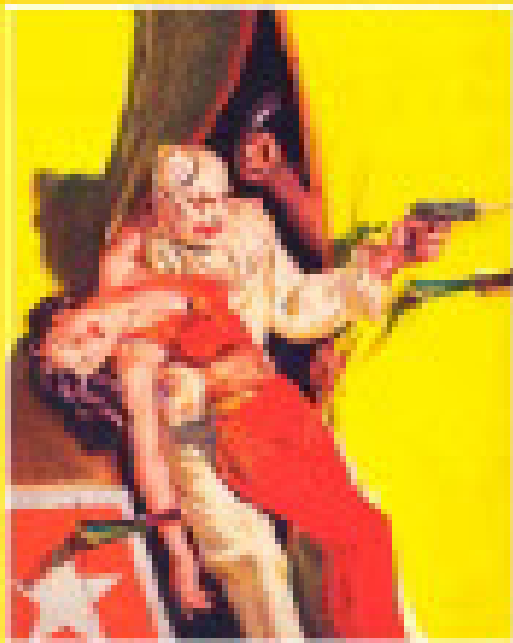
I AM SEEKING THESE NORMAN SAUNDERS ORIGINALS!



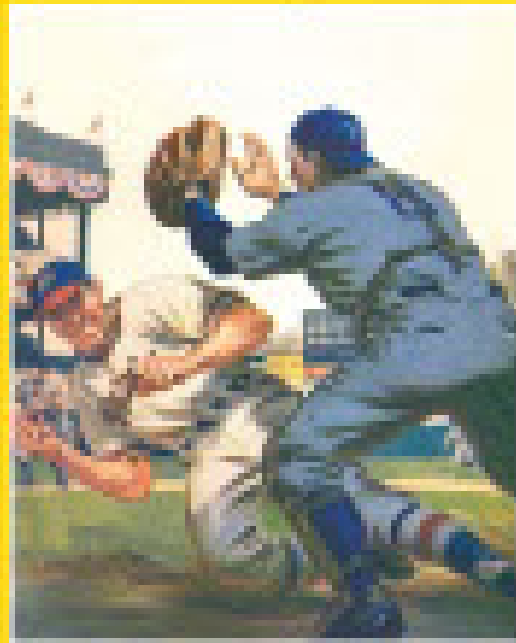
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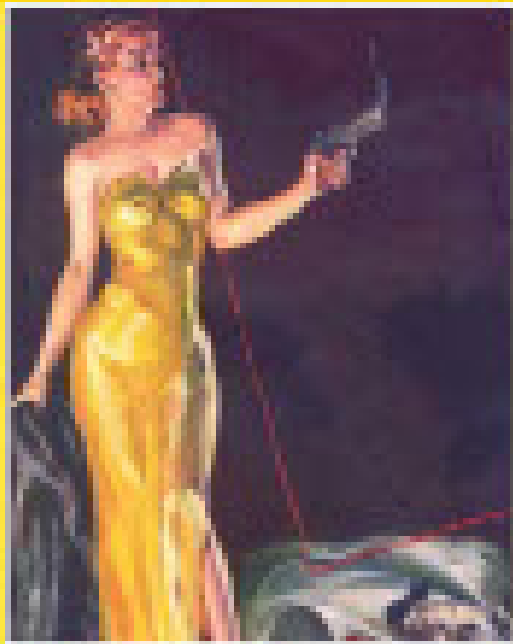
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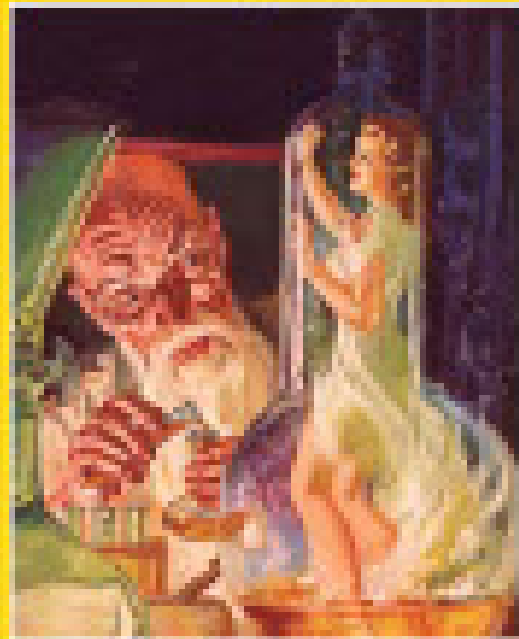
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## BERNIE FUCHS

October 19, 1932 — September 17, 2009

Bernie Fuchs, a legend in the illustration field, died on September 17, 2009, in Fairfield, Connecticut. He was 76 and lived in Westport.

Born Bernard Leo Fuchs in 1932 in CT/Fallon, Illinois—20 miles outside of St. Louis—Bernie did not originally set out to study art. For the first 18 years of his life he studied the jazz trumpet and intended to play professionally. His hopes were dashed when he lost three fingers from his right hand in an industrial accident. (He had been working in a machine shop following his graduation from high school.) Using the \$2000 he received from the insurance settlement, he enrolled in the art school of Washington University in St. Louis.

Following his graduation in 1954, Bernie found work in Detroit, producing illustrations for the auto industry. Many automotive ads during this period were created by teams of artists, one man focused on the car while the other specialized in the figures and backgrounds. While equally adept at both subjects, Bernie's main talent was in painting expressive background scenes. While other illustrations created looked as if they posed nudes, Bernie's scenes were candid snapshots of real life, a fresh approach. His skill with these narrative scenes soon made him one of the hottest illustrators in Detroit. He was in such great demand that it became clear he should move to New York, the art capital of the world, to capitalize on his growing talents.

Once situated in suburban Connecticut in the late 1950s, Bernie's career took off like a rocket. He became one of the most successful illustrators in the field for the next 20 years, producing work for a wide range of clients such as Seagrams, and Coca-Cola, and magazines such as *Comptelton*, *Sports Illustrated*, *Good Housekeeping*, *TV Guide*, *McCall's*, *Look*, and more. He met and produced portraits of historic figures such as Presidents John F. Kennedy and Lyndon B. Johnson, Bob Hope, Frank Sinatra, Jack Nicholson, Pablo Picasso, and many others.

Before long, dozens of other illustrators were imitating his style. Rather than becoming discouraged by this, Bernie was fun in sharing his techniques and working methods. He was an instructor with the Famous Artists School, and

there later was a founder of the Illustrators' Workshop which was taught by other well known artists such as Bob Peak, Alan E. Cober, Fred Goetz, Robert Heindel, and Mark English.

In 1963, the *New York Times*'s *Artists Guild* named him "Artist of the Year." In 1975, Bernie was inducted into the Society of Illustrators's hall of fame, one of the proudest industries at that time.

By the late 1980s, Bernie was tired with the illustration business and for a time turned to making television commercials and industrial films. His spot for Mountain Dew received a number of awards from the Art Director's Club. But he never completely turned away from the illustration field. He produced portraits for *TV Guide* and *The New Yorker*, and he illustrated a number of children's books. He also created eight United States postage stamps. During the '90s, as his style of illustration began to fall out of favor, he turned his attention to gallery painting.

Mr. Fuchs is survived by his wife, the former Anna Lee Huse, whom he met in high school; three children, Cynthia, of Washington, D.C., of Winter Park, Florida, and Elliot, of Torino, Italy; and three grandchildren.

Bernie's work was featured in *Illustration 400* (out of print). A special commemorative article to his work, written by illustrator historian David Apatoff. ■



Anna and Bernie Fuchs at home in Westport, Connecticut, 1961



ABC Photos South Florida, WireImage.com covering American Express Golf

# Letters to the Editor:

Dear Mr. Zinner:

I have been a subscriber to *Illustration* almost since the beginning, and I have all but about half of your issues. I'm looking for reprints of FA, and that will bring me closer to my goal of having all of them. I enjoy your magazine immensely.

This letter is in reference to the *American Academy of Art* article and the painting on page 88 of the current issue #27 by Mr. William Masby in an issue of another magazine a few years ago (perhaps *American Artist*) the same painting of the lovely native girl was used in an article by Richard Schickel about artists and their mentors. I have always admired Mr. Schickel and his work, and I've read Mr. Masby was an excellent artist and instructor. (I never met him and have little of his work.) But it's unfortunate this particular painting is used to represent him, in my opinion. As a beginning artist I freely copied photos from magazines, particularly the *National Geographic Magazine*, and had a magazine filled photos I adored and intended to use as references. Once I gained experience and began entering competitions there, however,

I realized this was against the rules and it was not ethical to copy published photos, so I stopped the practice. I'm probably not the first to point out that this painting, done in 1983, is a direct copy of a photo by Franklin Price Knox in the March 1928 issue of that magazine. I don't know about copyright laws in regards to rephotographing back to us, and the painting may have been done by Mr. Masby merely for practice and not

for public display, but I think it would be bad message to young artists if they become aware of it. I just wish they had found another piece to represent him.

A loyal and extremely satisfied customer,  
Gerald B.  
Oaks, California

Dear Gerald:

It's hard to be sure, but I am confident that Masby's work was produced as a painting demonstration in his classroom, and the finished image was never intended for commercial publication. As published photos would teach our demonstration painting students, teachers to describe students' valuable learning techniques. Copying "snap" photos was a common practice.

Hi Lisa,

I like the way you are showing the page pictures and I can buy your magazine here, you're doing wonderful and amazing work. Thanks a billion!!

Jürgen D.  
France

Dear Jürgen:

The previous picture referring to artwork by Louis Jans, and they allow you to see and read the entire magazine in electronic format. I am putting the new issues there as an experiment.

Dear Mr. David Saunders:

I was thrilled, upon opening the box, to receive the wonderful Norman Saunders book. Your extraordinary work has contributed greatly to the field, and I have followed your excellent articles with great interest for quite some time. Thoughtfully and thoughtfully conceived, your book about Norman Saunders holds an important place in our Museum library. An important resource for scholars, your excellent website focusing on pulp artists is surely also of great public interest (<http://www.pulpartists.com>). Congratulations on your extraordinary work and on all that you have done to further scholarship relating to the art of illustration.

It would be a great pleasure to speak with you to share our plans for the Rackwold Center of American Visual Studies. I will contact you by phone this week, but wanted to let you know how pleased we would be to have the opportunity to work with you. Many thanks again.

Best regards,  
Stephanie Plunkett  
Deputy Director/Chief Curator  
Norman Rackwold Museum

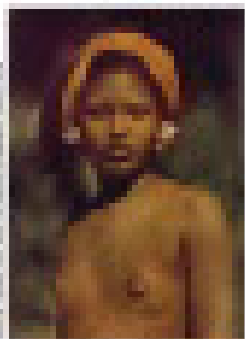
Dear David Saunders:

I received the Norman Saunders book from Dan Zinner the other day. I can't believe the volume of work you did put me. It was overwhelming, he must have been painting almost all the time. I barely remember the pulp mags, but I do remember the *Waltz Poles*. I was into *RAM* magazine and that stuff, and I immediately recalled seeing them. I thought they were new. The book is an excellent source of inspiration, your dad would be proud of it! I don't know how you made such an excellent book at this price... it's almost unheard of really to get a bargain like that. I agree with others that it could have sold for double. I hope you enjoy your initial investment.

Thanks for your time,  
Gary G.

Dear Dan and David:

It arrived today. I am speechless! Thank you. Thank you. Thank you. This is a dream for the reason. I am sure you've heard it before but I will still tell you that back in the early 60s in New Jersey we did would bring home packs of *Clod* (the *Clod* stuff after work. Like most guys in the biz, I was amazed by the graphic nature of the work and content. I think which opened a fascination and later study of all things *Clod* like





and indeed the nature of war in general. A little later and I was buying my own *Mars Attacks* cards, attracted to the more graphic illustration style—which I believe helped spark a lifelong fascination with science fiction. Many years later (early '70s) I decided to start collecting *Mars Attacks* cards but stubbornly (and stupidly) refused to pay the ungodly price of \$1.00 per card! Then I languished for many years with about 10 *Mars Attacks* cards and a few Civil War Five cards, having only just learned that they were painted by the same artist. That? Incredibly in the mid-eighties the reprint set of *Mars Attacks* was issued and I grabbed it up, fueled, I suppose, by an obsession shared by many baby boomers to re-visit the teenage memories of their youth. But forward to 1994 and the Internet. What a boon to collectors and fans! I quickly descended into eBay hell and obsessively completed my *Mars Attacks* collection. Then the Topps re-issue came and another round of collecting insanity ensued (Friday issues, chase cards, series, etc.) which now stands complete—all the cards, all the comics, all the posters, etc. Am I crazy enough to go after the Civil War Five collection? I recently refused to buy a complete set in the late '50s for a ridiculous \$250. You will tell. Will I chase down the pulp? Who knows? Suffice it to say that Norman Saunders' work forms one of those building blocks of my imagination—an art form that defines an era. A body of work that speaks to me in moving and important ways, in all art should. The book is indeed a tribute to Mr. Saunders and his enduring legacy. I feel like a complete wuss as I turn the pages and become totally swept with amazing narratives. Thanks again—and keep watching the skies...they're not there!

All the best,  
Leo B.

.....  
 "They Add our files, too. Thanks so much for your wonderful letter and comments!"

.....  
 Dear David,

I've just finished reading the Norman Saunders book from cover to cover. (Original edition) It is very nice to have such a comprehensive story on an artist's career from the very beginning to the very end, including the key role of the Federal School correspondence course, and his back track getting started with various publications.

Takes that the inclusion of preliminary sketches, conceptual drawings and his use of photographic reference material, selling it as it was.

It will be a great reference source with such a comprehensive listing of dates, titles, and publishers. We all owe you many thanks. ■

Sincerely,  
 Phil Ford  
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McClelland Barclay at the coast, 1948

# McClelland Barclay: More than Beautiful Women

by Patricia Gustick

"My first love was the sea.... I must have inherited this love from my ancestors who owned a fleet of merchant ships before the Battle of Trafalgar," states McClelland Barclay in the opening lines of his incomplete memoirs. It was this love of the sea that inspired his first paintings, his earliest jobs, his literature and his naval career. It also caused his death.

"Missing in Action," a helpful wartime declaration. On July 18, 1943, the USS LST-341, on which Lieutenant Commander McClelland Barclay, United States Naval Reserve, was traveling, was attacked in the Salween Sea. A Japanese torpedo cut the big, lumbering supply ship in half. The bow of the ship did not sink, and there were some survivors. The stern sank, and all those in the officers' quarters were down to the bottom of the sea with it. McClelland Barclay was in the stern. On July 18, 1944, one year and one day after he went missing, the Secretary of the Navy changed Lieutenant Commander Barclay's status to "presumed dead." With that, McClelland Barclay's life was officially over, his artistic career prematurely ended. But it was McClelland who had wanted to witness the war like kamado, to be in the arena of battle. He was not content merely to design naval recruiting posters, sitting safely on the sidelines. He had trained out on the active during WWI and he pleaded with naval officials to let him go to the South Pacific, where there certainly was action—and danger. He wanted to paint the life of ordinary men and women in combat, as a pictorial record of America's war effort. McClelland didn't see how, however posthumously with a Purple Heart. He died as he had lived: his way.

McClelland Barclay is known as a painter of beautiful women, but he was so much more: he painted cityscapes and seascapes, mining life and rural life, portraits and posters, sailors and sailors. A person of great energy and creativity, McClelland was also a sculptor, a draftsman and jewelry designer, a businessman, a public speaker, an editor, a poetist, a romantic. He accomplished much in his 37 years of living.

Born on May 8, 1891 in St. Louis, Missouri, McClelland was the youngest son of Robert, a physician and surgeon, and Minnie (Blandine), who liked to write music. His older brothers were Robert, Hamilton, an electrical engineer with the Stone & Webster Engineering Corporation, Boston, who died in 1916, and Shepard (Skip), a professional bridge player, who died in 1938. In 1908, when he was seventeen, McClelland's mother died, and he was sent to live with his aunt Lucy and his uncle Edward McClelland in Washington, D.C. In fact, McClelland Barclay was named after this uncle. He recalled, "The family name was used up on my older brothers, so I was named McClelland after Edward E. McClelland of Virginia who married my father's sister, My Ma, as he was known to his many close friends...." (McClelland was also called "Bibi" by his friends and family). McClelland's aunt and uncle had a daughter, Max, who was eight years his senior; she eventually became his first wife.

During the two and a half years that he stayed with his aunt and uncle, McClelland finished high school, where he excelled at football. Skip Barkey in an untitled article entitled "McClelland Barclay—A Personality," stated that his

brother was such a good baseball player that several colleges invited him to apply for a spot. However, Mac did not choose a liberal university, because he already knew what he wanted to do in life. McClelland recounts that he was proving to be a great disappointment to his scholarly uncle, who did not understand his nephew's disenchaining instead of studying. But, as McClelland explains, "There was a picture bubbling up in my mind's eye, and I was trying to determine how I could successfully paint it so that others might see what my imagination was picturing." Indeed, McClelland had known since childhood that he wanted to be an artist. There are various versions of how he first started to paint.

Shepard Rowley, in the same article quoted above, says this:

I don't remember exactly when Mac decided to be an artist, but he was well on his way at seven years of age. The first memorable experience occurred then. It was in St. Louis where we were brought up. Mack Flemer visited the city. Any boyman familiar with the great American's striking pictures can appreciate how they appealed to artists. Master McClelland, seeing Flemer, was thrown into a state of creative ecstacy that did not subside until he had painted an oil portrait of him. He did a job that astounded the neighbors, to say nothing of the family. It was a portrait of Mack Flemer, not just a picture of a man. Naturally the precocious child was encouraged to keep it up. He did.

McClelland's own descriptions of his earliest efforts is consistent with his love of the sea:

One of my first recollections is the sailing fleet coming ashore on the beach at Mack Island with their brightly-colored spinnacles billowing in the wind. I cannot recall having learned the alphabet or learning to count. I wasn't interested. But as far back as my memory can take me, I recall drawing battleships, racing yachts and sea eagles. When I was eight years old, my Dad gave me my first box of oil paints. At six years of age, I believe, I had some talent then that at a younger time. The sketches I painted had depth in the movement in the water, and the rocks had weight.

Another tale about Mac's early artistic talents is told in the March 1983 edition of *Crosscut* magazine, in which the artist writes that "the famous illustrator drew his first picture at the age of nine. Yes, a lady was his subject—but an amazing one. By the winter of young Mac's interest was a workhorse that was stuck in her throat. The boy's illustration of the delicate operation by which his father, Dr. Robert Rowley, removed the hair was reproduced in medical journals!" These anecdotes of his early artistic talents highlight some aspects of Mac's skills that become great strengths: his ability to paint lifelike portraits and detailed subjects, and his attraction to vivid colors and movement. They also illustrate what McClelland remembered in the unpublished booklet that he wrote for the "person interested in drawing and painting." He said, "One

has watch chains, chains, chains—compare what you see with what you draw—observe!" And that is what McClelland Rowley spent his life doing: closely observing everything, and everyone around him.

The summer before his final year at high school in Washington, Mac returned to St. Louis and tried to find a job as an artist's or sign painter's helper. He did not find work, but the sign outside an artist's studio made a great impression on him. It said "VERSATILE ARTIST!" and "Right there and there the determination was to earn the right in that shop." Mac later recalled. This was to be one of his first important career goals. The following summer he obtained the coveted position of "fish collector" for the U.S. Bureau of Fisheries at Woods Hole, Massachusetts. For \$2.00 a day, plus meals and board, he and another young man collected fish from a map and brought them to the scientific laboratories to be examined. They also collected all manner of marine life. McClelland thought of this work as vacation, and described it this way: "We were like pearl divers, being all day in bathing suits in and out of the water." When not working, he and his friend hired an 18-foot catamaran to sail to shores at Oak Bluff, and he painted "All the while I carried my sketch book and drew the ships and sea. This was a great education. How happy I was—I loved the sea." By the end of the summer of 1911, Mac had painted about 14 oil paintings, and his school days over, he moved to New York City to look for work in an art department.

McClelland stayed with his brother Shep in a one-room apartment on West 114th Street. "He lived in what had been the dining room of a six-room apartment, but was now split up into separate rooms with wood partitions. On one side of us lived two young architects from the University of Pennsylvania. On the other side, an attractive looking kept lady, as well as several others. We all shared the same bath, as it was quite dinky." Finding a job was not easy. "My budget was \$10.00 a week. I started calling on advertising agencies at the factory and worked north like a possum. It took me about a month to get up to the streets where my prospective jobs might exist. Of the hundreds I called on for work, showing my samples, I got the same answer: "You got talent kid, but get out of his game—it's overcrowded now. . . . Finally, after a month's effort, Mr. Chambers gave me a job with Hildridge & Co.—to clean up and paint signs on drawings for \$10.00 a week. I graduated to the grade of sidewalk man. The sidewalk is a mechanical beast which does the hardest, most arduous sort of work there is!" Like most young illustrators, McClelland was starting at the bottom, learning all facets of his craft from after this Mac was laid off from his job and he returned to his summer work with the U.S. Bureau of Fisheries, but not before he learned his second valuable career-shaping lesson: "Vardine Grant was working for the Hildridge Co. too, doing advertising art for which it was alleged that he was being paid \$100.00 a week for three days' work. 'What a job of dough!' I could paint the sea as well as anyone in the staff, but nobody was interested. I determined to learn to paint figures." From that on, McClelland Rowley only painted seascapes for his

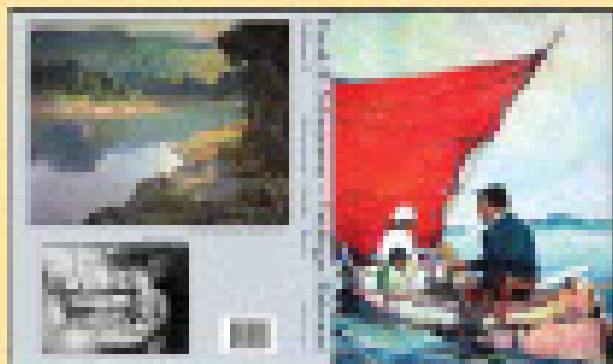
completers, but many of his most successful later illustra-  
tions combined people and water.

Upon his return to New York City, after spending his  
second summer collecting fish, McAllister applied his  
recent insight and found a job at an agency "drawing fig-  
ures (people)" for \$15.00 a week, later raised to \$25.00 a  
week. First, he would have been one of the many artists  
being unceremoniously completing whatever assignments he  
was given, developing both creativity and speed, working  
to tight deadlines. After work, McAllister could go to the  
Art Students League, where he attended the life drawing  
class from 7:00—10:00 pm. Several sources state that two  
of McAllister's influential teachers there were George  
Bridgman and Thomas Pogarty, described as vividly in  
Norman Rockwell's autobiography *My Adversities* as an  
Illustrator Newman, Andrew Loomis and Mac were illus-  
trators in Bridgman's class, where they learned to draw the  
human body in astonishingly "True" ways. McAllister's  
first art classes, and the rest of his life, he threw his entire life  
to improve his skills.

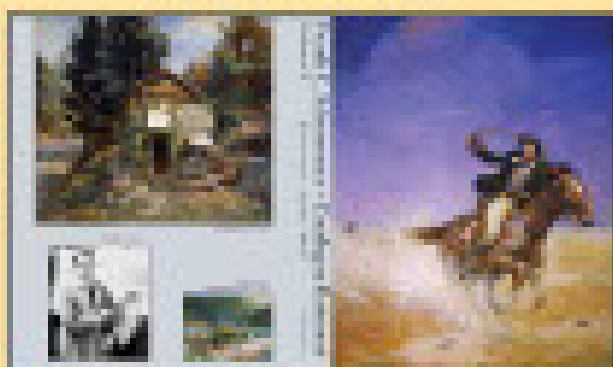
While still living at home in St. Louis, Mac had attended  
classes at the St. Louis Museum of Fine Arts, where in  
boarding director H.C. Ross, was his teacher. In one of his  
promotional brochures, Mac is described as "the prom-  
ising student ever to attend the St. Louis School of Fine Arts  
where he holds a perpetual Life Scholarship." And while  
he was in Washington, D.C., Mac had studied art at the  
Corcoran Museum. McAllister knew that commercial art  
was a very competitive business, and only those with a dis-  
tinctive style or a unique technical rise to the top. Realizing  
this, Mac wanted to further his formal art education, and  
he dreamed of attending an school full time. In order to  
use money for his studies, Mac had frugally by himself  
at the YMCA. All the while, he saw his cousin Nan in New  
York about every three months, or he would visit her in  
Washington, and he came to her daily. Nan was Mac's first  
girlfriend, and they went in love.

Once again, McAllister worked for the U.S. Bureau of  
Fisheries in Woods Hole during the summer of 1913, and  
Nan, a teacher, spent her vacation there. Together they  
swam, sailed and picnicked on the beach. Before finally  
being able to attend the Art Institute of Chicago for a year of  
an artist, McAllister worked for a Cleveland commercial  
mailing firm, where he had many adventures on the street  
and sometimes working 18 hours a day, narrowly escaping  
death more than once. His never wanting receiving finan-  
cial assistance from his family to help him during this stage  
of his life, and according to the authors of *Kingfish Parrot*  
and *The American Anaglyph*, he even refused it. He simply  
wanted to "make it on his own." While at the Art Institute  
of Chicago, McAllister finally started to earn recognition  
for his WWI poster designs, and he won several prizes. After  
more work in New York City, McAllister was finally poised  
to launch his career. At the age of 28, he accepted a job in  
Detroit, which paid \$10000 a week, and he arrived there  
"in a blinding excitement" in November 1915. McAllister

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The Human Cross, 1938 poster, 14 1/2" x 21" mounted

and Max were married quietly on March 11, 1916, and they lived in Detroit until the firm for which McClelland worked moved to Chicago in November 1916. The first signed illustration by McClelland Barclay that I have discovered is from that period. It is from the April 1916 number of *St. Nicholas* magazine "for young folks." Mac drew a sketch of a boy with a hat looking around him to illustrate the line, "There was a crash of breaking timbers," from the story, "The Cyclone" by Frederick Bantock.

McClelland continued gaining fame with his award-winning wartime posters. Perhaps his best-known poster was the one that he painted for the Second Red Cross Drive. It showed a First Aid worker carrying a wounded soldier on his shoulders, and, when viewed from a distance, their bodies form a cross. It is known as *The Human Cross*, and it is one of the most powerful WWI posters from the period. But Mac wanted to do more than just paint war posters; he wanted to see action. He joined the Naval Training School and passed the required tests, but he was told that married men could not be commissioned. So, McClelland did work in the evening for the American Protective League, and using his understanding of color and paint, he started working on ship camouflage schemes. In 1918, he was appointed to the Naval Camouflage Division to design camouflage for models and then direct



Ad for Westinghouse, *The Literary Digest*, August 9, 1918



the application of the paint on actual wood craft. According to McClelland, "This scheme not only saved ships, but directly resulted in the destruction of a number of U-boats." To carry out this work, Mac roamed the world in the shipyards in New York City and he and Max cruised there temporarily. It was while they were in New York that the end of WWI was declared, McClelland was offered his old job at the agency in Chicago, but things were different now.

In January 1918, Nan and McClelland returned to Chicago where he joined a new ad organization with some of his buddies from the camouflage unit. In their article, "The Art of Hadden H. Sandblom," Bill Yates and Dan Zimmerman note:

After studying at the Art Institute of Chicago and the direction/teaching of art, Hadden Sandblom's strong portfolio of life-drawing and sketch work enabled him to get an apprenticeship with the commercial art studio headed by Charles Everett Johnson, the largest studio in Chicago. In exchange for mousing around and cleaning up after the professional artists—people like Nathan Lerner, Will Foster, McClelland Barclay, Frank Snapp, Henry Thorens, Maurice Jagan and Walter Stockle—Sandblom was able to learn their work and learn how to improve his own painting skills.<sup>17</sup>

Many aspects of McClelland's commercial art might qualify him as a member of the "Chicago School," of which Hadden Sandblom was the chief proponent: "an almost cinematic quality—there are forced perspectives, carefully controlled lighting and a sense of action. These characteristics, along with fresh but very traditionalist art typical of the Chicago School..."<sup>18</sup> But, like Lerner, Barclay probably did not label himself as a member of the Chicago School, and he had a distinctive style all his own. At this time, McClelland's salary quickly increased from \$1,000.00 a year to \$15,000.00, but he knew that the Charles Everett Johnson Studio furnished in his monetary way although work for \$15,000.00 a year. A new industry was in the air as unions started the exploitation of their talents by art and advertising organizations, and in May 1921, McClelland decided to become a freelancer. He was determined to help others who also wanted to break free of the agencies. With twelve others, he formed the Free Labor Artists' Guild of Chicago, and he was its first president. From this point on, we start to see the bill name McClelland Barclay on his illustrative art, whereas his 1917 to early 1921 ads are signed with the surname BARCLAY, sometimes accompanied by a round symbol, and, later, with a triangle symbol. It was also in the early 1920s that McClelland Barclay started to become known as a painter of broadbill women.

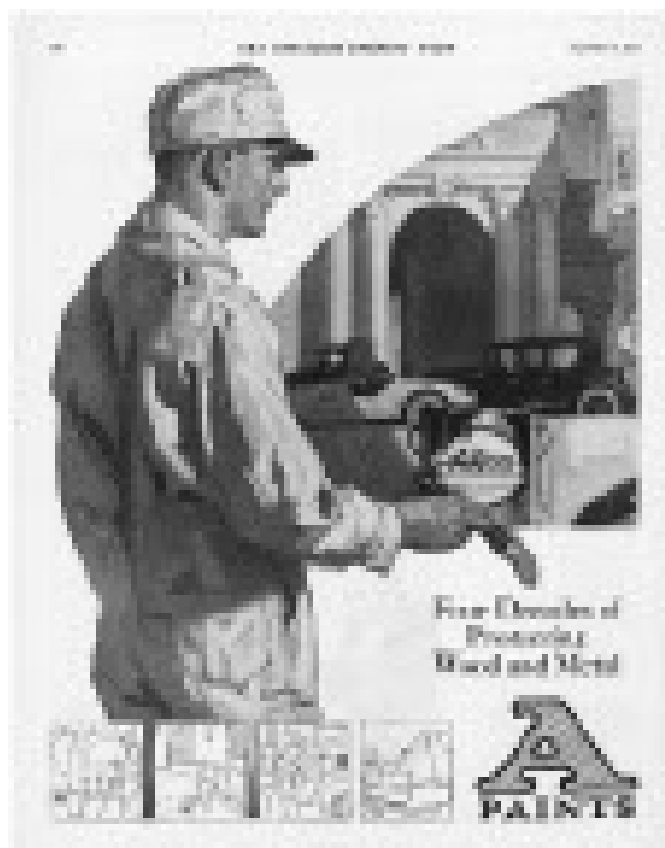
Mac stated in his memories that his first assignments were industrial drawings and styling sets, and these are exemplified in an August 8, 1919 ad for Wrigley's Juicy Fruit, which appeared in *The Literary Digest* and a September 11, 1920 *Saturday Evening Post* ad for The Taco-Pan Company. These ads are very detailed, showing women at work in a lab, in the firm's airport, and outside a busy train station, in the second case. Two ads which reflect the next phase of his commercial career—broadbill women—are the ad for the Eaton, Crane & Pike Company, readers of fine stationery, which appeared in the March 1928 issue of *The Ladies Home Journal*, and the July-August 1928 ad for the Columbia Grafonola in *The Entertainer*. These examples are very "patronize" with the first ad showing the woman



Ad for Eaton, Crane & Pike Company, *The Ladies Home Journal*, March, 1928



Ad for Columbia Grafonola, *The Entertainer*, 1928



Ad for the new General Electric Electric Power, September 2, 1934

in luxurious garments examining a line of stationary, held in gloved hands, and the usual sweeping movements and life, as couples dance on a terrace at the beach. She explained that Mac had given a lot of painting men and in it he knew that he wanted to start painting females. McClelland explains it this way: "There had been a definite showing up of industrial advertising in which I had specialized. Products in which women were interested were being advertised as usual, as for the first time, the 'party girl' stuff drifted my way. My work in this field was favorably received, and that I was started in the work in which I am somewhat regarded as an expert and authority—beautiful women."<sup>11</sup> The fact that McClelland was and attractive, ruddy young, female models for his illustrations caused much friction between him and Nan, who grew increasingly jealous and possessive, making a difficult marriage even more strained, according to Mac's memoirs. Ultimately, Nan had more to be worried about these female models because they eventually defined Mac's personal as well as his professional life.

As a freelance writer and more work from the leading publications came to McClelland Barclay, and his steadily was paying off. According to Sid Hyderman, Art Editor for *McClure's* magazine, and author of the 1936 book *How to Illustrate for Money*, Mr. Barclay was uncomfortable in any medium, whereas many illustrators went at ease in only one or two media, whether it be oil or pastel, pen and ink or watercolor. Barclay was also one of the few artists who was successful in those lucrative areas of commercial art: advertising, story illus-

trations, and magazine covers. It was at this time that Mac started the series for which he is best known, Fisher Bodies. These ads ran from 1922 until 1936, a long campaign for any illustrator. It was through these ads that McClelland Barclay developed his distinctive girl, the "McClelland Barclay girl," who, by association, became known as the "Fisher Body girl." In her day she was as well known as her predecessors: the Gibson girl, the Cherry girl, and the Fisher girl. Mac explained that his work for the Fisher Body Corporation (acquired by the General Motors Company between 1909 and 1920 as its in-house coachbuilding division) came to him through the MacMaster Agency as a direct assignment; the client did not want specific images, but wanted for a certain "look" in its ad campaign. In a December 1988 oral communication, Mr. Chris Dutton, Lead Artistic of the GM Media Archive at the GM Media Center in Sterling Heights, Michigan, indicated that the various ad campaigns for GM were created by different advertising agencies over the decades, and the historical records are not complete. None of McClelland Barclay's illustrations for Fisher Bodies are on file at the GM Media Center, and I have not been able to trace the history of the MacMaster Advertising Agency, so there may be no complete record of all of the paintings done for the Fisher Body Company.

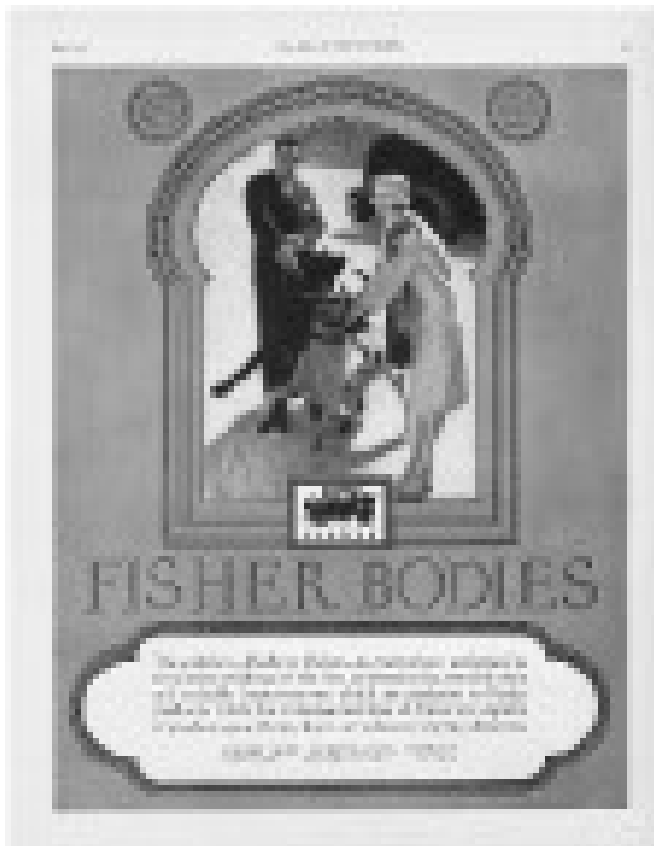
The first known ad for Fisher Bodies by McClelland Barclay appeared in the November 1922 issue of the *Saturday Evening Post*, and the last appeared concurrently in the October 1931 issue of the *Saturday Evening Post* and *Forum* magazine. Mac may have had an exclusive contract with the MacMaster

11. Illustration

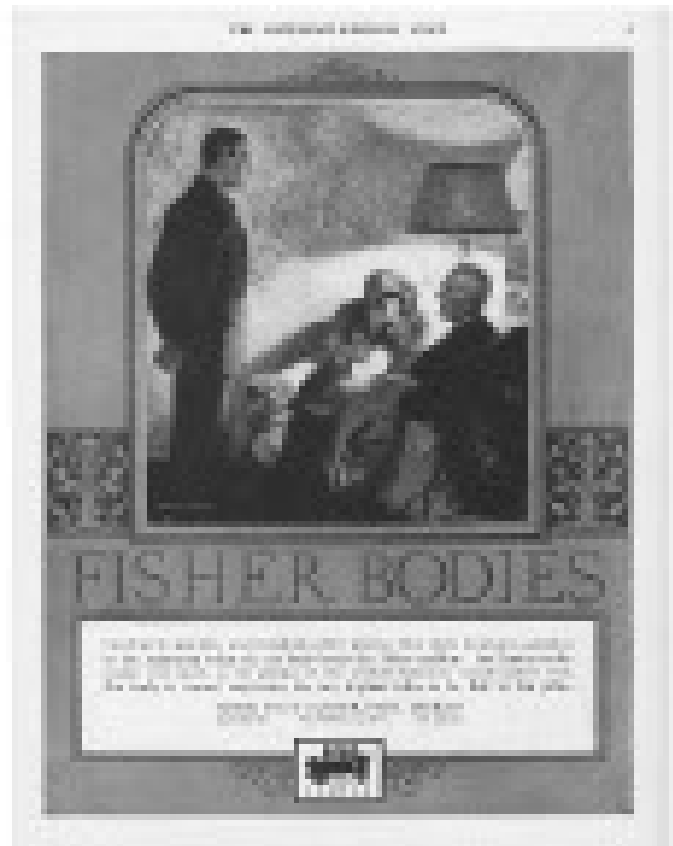




Original photograph of the Baker Bellini advertisement, 1920s-30s or 1940s, 1920s



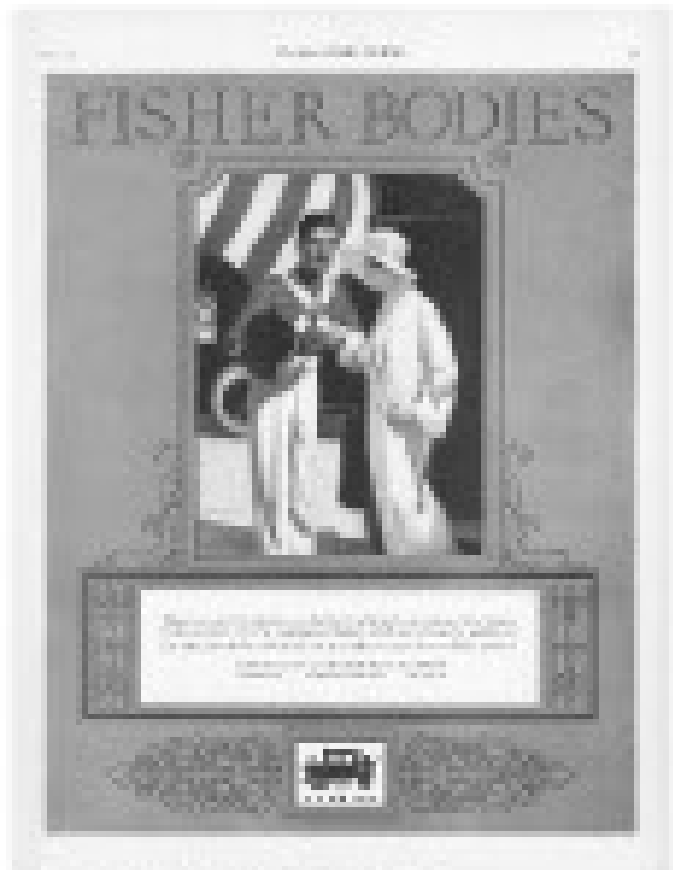
Ad for Fisher Bodies, The Ladies Home Journal, May 1933



Ad for Fisher Bodies, The Saturday Evening Post, 1933



Ad for Fisher Bodies, The Saturday Evening Post, 1933



Ad for Fisher Bodies, The Ladies Home Journal, July 1933

BY LINDSEY STONE AND JAMES STONE



**D**urability, you would expect a body by Fisher to be stronger, sturdier, more durable—and it is. For Fisher has always had the eye for building greater strength and long life into an automobile body—and more than most Fisher works today.

Cadillac • Lincoln • Ford  
 Buick • Oldsmobile • Pontiac • Chevrolet

D U R A B I L I T Y



Ad for Fisher Bodies, The Saturday Evening Post, January 1, 1928



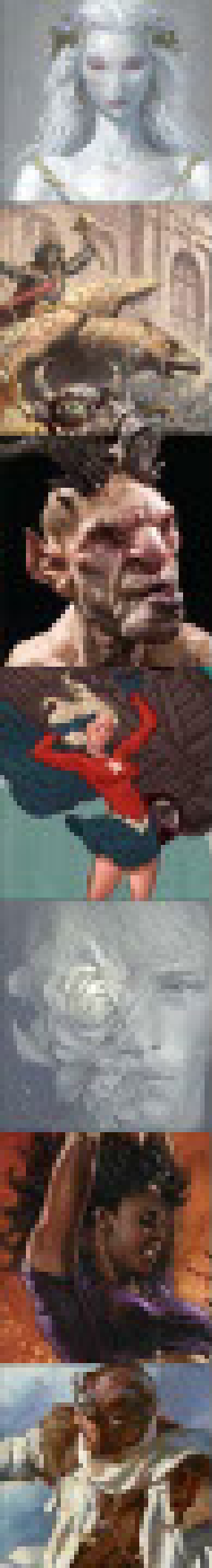
Ad for Fisher Bodies, The Saturday Evening Post, 1928



Ad for Fisher Bodies, The Country Gentleman, March 1929

agency for this campaign, for during this nine-year period only one other Fisher Body illustration created by another artist has been found: a September 1926 ad painted by Ned Tipper—though this was painted to look like a McClelland Barclay ad. While a complete and definitive checklist does not yet exist, there are some 100 known Fisher ads, which appeared mostly in the Saturday Evening Post and Ladies' Home Journal, but also in Young Folks, House & Garden, National Geographic, Automobile Trade Journal, The American Magazine, Harper's Bazaar, The Country Gentleman, later just Country Gentleman, Canadian Home Journal, The House Beautiful, The Literary Digest, McCall's, Vogue, and Fortune. Some ads appeared in more than one magazine in a larger or smaller format, in black and white or in color. With nine years of an advertising campaign in many of the most popular magazines of the day, McClelland's fame and income were assured. His life was the usual, henceforth, he was known as "a pretty girl artist," even though this was only one aspect of his artistic output. Perhaps Norman Rockwell was referring to McClelland Barclay when he made the following comment about the ineligibility of accepting a long-term contract: "For instance, quite a few illustrators who have signed long-term contracts, most of them thought they would make quick killing. And they did, but it finished them. One fellow I know painted a great many ads for the Fisher automobile body company. Offered no other advertiser would use his work. It had become identified with Fisher." Luckily for McClelland, this was not entirely true. During the course of almost twenty-five years, from 1907

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Artists from top: Brana, Doris Bader, David Almg, Jan Spillmann, Sam Winkler, Sam Cooney, Gregory Marchese. Cover by Melissa DeLee.

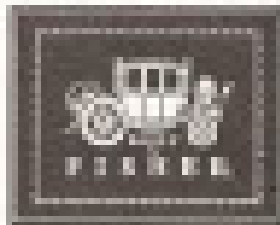
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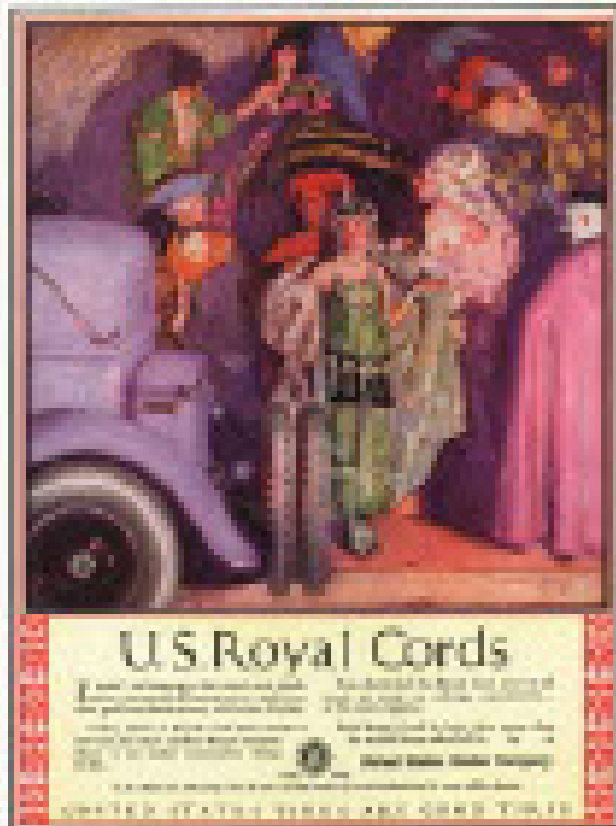


LOOK TO THE BODY!



Women with well-knit bodies can know from their own experience the supreme satisfaction that is derived from the use of Body by Ford. They value a feminine guide to the beautiful body lines and their refinement. They are well aware of the splendor and durability accorded by the Ford wheel and steel rims of construction, the firm and sure suspension system, the smooth ride of the four-wheel cushion, and the adjustable driver's seat. How much more freedom, the Ford navigation system and resulting workability, and many other Ford features for greater comfort, convenience and safety. There come into consideration practically any machine, because they are available in General Motors cars in every price range—the only cars with Body by Ford.

CANTON • CHICAGO • CINCINNATI • DETROIT • INDIANAPOLIS • KANSAS CITY  
 LANSING • MILWAUKEE • MINNEAPOLIS • PITTSBURGH • ST. LOUIS  
 WASHINGTON • WICHITA



Ad for United States Fisher Magazine, July 1934

and 1941, in addition to his Fisher Body work, McCollard contributed ads for the following companies or products: A&P (with Cal Lazo painting some of the stores and McCollard the people), Acet Paints, Akoma Underwear, Ansony East Radio, Bauer & Black (Bandages & Casual, Bandaged Topcoats, Baby Bathing Soaps, Yarns, and Linens), Baxter Brown Soap, Candler, Camel Cigarettes (assigned), Chesterfield Cigarettes (some signed and some assigned), Chrysler, Coca Cola, Columbia Gramophone, The Dayton Wright Airplane Company, Eaton, Case & Rice Company, F&M Tuba, (Crown's) Brighton Cathedral Soapworks, Goodson tires, The H. Black Company Tailor-Made, Epperson Company (food, general merchandise), Lucky Strike Cigarettes (assigned), Lux Soap, Lyon & Healy Medical Instruments, Hartman Trunks, Heligonal Skincare, Flowering Bird Skincare, Latona Instruments, Mars Deodorant, Palmolive Soap (at first one in collaboration with Neysa McMillin, Mabelgia, Packard Automobile, Parkas Motors, The British Bandboxes Company, Jontex, Rex All-Season Top for women's shoes, 1941 Fisher Brothers Airplane, Sears Roebuck, Shell Oil Company, Spill's Dental Cream, Standard Plumbing, Texaco Oil (mostly from page spectacular ads), US Royal Cords (in a lunch style, somewhat reminiscent of Gurne's Buggies), Victoria, Birmingham, Waring & Davis Milk Bags, and Whitman's Chocolates. As well, McCollard provided illustrations for



Ad for Fisher, The Fisher Body Journal, May 1935

various products, as a painter and as a connoisseur of female beauty.

Within the nine years of the Fisher Body campaign, there is an evolution of Blue's style, which kept his art fresh and up-to-date. His illustrations are a reflection of the changing times, and they attest to his ability to understand and translate the mood of the day. In the early years of the Fisher Body campaign, Mac Iselin's fully defined his "Fisher Body girl," and he tried different things. Many of the early Fisher Body ads are examples of what Richard Marchand, in *Advertising the American Dream: Making Myself for Modernity* (1981/1982), calls "social taboos." What we see in the ads is just as significant as when we do not see.

The scene opens upon the covered veranda of a spacious country club. In the foreground, two women and a man are seated in large, ornately designed wicker chairs around a low table. They are carrying on a casual but obviously engaging conversation. A waiter in a white coat, black bow tie and slicked-down hair stands near the table, opening a bottle. A golf bag sits beside one chair. The two women are seated with their backs to us, but their stylish clothes bear their true figure, and the slightly angular but nevertheless graceful way in which one leans forward toward the profession who



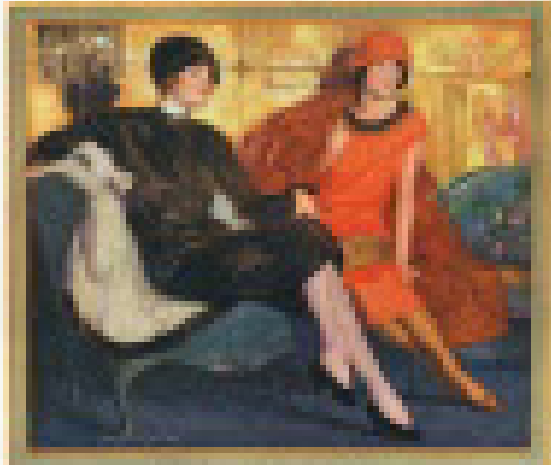


Photo by Mrs. J. H. H. H. H.

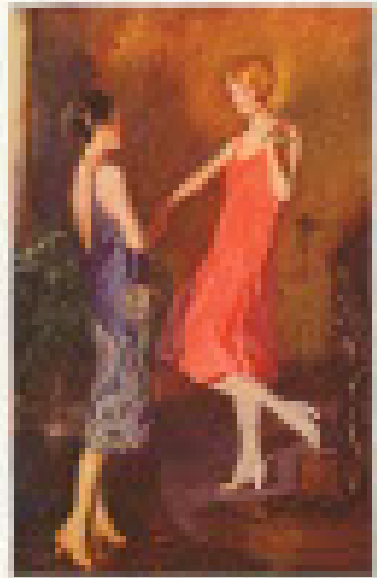
Advertisement text block 1, top left.

TODAY'S MORE  
DESIRE THE  
SILK BOWERY

Advertisement text block 1, top right.

Advertisement text block 1, bottom center.

Ad for Montgomery Ward, Montreal Review, May 1935



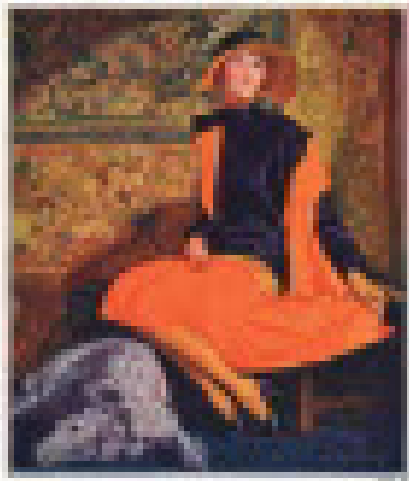
Beauty  
appeals more  
when revealed  
in  
elegance  
during

Advertisement text block 2, left side.

Advertisement text block 2, middle section.

Advertisement text block 2, right side.

Ad for Montgomery Ward, 1935



Artistry in Silk  
New silk creations of finest quality

Advertisement text block 3, left side.

Advertisement text block 3, middle section.

Advertisement text block 3, right side.

Advertisement text block 3, bottom center.

Ad for Montgomery Ward, The Montreal Magazine, October 1935



HONEY—of exquisite texture of warm shade  
that makes each garment fitting

Advertisement text block 4, left side.

Advertisement text block 4, middle section.

Advertisement text block 4, right side.

Ad for Montgomery Ward, 1935

Illustration of a woman in a green dress and hat walking past a row of houses. The text reads: "With every visit a positive gain". Below the text is a photograph of an AP store and the AP logo.

Ad for AP The Ladies Store Annual, September 1927

Illustration of a woman in a red dress sitting in a chair, with a photograph of a store window display in the background. The text reads: "Where all the fashions are good". Below the text is a photograph of an AP store and the AP logo.

Ad for AP The Ladies Store Annual, October 1927

Illustration of a woman in a red dress holding a hat, with a photograph of a store window display in the background. The text reads: "Good Things for Feast Days and All Other Days". Below the text is a photograph of an AP store and the AP logo.

Ad for AP The Ladies Store Annual, December 1927

Illustration of a woman in a green dress holding a hat, with a photograph of a store window display in the background. The text reads: "Loyal friend of American families". Below the text is a photograph of an AP store and the AP logo.

Ad for AP The Ladies Store Annual, January 1928



*For* **GOOD FOODS**  
*America's families turn to A&P*

THE American woman's intense desire to provide the best for her family explains her overwhelming preference for the A & P store as her grocery.

From personal experience she knows that shopping there can mean no queues, searching for better quality or greater value, is not a waste of time.

She finds in the great stocks of good foods that the A & P stores, retaining other store lines and more things that ordinary stores would like to ignore. In fact, A & P stores usually anticipate the daily needs of America's families, and give such helpful service, that women regard it as the method by which all food needs are met.

To find so many women agreed on this, is proof positive that it is both dollar-saving and dollar-winning to shop A & P for good foods.

THE NATIONAL ASSOCIATION OF AMERICAN STORES



At the A&P Store you will find the quality and variety of goods.





# The alluring charm that men admire



"Mum"  
1/2 lb. net

## *"Mum" is essential to the feminine toilette*

**FEMINE CHARM** What position has acquired by it... what charm won by it... what power to charm and to hold... and you have beauty and charm as fitting to feminine charm.

The whole charming effect of feminine features can normally be developed by the highest suggestion of perspiration which also being retained creates the attractive quality of possessing the invisible skin.

The new 2-year "Mum" soap offers

special advantages that have an essential part of the development of the charming woman. "Mum" is suggested as... because of its unique... and you see how these advantages.

Soap and water... and temporary... takes the place of "Mum" "Mum" preserves the... the... with the... All body... will... whether from perspi-

ration or other cause. "Mum" does not... and... it does not... perspiration or... with... of the body. "Mum" is... to the... skin.

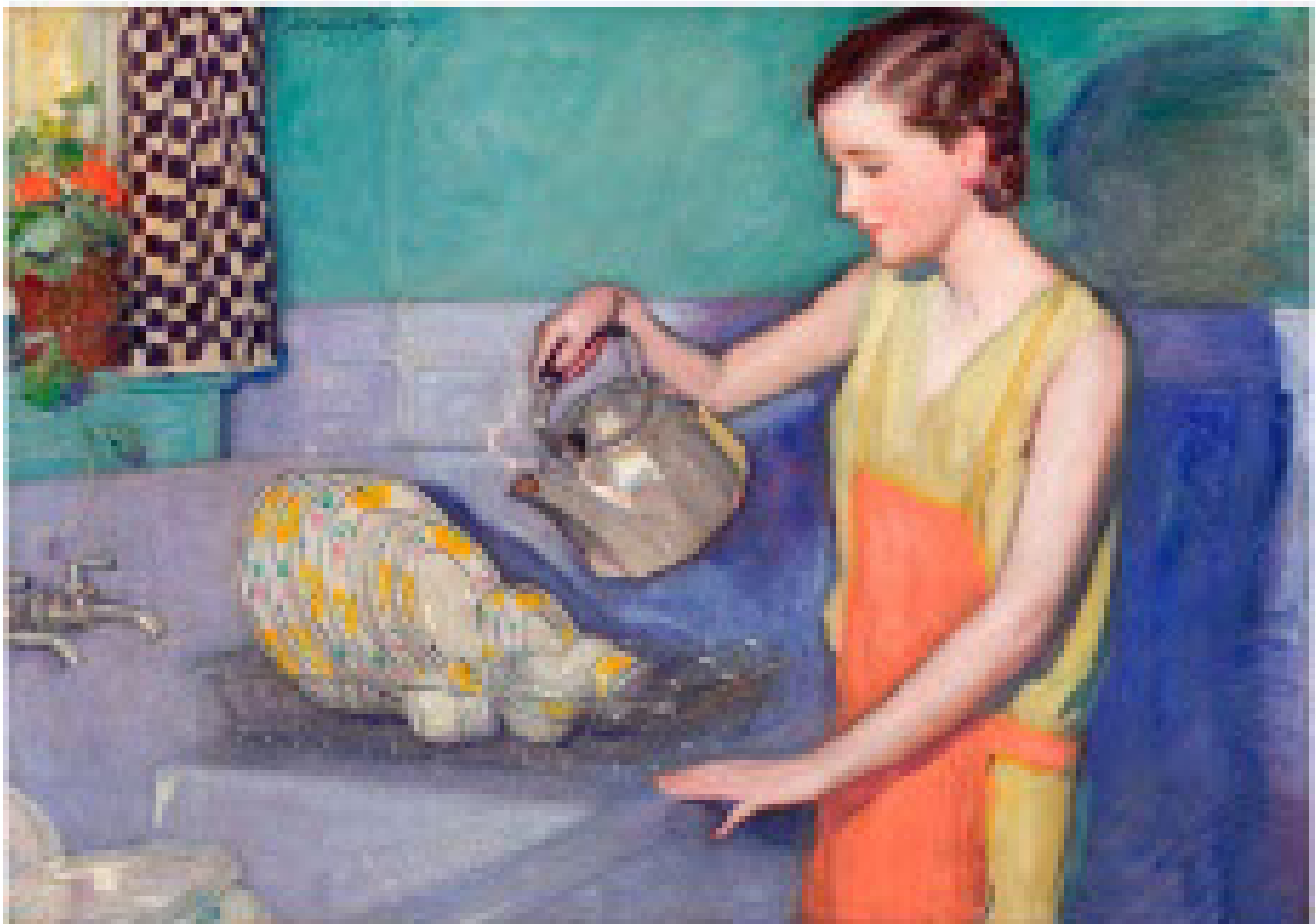
Unlike "Mum" is... and... it is... with the... soap... that... and... during.

The "Mum" soap... and... of... the... of... as... to your... skin.

**WILLIAMS' PINK PILLS**  
For Pale Blood, Weakness, Nervousness, Indigestion, Headache, and all ailments arising from a deficient supply of the blood.

**"Mum"**  
takes all color out of perspiration





Edward Hopper, *Woman Pouring Tea*, 1926. Oil on canvas, 14" x 14"

is speaking, unmistakably suggest familiar-domestic and moral confidence. The man faces us. He is impeccably dressed in a summer suit with his handkerchief proudly squared in his coat pocket. He has a tiny trimmed mustache. As he speaks, he projects an image neither aggressive nor retiring, but simply confident and relaxed. His hands rest comfortably on his round table.

The larger setting is spacious and relaxed.

The scene just described might have served as the opening tableau for a play, reproduced in precise detail from the instructions of a playwright who wished to convey an immediate impression of the characters and their society at the raising of the curtain. In fact, it appeared in a 1929 Canada Dry Ginger Ale ad from the Chicago Tribune. Advertising tableaux such as this continue so directly with the dilemmas posed by the rubric afforded but frequently repeated notion that 'advertising-tableaux matter.'

The advertisements we are most likely to think of when we speak of ads as 'reflections of society' are those, like the Canada Dry ad, that may be defined as 'social tableaux.' Within this category fall all advertisements in which persons are depicted in such a way as to suggest their relationship to each other or to a larger social structure. The depiction of a single person may qualify if that person is placed in a setting suggestive of

social relationships with others....

The social tableau advertisement usually depicts a contemporary 'slice-of-life' setting rather than a work of art or a legendary scene. But it still relies on scenes sufficiently untrouped to bring immediate audience recognition. ...

But did the social tableau advertisements of the 1920s and 1930s serve, as they might seem to promise, as 'mirrors' of American society in those decades? They usually purported to depict real, contemporary social scenes. But the Canada Dry tableau, which was not entirely unrepresentative of most advertisements, seemed to 'reflect' only one very narrow stratum of American society. Other social scenes, as manifested in urban drama, in working class households, or even sparsely-lit-out dwellers and families with borders, found no reflection in advertising's 'mirrors.' In general was a 'class atmosphere' in these social tableaux that a historian relying exclusively on their manifest evidence could only conclude that some Americans of that era enjoyed an increasingly affluent and homed mode of life.

...we must recall that 'reflecting society' was not the purpose of these ads. The content of a social tableau advertisement was determined primarily by merchandising strategy.<sup>27</sup>



# Take ten minutes—now!

Your engine needs fresh, full-bodied motor oil. Drain out the old. Don't drive (slipping with "water-cream" oil in the cylinders. Exhaust, choked out by the sludge, is no longer so efficient help to lubricate fully . . . to prevent the pistons, the cylinder walls and the bearings.



**TEXACO**  
GOLDEN MOTOR OIL

Stop at the Texaco Red Star with the Green T. Ten minutes at most and you are on your way, roadster lined, flushed and refilled with full-bodied, heat-resisting Texaco Golden Motor Oil. Also, don't pass.

THE TEXACO COMPANY  
CLEVELAND, OHIO





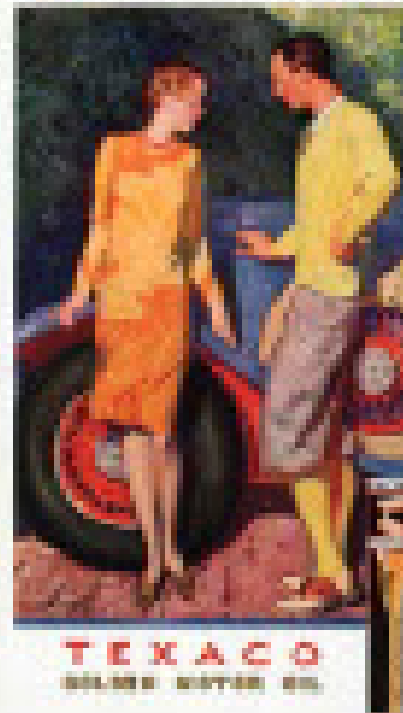
Ad for Texaco, *The Saturday Evening Post*, August 28, 1939

In contrast, "social taboos" also transformed the American Dream into commercial terms.

McClelland observed the rules of "social taboos" exceedingly well. During the 1930s and 1940s, McClelland's illustrations, especially for the leisure companies and Fisher Bodies, show people in evening attire, at elegant soirées, at restaurants, at the opera, at the country club, playing golf, tennis or polo, having intimate conversations in creditable rooms, or dining on the terrace, or in the changing room, sailing, relaxing at the beach, traveling, attended by maids, chauffeurs, porters and bellmen, with hints of luxury everywhere: mahogany, tall painted plants, stone urns, paintings, chandeliers, wall sconces, floral carpets, and the most beautiful fabrics and clothing imaginable. The Fisher Body world is the world of the rich. It is inhabited by people who have the money and the leisure to enjoy the finer things in life, including automobiles with a carriage or body by Fisher. In all of these ads, only traces of black Americans are visible, as porters or chauffeurs, otherwise, the uniformed staff and servants are white, or are the young, slim maids, although this reflected the reality that a large percentage of the maids, who were still employed, were black or foreign born, and not necessarily young.<sup>17</sup> It is a world that McClelland knew well, given his growing wealth, although he was able unlike this upper class as that he did not smoke or drink, or play bridge, and he practiced sports to stay fit, rather than simply as a socially acceptable pastime.

Describing McClelland's world, Willis Fichtman, the author

## That new car of yours



See how you can make a special car of yours the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned.

The most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned.

See how you can make a special car of yours the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned.

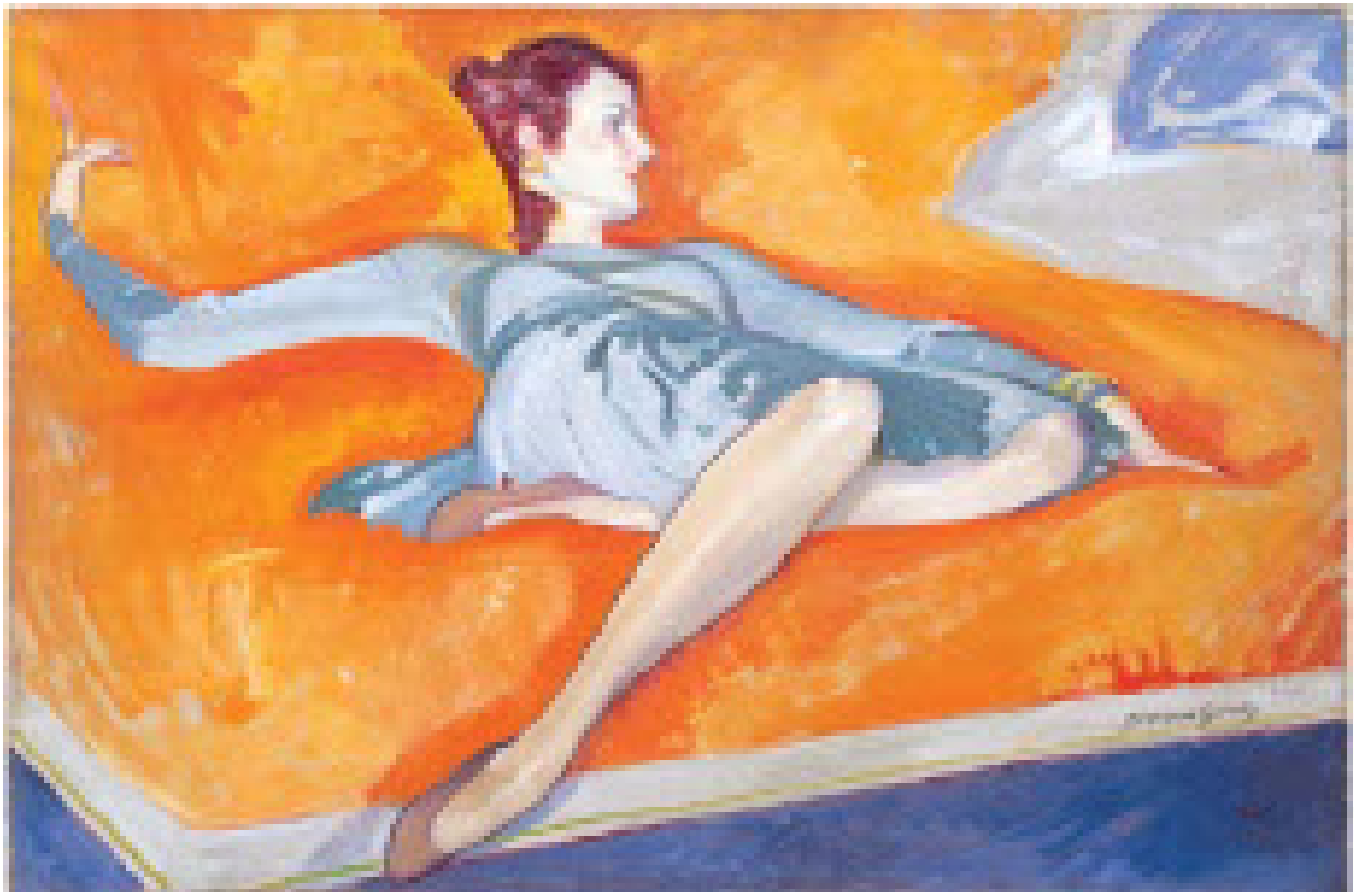
See how you can make a special car of yours the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned.

See how you can make a special car of yours the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned.

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See how you can make a special car of yours the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned. See how you can make it the most beautiful car you ever owned.

Ad for Texaco, *The Saturday Evening Post*, May, 1939



Original Illustration for Manning's Dictionary, 1911. Oil on canvas, 20" x 16"

of the 1920s work, *Face-It-Factly* and about 25 Contemporary Artists, notes, "Kirkman's smile, drink or play-bridge because he doesn't want to and because he gets his fun in other ways. He leans to him and frequently puts on the gloves with Arthur Donovan, noted referee and boxing coach at the New York Athletic Club. Arthur will tell you that Mac gives him a better argument with the gloves than most prize fighters. He is a strong swimmer, plays a first game of tennis, and rides horseback."<sup>10</sup> McCallum certainly seemed very proud of his good physique, and many photos show the actor in disciplines, trips, jogging. Mac reveals one of the words: buckling Douglas Fairbanks II, or Lord Byron's Hecate, his desire to be physically fit was not just a personal vanity but it was also a requirement of the job, as Sid Hydenman explains, "Commercial artists as a class keep themselves in as good physical condition as any group of professional men. They are virtually compelled to do so, for they must be up at the heels of dawn to begin work with the first bit of daylight, and must continue to labor until darkness falls down. Their work reflects the highest standards of eye, mind and hand. McCallum Stanley, a small man with big muscles, keeps in his physical trim through daily gymnastics exercises."<sup>11</sup> The love of good health and an active lifestyle helped to define Mac's notion of beauty, which he extended to various occasions, as he was often called upon to be a beauty critic or college sports judge. In interviews and statements over the years, he stated that a natural look is best, and suggests that

women should draw attention to their better features, rather than trying to hide their defects. McCallum also notes his preference for redheads, which is the most common hair color seen in his illustrations.

Mac's preoccupation with a healthy lifestyle also led to his growing detachment from Nita, who smoked and drank and loved business parties. McCallum was a congenial host and guest, but he preferred dinner with a small group of friends to the type of evening that his wife enjoyed. The gatherings and company parties depicted in this artist's illustrations are relaxed, social affairs. Mac also mentions Nita's concern about being older than he was, which may explain why she kept adjusting her hairdo, in the past when, in the 1930s, she reported her age as two years younger than Mac's. Nita certainly was a factor in McCallum's decision to model, and it was a lifelong running through his commercial art, in keeping with the youthful culture that advertisers promoted incessantly and will do. However, in the earlier *Face-It-Factly* ad, Mac shows three people: a distinguished gentleman with a younger woman (see wonder at their relationship . . .), a younger woman with an older man, mother with daughter or son, or a grandchild, presumably with a grandchild. There is a wonderful May 1924 ad showing two elderly military men in uniform, one from the South and one from the North, with two children at a parade. The old men are saluting, the little girl is holding one gentleman's hand, and the boy has deliberately removed his hat. It is a very touching scene.

# The Fine Art of Illustration

Henry Raleigh, a successful Civil War illustrator, explores, left, a battlefield and captures, right, a poignant night.



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Ad for Peerless, The Saturday Evening Post, 1913

Children do not figure in later Fisher Body ads, and those in this early phase are sometimes stereotyped: little girls in pretty dresses with Mary Jane shoes and necks and little boys in sailor suits. The mothers often seem detached from their young children, but warmth is evident between the apparent grandparents and grandchildren, or older parents and their adult sons and daughters. (Dishes are rare in Mac's art and appear only once in Fisher Body ads.) But if there are few children, there are lots of dogs of all sizes because McCallard loved canines and was a pet lover. The art shows accessories, as the hats, coats and collars, are frequently part of social tableau illustrations, but they are only listed as in the Fisher Body ads through the titles of the figures in the ads, although they appear in McCallard's cover art. Parties are not usually shown together, and the setting is generally the city or the country club. One exceptional group of four men and family scenes appeared in *The Country Gentleman* in 1913.

As America became more advanced and industrialized, rural life was becoming somewhat romanticized, and certainly with the growing availability of automobiles, a Sunday afternoon drive to the country was a popular activity. From January to June 1913, four or five country scenes interspersed with outdoor scenes, all are fully realized paintings with detailed backgrounds and subjects. In contrast to the city scenes, the children, who figure prominently in the ads, are more natural, laughing and having fun, even getting dirty, perhaps. There seem to be genuine relationships between

**In Illustration**



Ad for Fisher Bodies, The Saturday Evening Post, September 14, 1913

people, although clothing clearly distinguishes rural dwellers from urban visitors. The one pig in a pen, even being milked, sheep being sheared, up being gathered in a sugar bush, children playing with a dog on a fence post, three pretty children, one girl gathering twigs, a little boy putting a flower in the lapel of an old man with the most expressive, broad face, a straggled boy wrestling a calf to the ground with a smiling, admiring girl in the background, a farmer feeding chickens while two children observe him, a man in a hat, hand to his eye, giving a gal of milk to a calf to drink, watched by a lively young lady, perhaps his wife, who stands half covered, looking with a loving smile at the man. The latter ad and one with a young girl on a work horse being led by a man appeared in 1913, but the 1913 group of ads seems more concerned than in any other year. It may be that *The Country Gentleman* magazine required illustrations that better reflected its readership, and this charming scene is more about normal life than the idealized life of social tableau-type illustrations. But this is not what the readers of many of the other magazines could want on a regular basis, although some of these ads appeared in other publications, and so it is a somewhat anomalous scene. It does, however, show that McCallard Barclay could paint more than beautiful women, but this was not what the all-powerful public wanted, and so the Fisher Body got developed, until she eventually became everyone's ideal of the perfect woman, at least for a few years.

When the ads of this period were not indoor or special-

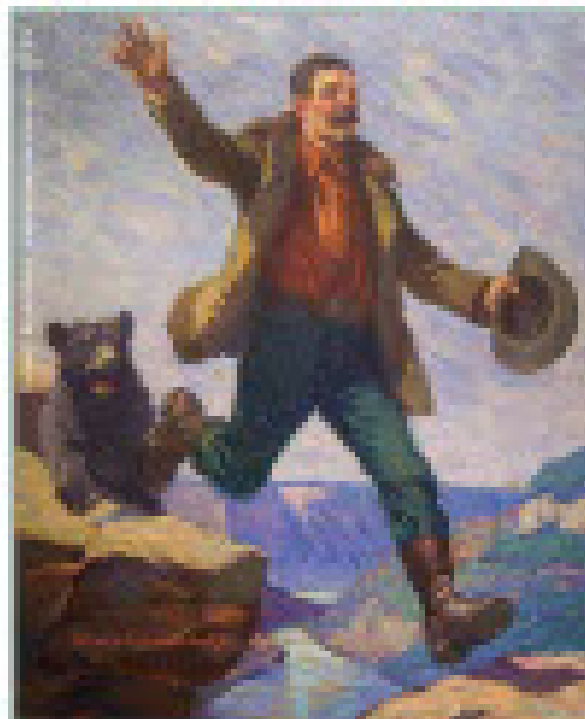
and settings, like the farm scenes, there was always a direct indication of a car in the painting, albeit just a tire, a Fordor, a side door, a back seat, or other line of an automobile. After all, the ads were for the Fisher Body Company, though it was through subtle association that the qualities of Fisher Body carriages were being sold. This accords with McClelland's 1922-1923 ads for the Peerless Motor Car Company, which were more explicit: they always showed someone inside a car usually one or two women seated in the back seat of the car. Clearly the Peerless ads was the source of the illustration and the focus of the reader's attention, although the clothing and demeanor of the women revealed money, or there was talk an unspoken message about social class in these ads. Eventually, McClelland's ads for Fisher Body no longer contained any part of a car, and the message in the printed section of the ad gained in telegraphic intensity. In August 1928, the first ad in color for Fisher Body is the *Country Evening Post* version and was word, DURABLETY, in boldface type. (Other words used in subsequent ads were COMFORT, VALUE, and STYLE.) The illustration portrayed a woman in a yellow ensemble, looking to her right, with a man behind her in polo gear, looking to the left, with a white, expatriated background.

The increased use of color in ads, which coincided with a shorter headline and the Art Deco movement, seemed to mark a transition in McClelland's style. Now we see commercial, economic illustrations where our brush stroke conveys an entire being or landscape—a few floating leaves indicate the season, for example; figures are outlined in black against a

white background; color replaces the detail found in the black and white ads; in sum, a minimalist approach is evident. At the same time, the Fisher Body girl prototype is solidified and standardized: she is cool, independent, discerning, and, yet somewhat apart, and very "modern." According to Richard Bland, in his book cited above, "The Fisher Body girl established the normative image for women in the late 1920s and early 1930s.... (She) was slender, youthful, and sophisticated. Her finely etched facial features formed a slightly aloof smile, suggesting strength and confidence in her above-a-social-pragmatism and her understated sexual allure. Armed elegantly, but not ostentatiously, she stood tall and angular, her fingers and toes tapering to sharp points. In her role as a model of the proper feminine look, she gained credit for attracting the attention of women as much as men."<sup>17</sup>

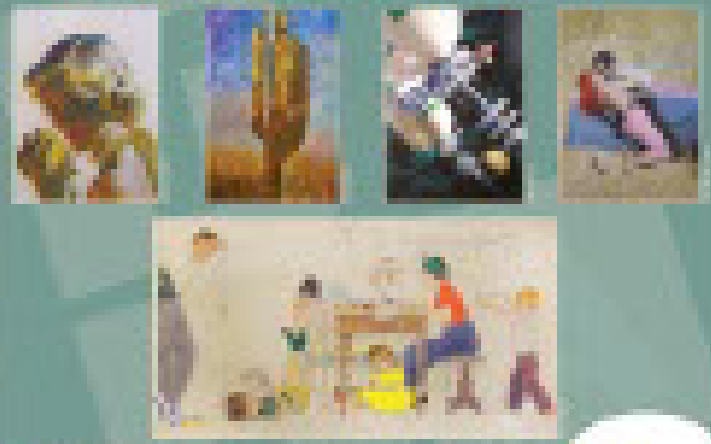
The Fisher Body girl was often accompanied by an attractive gentleman companion, but usually there was no communication or evident connection between them. Like the models or carriages, the gentlemen were props, necessary to the social fabric message. Barclay was selling a concept, an idea, as well as a product. The slim, athletic yet feminine, beautifully carved body of his girl, with the shapeliest legs of any of "the girls," became the Fisher carriage "body." The attributes of his female model were the attributes that everyone would want, consciously or unconsciously, in their vehicle, hence, the huge success and length of this campaign. Eventually, McClelland Barclay was replaced by other anonymous artists. One 1931 illustration shows an older, obviously affluent,

## DON'T LET THE BEAR MARKET HOLD YOU BACK

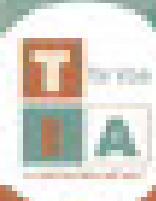


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Howard Chandler Christy, Jr. (Illustrating) 1890s. Christy on foot

single, the man wearing a top hat, hands resting on a walking stick, seated in the back seat of an automobile, talking to his wife who wears a white fur coat; the word "DIPLOMATS" appears in large print. The camera views replaced artists' sketches, and photos of glamorous models were taken actual car or kids and dogs inside a vehicle, characterized many of the future Fisher Body advertisements.

Years of McClelland Barclay's Fisher Body girl are evidence in some of his magazine covers and story illustrations. However, over time, McClelland's girl does become more glamorous and sexually enticing, especially in his story illustrations, as required by the text of the love stories that he generally illustrated. McClelland had understood what advertisers wanted; he also understood what the magazine publisher wanted, and he was able to provide it. According to Ed Hyman, based on surveys conducted by "Illustration testing service" for various magazines, "his illustrations have ranked consistently high in the public's affection. They also have ranked consistently high in the ratings of advertisers. They are Arthur Williams Brown, C.D. Mitchell, John Cozzano, McClelland Barclay, John La Gama and R.F. Schuchlin. No attempt has been made to grade them in the order of their popularity. . . . It is significant that these half dozen illustrators

are among the biggest money-makers in their chosen field. McClelland Barclay's pictures were recorded as having sex appeal, style appeal and glamour."

While McClelland's advertising art was making him a household name, his fame as a story illustrator was sustained through his work for *Home's International Cosmopolitan* magazine, for which he worked almost exclusively, although his art appeared in other magazines as well. *Story Illustrations* allowed for a greater variety of themes and a broader range of characters than did advertisements. McClelland illustrated stories from at least the early 1910s almost until his death. His artwork made visual headlines of many of *Cosmopolitan's* sections, but his best known association is, no doubt, with Ruth Baldwin, a popular pulp fiction writer. *Cosmopolitan* published her six-part "novellets" and their novels, building suspense and a huge, loyal readership, while awaiting each month's installment. Some of the titles of both's works were "Uncharmed Land" ("A sensational novel about an unsophisticated girl in the glamorous world of John Spring"), "Devil's Wagon Set" ("The seductive, wicked and wickedest perhaps who ever came into America's worst new moral history, the Devil's Wagon Set. How is the thrilling story of what love did to the best of two men and a girl when heaven lifted her into the spot

# PENT

Fluffy and furry and soft as a  
downy cushion—phosphorescence  
of fluorescent and Pearl Luster give it  
its most striking feature—softness of color



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# HOUSE

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## ARTICLE: SOFTNESS HOUSE

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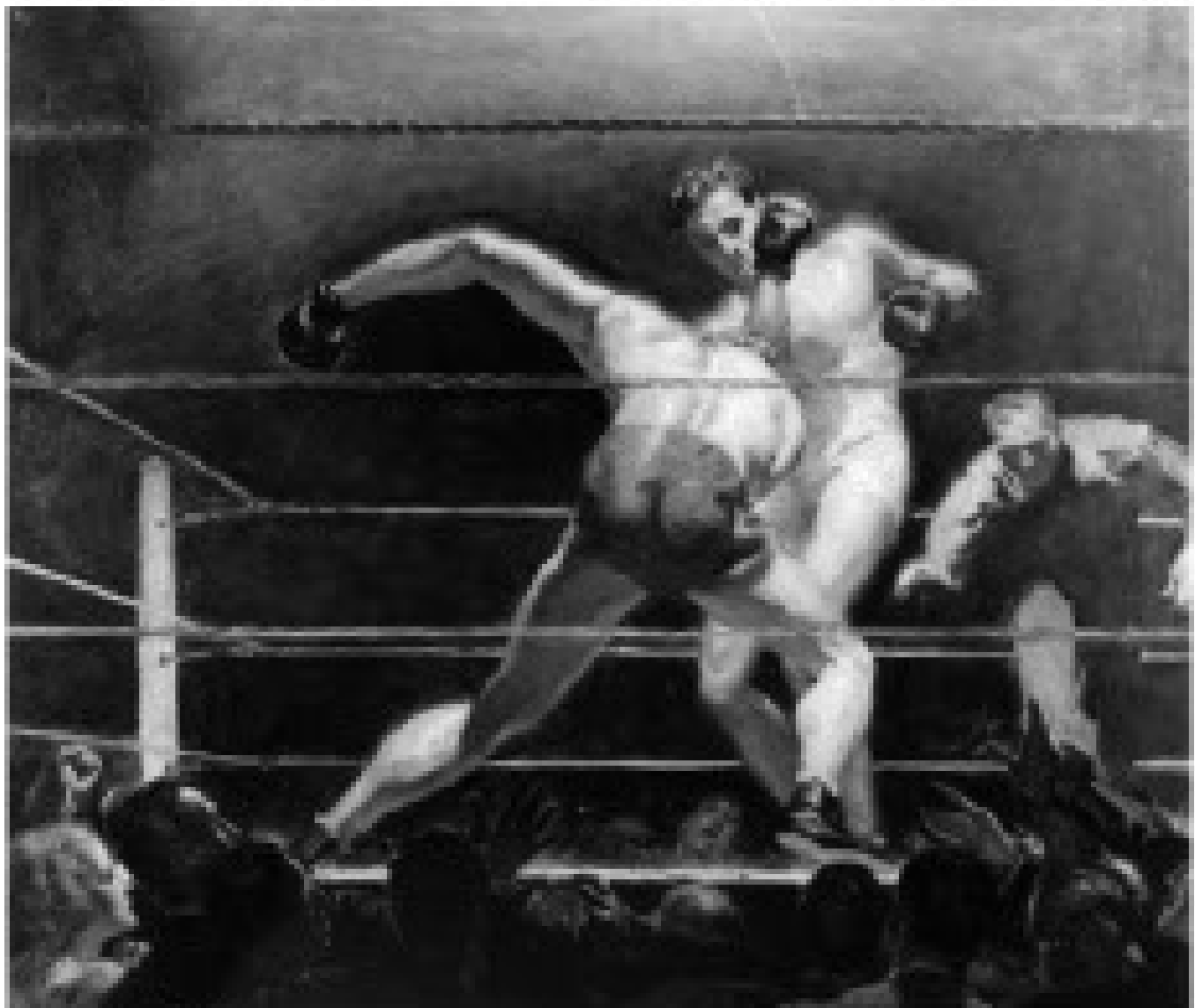
Illustration by Illustration for Commission, August 1938, pp. 40-41



Illustration by Illustration, 1938, 88 or more, 24.5 x 18"

Agile"), and "Blue Hebeaux" ("Take a rich man and a poor girl just three miles under a Florida moon, and you get a love story that will make you forget discomforts of the world in a fabulous winter playground.") Other titles included "Navy Girl," "Medical Center," "Lady in Danger," "Society House," "Up-Road," and "Washington, U.S.A." All the strong human emotions prevailed in these stories and in the accompanying illustrations: love, lust, jealousy, fear, anger, hatred, despair, hope, and joy. In an unrelated radio interview with Mr. LaMotte, on the topic of women's fashions in illustrations, McClelland makes this observation about portraying character traits: "Remember that most of the people you see must judge you by how you look. If an illustration . . . has to indicate dignity, he does it with dignified clothes, if it's youth and friendliness, then he can lean a little and gaze into the story camera." McClelland also explains how he worked with the author of the story to obtain the best results, without giving away the whole plot. Mac knew what he wanted to achieve in his story illustrations, and his work for *Conspicuous* compares very favorably with the illustrations of his contemporaries.

Particularly remarkable are the story illustrations where Mac had some affinity with, or personal interest in, the subject. There is a very natural illustration of a man and woman on horseback, not that, from the November 1937 story "Enchanted Dance," which has been reproduced in *Winfield Parrish and the American Imaginist*.<sup>10</sup> And there are at least two *Conspicuous* stories with boxing scenes: Faith Baldwin's February 1937 story, "Debutante in Danger," and Lela Rogers St. John's story, "That of the Flying Man: a straight view of modern love with a punch in every line." McClelland may have done color paintings of this sport, but the obvious time required for such detailed paintings probably limited his output in this area. The boxing scenes that he did complete were highly regarded by enthusiasts of this sport. According to John V. Greenback, author of *The Saga of Sack: A Complete Story of Boxing*, "In many arenas and billboards of the sport, one of the greatest artists to portray boxing scenes and characters was a man identified primarily with pictures of feminine glamour: McClelland Barclay, an outstanding athlete himself, and an excellent boxer, was able to bring to his pictures an accuracy

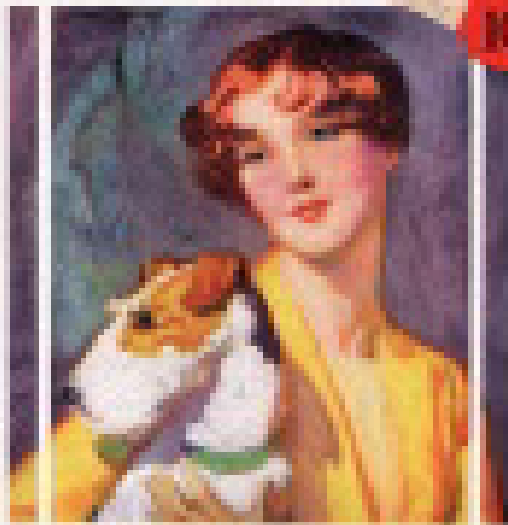


Boxing ring/Barclay, 1930s.





# PICTORIAL REVIEW



Spring ready-to-wear designs appropriate to the occasion

YOUR DRAMA AND TRAGEDY  
by WILLIAM DUNN, STELLA

PICTORIAL REVIEW  
MARCH 1933

Photo:Shelton, March 1933

in technical detail which the lighter and lighter eye appreciated. When Commander Barclay was reported missing, its action and later declared dead in the small Pacific, the sport lost one of its most articulate patrons. One of the finest light paintings now hangs in the lobby of The New York Athletic Club.<sup>10</sup> It would appear that this is the painting used to illustrate Miss Babler's 1937 story, and it still hangs at the NYAC, but on an upper floor. Another of Mac's paintings is shown on page 113 of *Life*. Greenback's book, and he states, "Having experts consider this all by McClelland Barclay one of the finest of contemporary color paintings."<sup>11</sup>

In tandem with his ornamental art and story illustrations, McClelland Barclay was painting covers for some of America's highest profile magazines. This was the apex of an illustrator's achievement. "To be featured on the front of one of the large circulation magazines was not only a lucrative place, but an endorsement of its creator's talents. During the early twentieth century, the magazine cover offered wide exposure equivalent to that of television today."<sup>12</sup> Mac illustrated the covers of *Pictorial Review*, a women's magazine, from at least late 1927 and December 1931, and it appears that he did every monthly cover in the years 1929-1932. At the height of its popularity in June 1931, *Pictorial Review* had a circulation of 2,544,000.<sup>13</sup> Once again, McClelland's art had a huge audience. Some of the covers for *Pictorial Review* followed the *Fisher Body* ads in theme—a woman alone or with a female friend or a male companion—and some could not be distinguished from his advertising art. One of his most

10: Illustration

# PICTORIAL REVIEW



A MAGNIFICENT CHRISTMAS NUMBER

Bringing You New Stories

How Things Happen - Action Stories - Amusing Stories  
The Young - Long Short Stories  
New Stories - Day Arguments  
New Year Greetings  
John Wray

PICTORIAL  
REVIEW  
DECEMBER  
1932

Photo:Shelton, December 1932

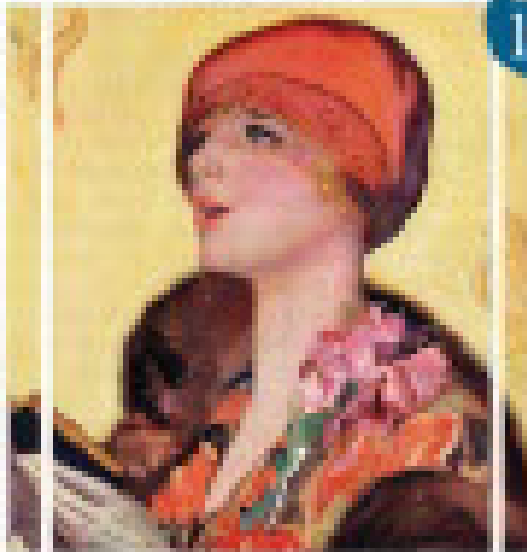
book *Pictorial Review* covers was the December 1932 painting of a woman in a body-hugging purple dress, holding her hat, three leaves floating around her, her scarf ruffled, enough of an indication that it is a windy day, a bonnet or aish behind her. The same hat and message that it was a windy day had been conveyed in a September 1930 *Fisher Body* ad, where three floating leaves and the billowing scarf of one woman, as well as the gesture of one holding her collar, convey the message of the level of day it is. In the *Fisher Body* ad, one woman is facing us and another has her back to us. The wind has pushed the coat of the woman whose back is facing us against her in such a way that we see the outline of her hair, and adding a central, wavy coat to the picture. Generally, the *Pictorial Review* covers utilize more close-ups of heads and shoulders, and contain more portrait-like pictures than are found in the *Fisher Body* ads. *Pictorial Review* covers also had seasonal messages: in December 1928, a young little girl holds a Santa doll in front of a Christmas tree; in January 1931, a Leif-Erikson-like New Year's baby holds across the cover; in April 1930 (Easter), a woman singing, holding a sprig of holly, face uplifted, greets the magazine's cover, as do an April 1930 and a June 1930 birds. The variety of poses is astounding, as are the colors, the hair and the clothing, indicative of the content of this women's magazine, and of which most interest in fashion design. In 1934, McClelland was replaced by a number of different illustrators, most often by Hayden Hayden, a pseudonym for Howard Crosby Krawitz.<sup>14</sup> (If all the illustrators of this period, Hayden Hayden's style some

11: Illustration



Original and illustration for *Practical Beauty*, October 1928. Oil on canvas, 54" x 48"

# PICTORIAL REVIEW



10¢

Spring  
**EDITH WHARTON'S**  
greater novel novel  
**THE CHILDREN**

1971

Illustration by *Charles Wharton*

1971

Pictorial Review, April 1928

# PICTORIAL REVIEW



10¢

1971  
**HENRY FORD**  
THE MODERN WAY

1971

Pictorial Review, October 1928

# PICTORIAL REVIEW



10¢

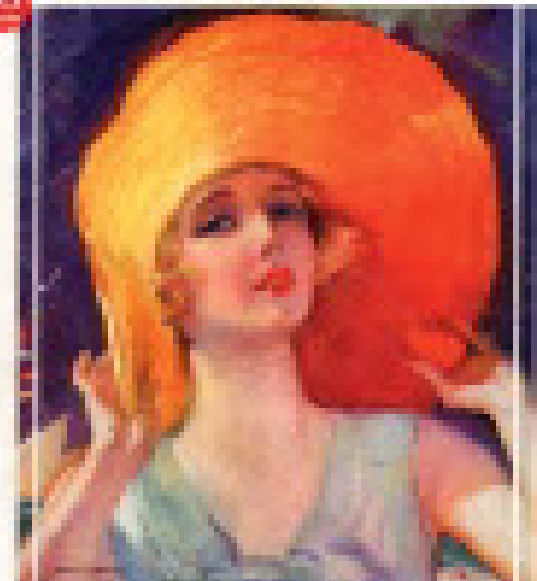
Illustration by *William C. Coker*  
**HIS-ING DAY** by *Richard C. Coker*

1971

1971

Pictorial Review, July 1928

# PICTORIAL REVIEW



10¢

Illustration by *William C. Coker*  
**The Secret of 37 Hardy Street**

1971

1971

Pictorial Review, August 1928



Pictorial Review, November 1923



Pictorial Review, January 1924



Pictorial Review, January 1924



Pictorial Review, October 1923

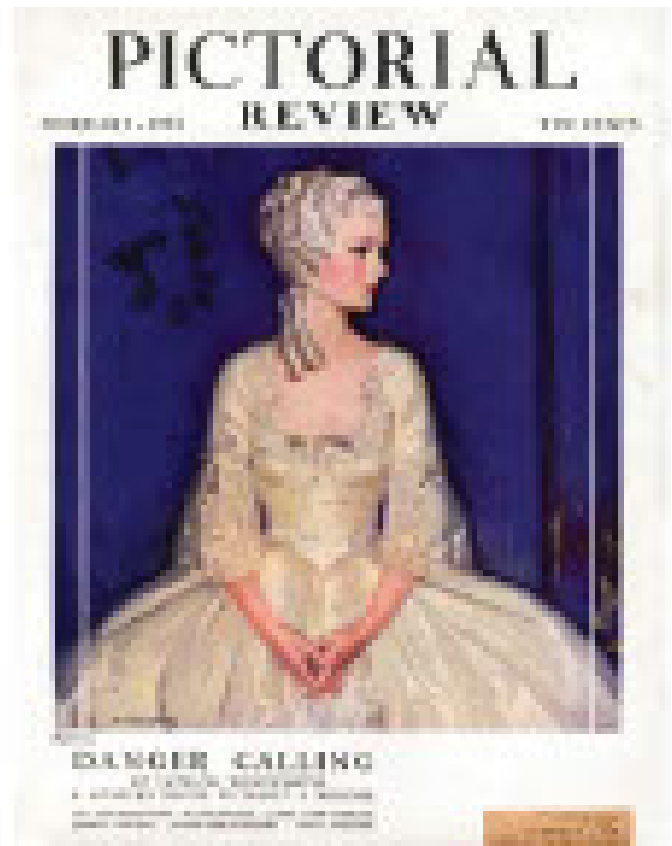


Digital work illustration for Pinterest Friday - October 2018. All in colors

© Illustration



Pictorial Review, February 1925



Pictorial Review, February 1925



Pictorial Review, May 1924



Pictorial Review, June 1924



Pictorial Review, Feb 1922



Pictorial Review, February 1922

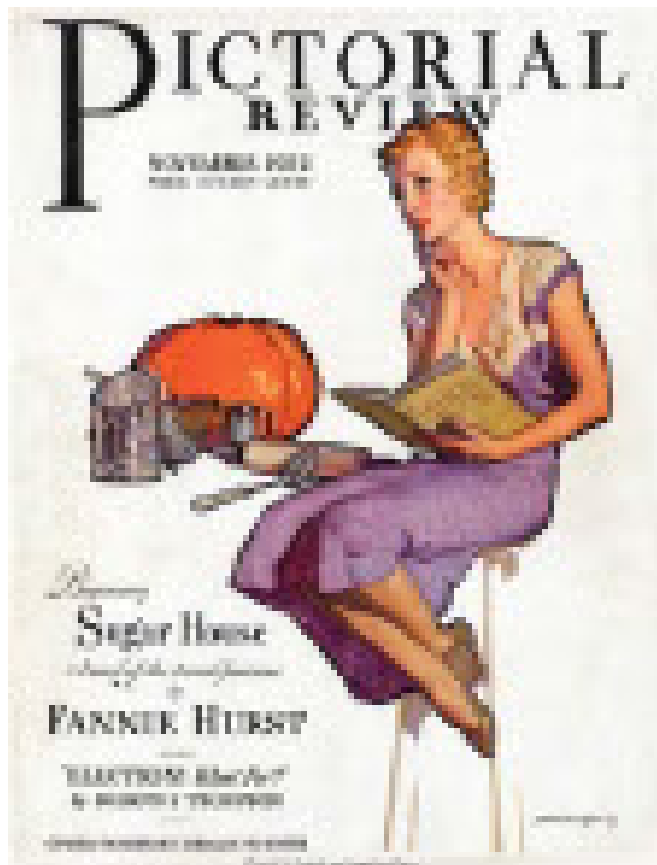


Pictorial Review, May 1922

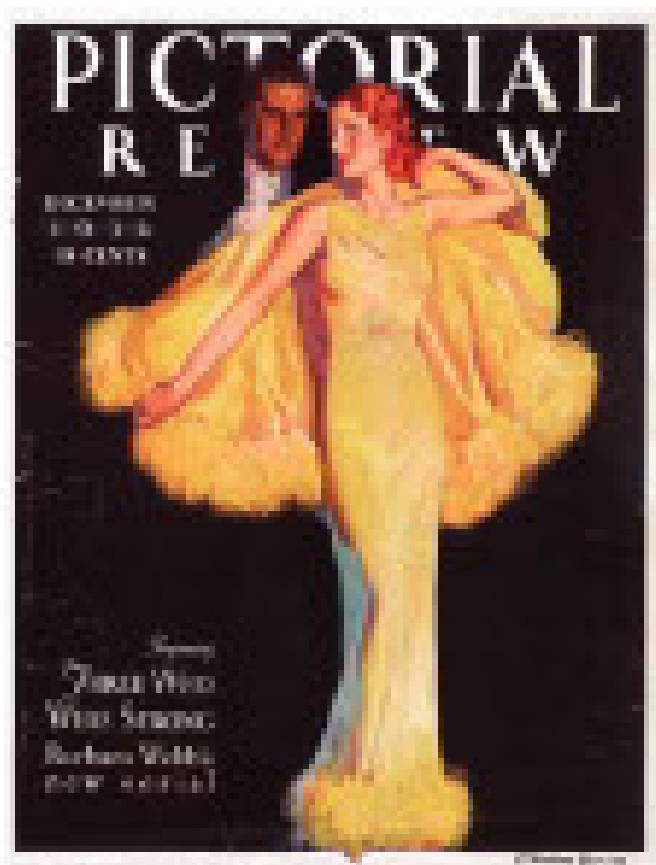


Pictorial Review, August 1922

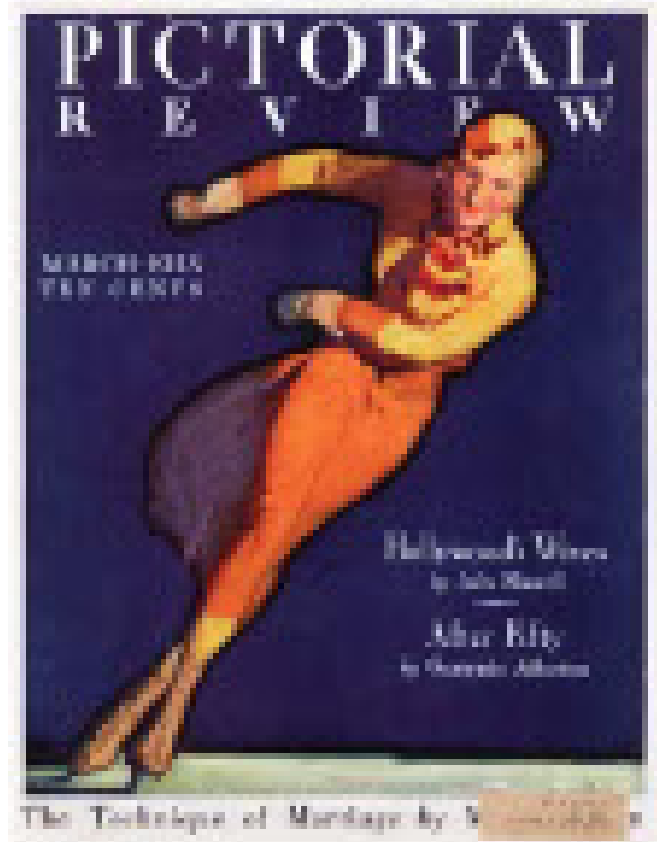




Pictorial Review, November 1932



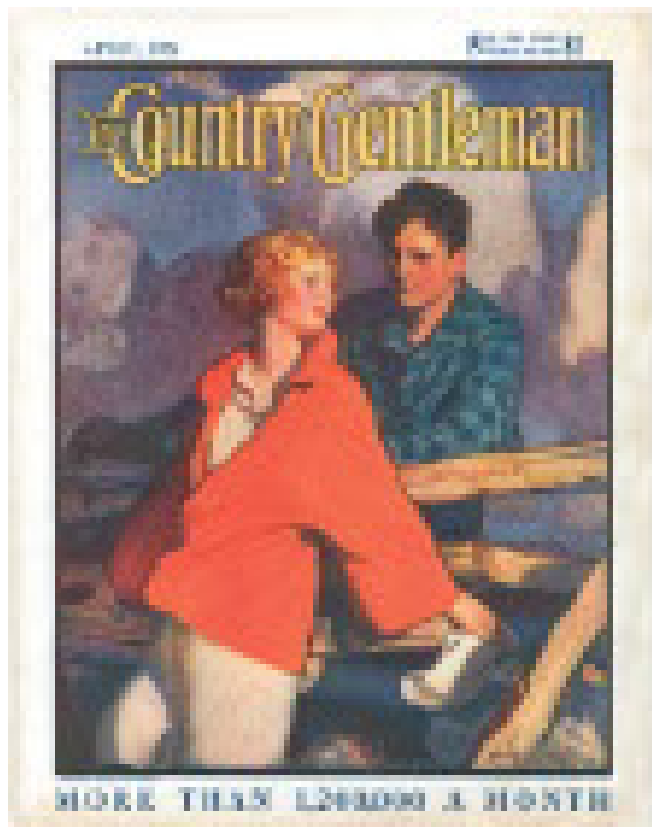
Pictorial Review, December 1932



Pictorial Review, March 1933



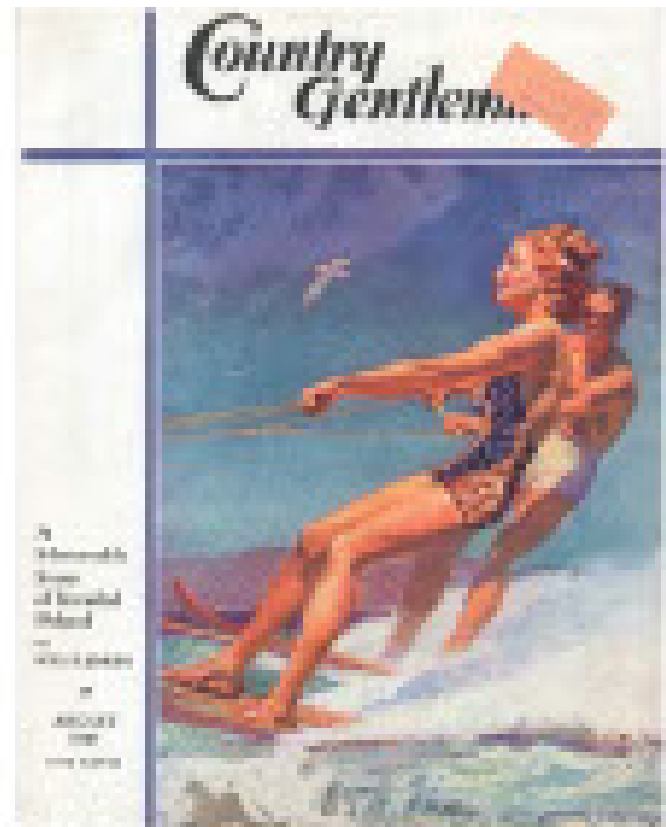
Pictorial Review, September 1933



The Country Gentleman, April 1933

to most closely resemble McClelland's, but perhaps because it was an imitation, rather than an original approach, he never gained the fame of the originator of the style. Hayden's cover art was used until he was replaced by the covers of John Bradshaw and others, before this publication merged with *The Delimitator* in 1937.

McClelland entered a long relationship with *Country Gentleman* as the occasional cover illustrator from at least 1931 until 1948. In the title of the magazine indicates, and as the Fisher Body firm ads reflected, this magazine treated men as country interests. As a result, McClelland's covers for *Country Gentleman* generally depict active, outdoor scenes: a baseball player chased out by an admiring fan, a couple skating in circles, a man and woman sitting on a hill singing, the man playing a trumpet, a couple tobogganing, a couple snowshoeing, a woman para-skiing, and people doing water-related activities. Some of the most successful and detailed covers for both magazines were those involving water, in keeping with McClelland's lifelong love of a red association with the sea. At least two covers for *Country Gentleman* combine water and beautiful women in couples: in August 1938, a man and woman are sailing on a river, sunny day, the woman in shorts and t-shirt at the tiller, the man stretched out beside her, a picture that remains obviously very relevant; and in August 1940, a very fit woman and man are water skiing, the man looking at the woman, laughing, a spray of water rising behind them. Several Pictorial Review covers contain the same combination: in July 1938, the cover shows a gleeful girl in the water playing with a ball; in September 1930, a man is driving a motorboat



The Country Gentleman, August 1933

speedboat, a girl next to him, both smiling; in July 1931, a woman in an orange and beige wide-brimmed hat and matching swimsuit sits on a yacht in port, colonial postcards flying; in July 1932, a woman in a bathing suit snoops to test the water; in August 1932, a solo canoeist looks steadfastly ahead as she expertly steers her canoe; in September 1933, a woman in an open cream jacket, striped t-shirt and cream pants, stands on a sailboat, holding onto the mast, gusty wind blowing around her, drooping water splashing against the sides, and other boats in the background, as well as a high mastline. Interestingly, it is this painting which Charles Marignano and Louis Mord included in their book, *The Great American Pin-Up*, as an example of McClelland Bayley's pin up art.<sup>27</sup> Compared to the provocative paintings of scantily clad or nude women painted by George Petty, Cal Higgins, Joe Mower, Earl Moran, Fritz Millar, and other contributors to his genre, McClelland's art does not seem to fit in this category. From behind can be imagined under the red and white t-shirt and long, slim leg are unmounted thighs for nude parts, the usual pairing for cloth against them, quite suggestive in 1933, perhaps, but lacking the overt teasing, suggestive poses of most pin-up art. The other two pin-up beauties in the book are more like pin-up art: one the May 5, 1934 cover of *Saturday Evening Magazine*, a *New York Journal* supplement, also shown in Frederic Tuten's article about Bayley.<sup>28</sup> The other, a painting of a Zigfield girl.

Mac had been hired, along with John La Guite, Neysa McMein, Gilbert Bundy, Albino Vargas, and perhaps one other artist, to paint a Zigfield girl as part of a promotion for the 1941 film, "Zigfield Girl." Publicity material provided



Howard Christy

Original was illustration for Saturday Post (Magazine, May 1, 1906). Stored on back.



WILLIAM BRADY



Original Illustration: 60 on canvas, 28.50" x 33.50"

• Original cover Illustration for *The Week*, January 7, 1966. 50 on canvas, 80" x 80"



by MGM, producer of the movie, described McClelland's work as "astonishing inspiration," and explains that his drawing, "along with the efforts by Aronson Illustrators, will serve as a guide and inspiration to artists who are competing for \$1,000 in cash in a national contest sponsored by the Art Students League for the best drawings of the Ziegfeld Girl of 1942." This was also one of the artists selected to paint actress Betty Grable for promotion for her 1942 movie, *Footlight Parade*. His illustration was reproduced in the December 1942 issue of *Movie Stars Parade*, where Betty was chosen as "Queen of the Pin-Up-Girls" by the magazine's readers. These early 1940s illustrations were very different than McClelland's late 1930s calendar art. His psychodelic, dark haired beauty in a suit of lady leaves painted for the 1937 Hispania automobile calendar was demure and wholesome. "Daisy," his 1938 look-alike 1937 calendar girl-in-Gala Gless, did have over-the-top rounded, but she was still far removed from Mar's 1942 movie starlet illustrations. In addition to paintings of the Ziegfeld girl and Miss Grable, Hollywood and the film industry provided many creative opportunities for this popular illustrator.

The movie magazines that proliferated in the 1930s and 1940s were an additional source of cover art for McClelland. During Furs could not get enough information about the actors and actresses, whose lives, both on-screen and off, fascinated them. Some of Mar's subjects for *The New Movie* magazine in 1932 and 1935 included actresses Helen Hayes, Ruth Chatterton, Kay Francis, Tala Beroff, Jean Bennett, Billie Dove and Jean Harlow. Eventually, the movie magazines also turned to the use of the camera, replacing the artwork of illustrators with photos. Even the



Artist with a Model, 1942

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MEMORABLE FANTASY, SCIENCE FICTION AND EXCITING GENRE ILLUSTRATIVE ART

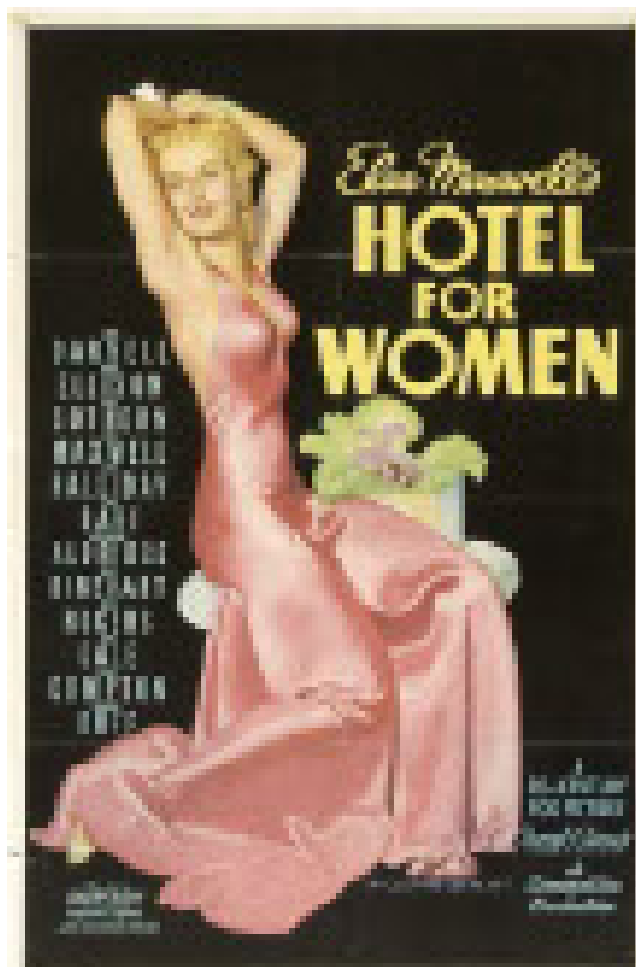
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Movie poster for *I Wanted Wings*, 1941





Movie poster for *Hotel for Women*, 1937



Newspaper advertisement for *Artists and Models*, 1937

visible and entrepreneurial artist, Mac soon turned his attention to movie poster and billboard art. According to Hartigorn and Meind, Mac did the posters for the Paramount film, *From Hell to Heaven* (1934), and my research indicates that he also did the promotional artwork for the 20th Century Fox movie, *Flirt with Heaven* (1934), the RKO-Radio movie, *No, No, Nanette* (1940), the Paramount film, *J. Edward Brody* (1941), and the MGM movie, *Goodbye Mr. Tombs* (1942). Mac contributed an acting role, along with several other well-known artists, in the 1937 Paramount musical comedy, *Artists and Models*, starring a young Jack Benny and a bevy of beauties. In Paramount's promotional material, Mac is shown painting Sarah Simon, an actress in this film, who was named "Most Beautiful Model." McCllland himself is quoted in the October 12, 1937 issue of *LOOK* magazine as having said that "Hollywood had no truly beautiful women, but that Claudette Colbert came closest to his ideal." Elsewhere, McCllland declared another actress, Joan Crawford, to be the "Perfect Beauty," and still elsewhere, Katherine McDonald fit this title. Beauty certainly has no one more desirable model, and even artists see the same model differently. McCllland is shown in the cover of the above-mentioned issue of *LOOK* magazine sketching a model, and inside the magazine, his finished sketch is compared with John LaGuardia's details of the same model. It is noted that both artists had been in the film, *Artists and Models*, and this was the type of publicity event



*Look*, October 12, 1937



The Saturday Evening Post, May 27, 1944



The Saturday Evening Post, April 26, 1944



Sea Power, July 1944

St. Illustration

visually required by the studies to present their film. Nevertheless, it is interesting to compare the different treatments that the best artists give the same subject.

In addition to cover art for *Financial Review*, *Country Gentleman* and *The New Masses*, Baskby also completed covers for *Redbook*, *The Saturday Evening Post* and *Liberty*. The covers that Mac painted for *The Saturday Evening Post* in 1929 and 1944 are a succinct study of his changing style. His July 27, 1929 cover of an orange-clad woman standing is that of an older yachtsman, indicated by his cap and binoculars, stylistically resembles the caricature Fisher body ads from the same period, with the figures outlined in black against a white background, whereas the February 8, 1944 cover, depicting a naval officer showing a young woman, dressed in yellow, how to use a sextant, reflects his return to a more natural style, reminiscent of the Chicago School influences. This *Saturday Evening Post* cover also appeared on *Sea Power* magazine (official organ of the Navy League of the United States) in July 1943, which featured many of McClelland's wartime art, as did *Tringa*, *The Log*, *The Winged Foot* (the New York Athletic Club publication), and many of the major magazines for which he had worked. Baskby's cover art can also be found on such publications as *College Humor*, *Isis* and *The Small House Builder Year Book*. Posters for Mother's Day and Father's Day, covers for music scores, artwork for college yearbooks, *Life's 1938 Dog Calendar* (which showed his sense of humor), ink blots, playing cards, children's wooden blocks and many

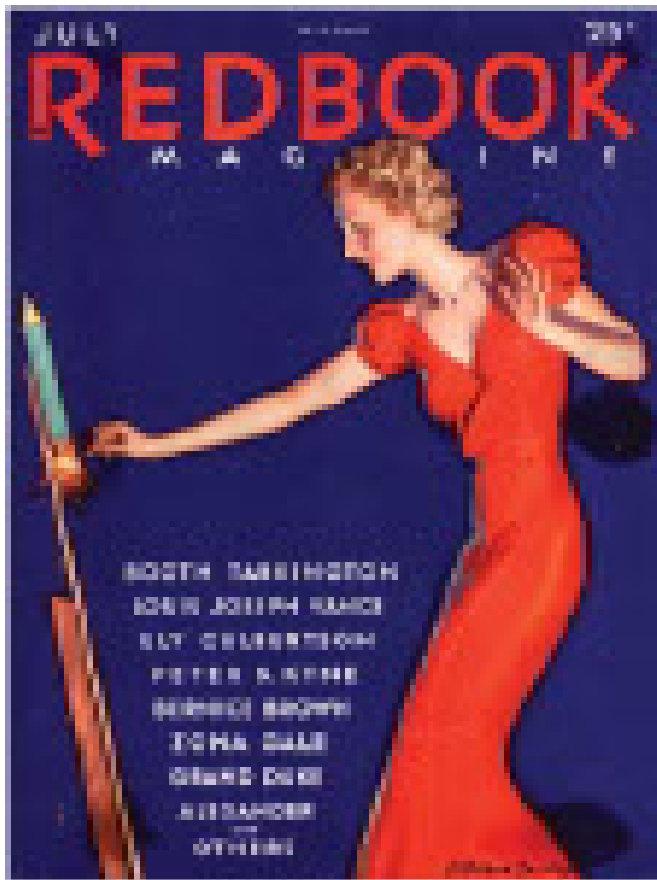
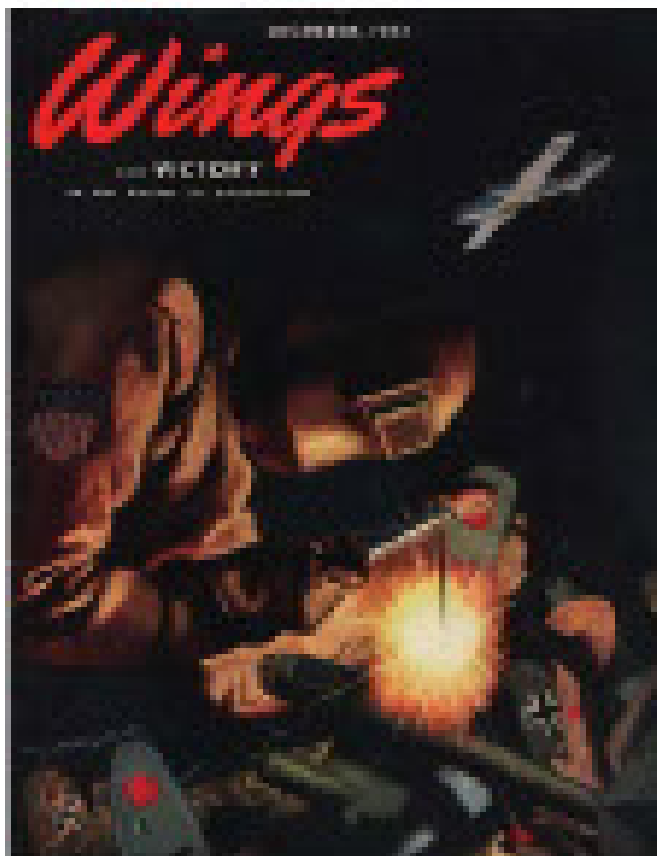


Illustration by [unreadable]



Illustration by [unreadable]



Wings, December 1942



Illustration by [unreadable]



An oil study, studies for a painting entitled by John Russell, 20 or so years, 1871-87

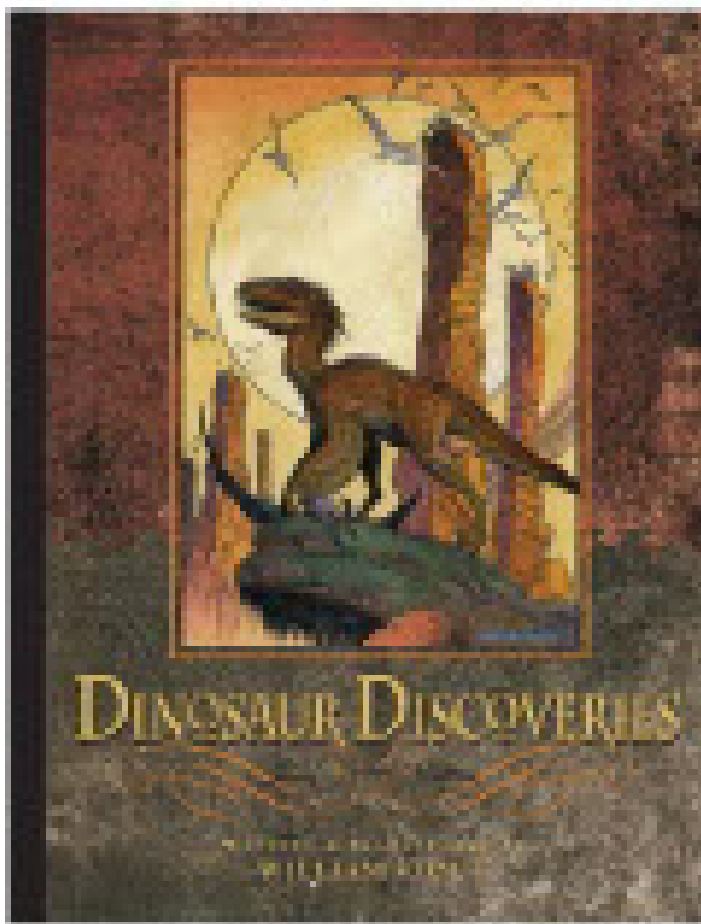


An oil study, 1887

Oil illustration

other pieces from a sculptor's studio, as well as his sculptures in metal for his company, McClelland Stanley Art Products, Inc., and jewelry designs produced by the Silver Mirror Company kept this artist very busy. Did McClelland ever stop?

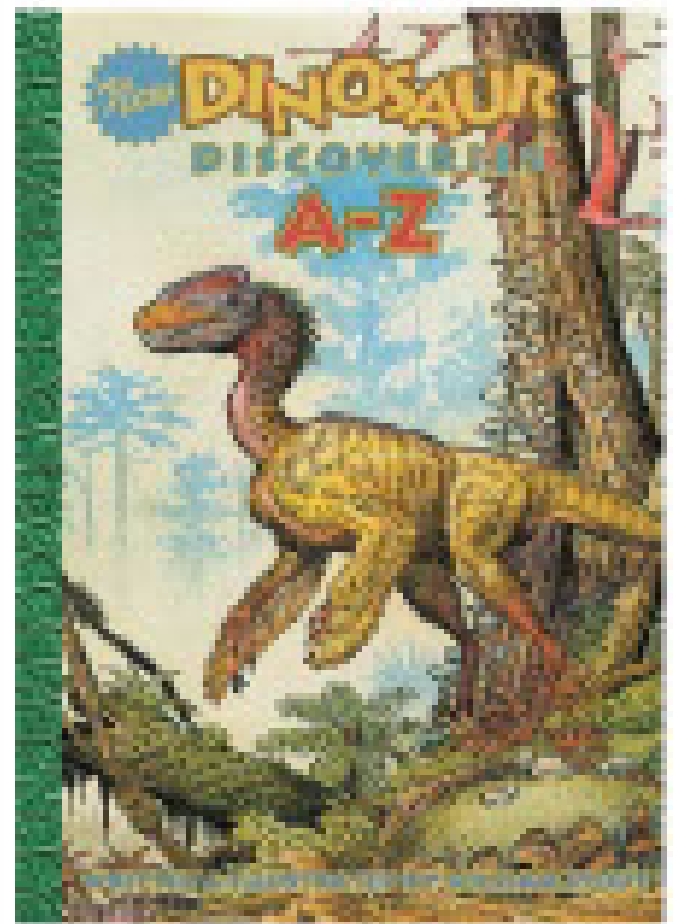
Was it like to return to the wilderness of Acadia on the coast of Maine and to his occasional studio and beach house on Long Island to relax, to paint and to sculpt. And what did he paint in his free time? Seascapes, of course, and portraits. In a national article announced that "McClelland Stanley, who has long been a famous artist in the field of illustration, is having his first fine-arts exhibition in the Guild Hall at East Hampton. . . His subjects are portraits done in an entirely new style of painting from Bardie's brush, marines and pieces of sculpture. The marines carry the power and force of the action and is underlined by one who has shipped before the mast for experience and adventure, and one who leans to pin himself against the rough wall and leaves its floor. They were painted at Acadia on the coast of Maine . . . and on the beach at East Hampton." McClelland also liked to race around in his Chris-Craft speedboat, the English, perhaps used as the model for his September 1931 *National Geographic*. As well, he loved to sail whenever he could. In



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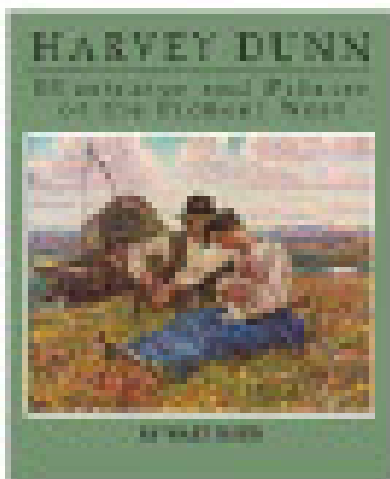
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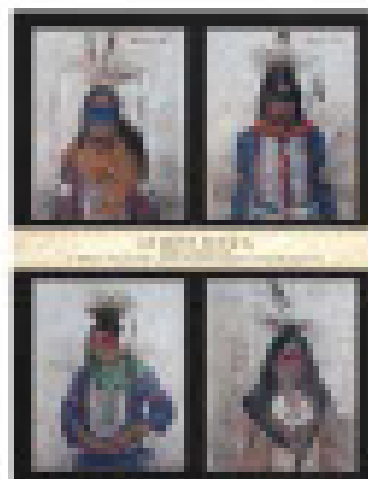


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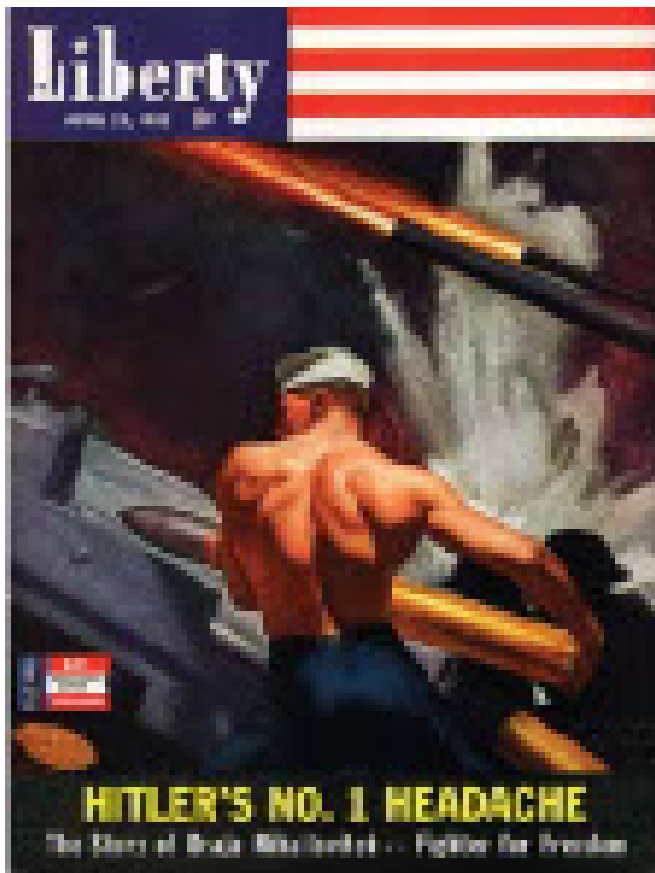
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Liberty, April 14, 1942



Liberty, March 29, 1942



Illustration with the Norman Long 1940s

© Illustration

How built records in As plane gas for talk "used themselves"

Advertisement for Shell Oil Company

Advertisement for Shell Oil Company

the November 15, 1938 issue of the publication *For the M.A.*, is an article entitled, "A Cruise with Coast Lookout." Mac describes a one-and-a-half-month cruise of the Caribbean that he took as Coast Lookout's skipper, *The Mojito*, in July and August 1938. Included with the article are sketches that Mac made of some of the twenty-six people aboard the schooner. In New York City, Mac had many social engagements as a member of The Society of Illustrators and other associations. But even before WWII was declared, Mac's only thought was to become actively involved in the war effort.

According to information provided on the website of the U.S. Navy Museum, on June 11, 1938, McClelland Barclay was appointed Assistant Naval Constructor with the rank of Lieutenant. ENSR, later promoted to the rank of Lieutenant Commander. In mid 1940, Barclay prepared designs for experimental catamarans for different types of Navy combat vessels, but his designs were not ultimately used. On October 18, 1940, Lieutenant Barclay reported for active duty and spent two and a half years at the New York Recruiting Office designing posters "that would become some of the Navy's most popular recruiting images of WWII." In his article for *Coast Lookout*, "I'm in the Navy Now" Mac explains why the model was for some of his newly recruiting



14 Barclay, McClelland, ca. 1940

posters: "My first assignment was a cruise on the U.S.S. *Abasco*. ...the ship's doctor told me that the best physical specimens of mankind he had ever seen was on board. Since I needed a proper model, they sent for the student officer. He turned out to be a Michigan football star. All American, six feet four, 210 pounds. He's now Ensign Don Sigel and is on the poster of the sailor receiving the tarpaulin from a twelve-inch gun." This "perfect male specimen" was used for other powerful posters and booklets with messages such as, "NEED MAKE THE NAVY... THE NAVY MAKE MEN. SUB SPOTTER...LET 'EM HAVE IT! LIND A

HAND—ENLIST IN YOUR NAVY BOOGE!"

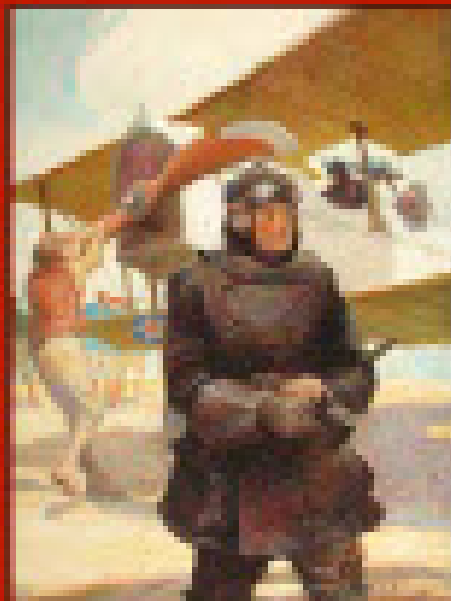
Lieutenant Barclay also went to the Pacific for three months to get his "sea-legs." He even qualified as a deep-sea diver and went through submarine escape tests in something called a *Minesha Lang*, a terrifying exercise which is immortalized in a superb sketch. Based out of Hawaii, his job in the Navy was "to paint whatever the Bureau of Navigation wants pictured...from action aboard the ships to portraits of prominent officers." One of Barclay's sketches of a U.S. airplane in a dark blue sky was used to advertise the Shell Oil Company. Mac returned to New York before Pearl Harbor. He was able to find completed a tour of duty, and he could continue using his art



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Rear Admiral Thomas G. Thomas, 1944, Liberty magazine, May 24, 1944



Major Kenneth Stewart G. Vaseghri, 1944, Liberty magazine, May 24, 1944



War poster, 1944

Art Illustration

for necessary recruiting purposes; too, at his suggestion, and after much lobbying, he was sent back to the Pacific in about March of 1944. This time, "With eyes and pencil he would put down the story of men, airplanes and ships; he would catch the spirit of fighting Americans, meanings no camera could capture."<sup>17</sup> McClelland did do so after death of sailors at sea, wounded women in hospital, nurses, sailors and other staff. He also did oil portraits of some of the highest ranking Army and Navy officers. As a civilian artist, McClelland had painted the portraits of several prominent people, and he brought this experience and talent to the portraits that he completed, and which appeared on the covers of Liberty magazine, including General Douglas MacArthur and George Marshall, Lieutenant General Thomas H. Blandin, Rear Admiral Frederick Carl Sherman, Major General Alexander Vandegrift, and James (Jimmy) Doolittle, and Admirals Nimitz, King and Halsey. McClelland Barclay's work art is housed at the U.S. Navy Museum, Washington D.C., in the Naval Historical Center. An online exhibition of his naval artwork, entitled "Fight, Let's Go: Works by McClelland Barclay," can be viewed by visiting the center's website. After he was discharged "Having in Action," Admiral Nimitz sent the following letter to Hamilton and Step: "All the officers of the Pacific who know your brother, Lt. Commander McClelland Barclay, feel that the Navy has lost a fine officer and shipmate. His work as a Navy artist is a definite contribution to the nation's history."<sup>18</sup>





Richard Berry (1906/air pilot), 1936



Frank B. Rowland (1901), 1936



Arthur Rowland (1876), 1936



Arthur Rowland (1876), 1936

# SEA POWER



Sea Power, January 1944

# SEA POWER



Sea Power, August 1944

66 Illustration

In addition to the Purple Heart, McClelland Barclay received at least professional honors. An illustration that he had made for the Kuppen Company was given the Art Directors Club Medal in 1944, and he was cited "in recognition of his long and distinguished record in editorial illustration and advertising art, and in honor of his devotion and meritorious service to his country...."<sup>124</sup> He was also elected to the Society of Illustrators' Hall of Fame in 1995. As well, three years after his death, in 1946, a foundation in his name was established. Implemented through grants to leading art schools and gallery exhibits of original paintings, the McClelland Barclay Fund for Art was formed "to aid thousands of American artists who never had a fair opportunity to market their work."<sup>125</sup> It appears that Mac was only two weeks away from returning to the USA when he was lost at sea. Someone was rightly wishing his return, and her wish never failed. It was Maudie Hill, McClelland's last model.

In his memoirs, McClelland states that Barbara was the original Fisher Body girl. Later, he used Dotty, a beautiful blonde New England girl. Many other models posed for him during the course of his career but only three made the headlines due to his personal involvement with them. Nan and Mac had taken a trip of almost four months to Europe together in 1934. Mac (to include himself and his son, and perhaps his marriage. The trip did not help the marriage, and Mac and Nan gradually married leading separate lives, although they still occasionally appeared together in public. The couple maintained their apartment in Chicago, where Nan lived most of the time, whereas Mac moved permanently to New York City in 1937. When Nan visited New York, Mac would stay at the New York Athletic Club or at his wonderful Central Park South penthouse studio. The couple divorced in February 1938. On September 5, 1938, McClelland's engagement to his debutante model, Miss Helen Hackin, a native of Virginia, was announced in various newspapers.

It appears that many young women came to see McClelland, wanting to pose for him, but in March 1939, the woman who came to see him became the definitive Fisher Body girl, and his second wife. McClelland explains that Helene called, saying that she had been recommended to him by a mutual friend, Barbara, Hurdell Coffin, who thought that she would be Mac's "type." Mac made an appointment with her to visit him at his studio, and this is how he describes their first meeting:

I had always loved red hair. Nan had red hair. My father, a physician, had taught me—girls haven't pop because their hair is red, it's the reverse—because they have lots of energy, lots in their systems, their hair is red. Anyways, red was my color. For years I had painted an imaginary ideal girl, answering the door at my door, opening it. I found to my utter amazement a girl who seemed to be the living embodiment of my paintings. Her quiet, gentle, vital manner had captivated me. She said, 'Mr. Coffin says my color is too vivid for him and that you like red hair. I thought you might like mine.' With a graceful rump of her arm, she slipped the brim of her hat, watching me the while under her quizzical eyebrows with appraising violet-blue eyes. Suddenly her smart little



Photo: L&L, Inc. © 1997  
John R. Schmitt  
p. 1 of 2

Digital art illustration for *Sea Power*, August 1998



Helen Haskin, 1940s

her back off her head. Her gapeous, well made falling over her shoulders looked like a cascade of copper-gold. That moment—I feel (now) too—she was too beautiful; she was my ideal, living before my eyes. In my usual impetuous frankness, I breathed, ‘Can I see you?’ ‘You are my next picture. You are the Fisher Body girl!’”

Mac does show Helen's witfulness and confidence, especially in some May-July 1939-Fisher Body ads, which are more like the Proctor than the Fisher Body ads, in that a lovely girl is sitting inside a car, a necessary exterior visible through the windows. Otherwise, the trend already established in 1938 continues until the end of the campaign in 1941: a single woman alone or with a servant/staff member, or with a male companion, white background, formal or minimal backdrops indicating the setting. Helen and Mac were married

in October 11, 1940 at a camp on the shores of Lake George, Maine. Mac's brother Hamilton was the best man, and Helen's mother, Mrs. Helen Haskin, attended her daughter. The bride was 28 and the groom was 28 years old, the cause of much gossip. Their marriage lasted less than three years, and they were divorced in July 1943 in Los Angeles, where Helen went to pursue a movie career; she later married Cary Grant, a Hollywood cinematographer. During the time they were together, Helen not only defined the Fisher Body girl, but she also appeared in many of

the Advertising World history ads and on the covers of the magazines for which Mac produced the art.

There was almost a third Mrs. Barclay in 1917. Virginia Moore, a 22-year-old model, who posed very briefly for Mac, also had a very brief engagement in Paris. Virginia's most notable work for Mac was a Republican national campaign poster. A *Life* magazine article of March 1, 1917 declared that the Democrats of Bennettsville, South Carolina, Virginia's hometown, must have been shaking their heads at this political poster! Perhaps the 46-year-old McCollough felt that he had to marry his young models if a relationship between them was developing, rather than have an affair. His divorce dispute with Mac had already caused public scandal. But before a final trip to the Blue Roomed, Mac had met Marjorie Holt, daughter of illustrator and painter Guy Holt, and he was certain with her. He broke off his engagement to Virginia Moore and their move was a third Mrs. McCollough Barclay. Marjorie and Mac had a long-term relationship, but they were not married to each other; this may have been a post-war decision.

Marjorie Holt was already a successful model when Mac met her. In 1917 she was picked by the Art Directors Guild to be the "Miss Popular" model in advertising, and in the January 13, 1918 issue of the *New Yorker* magazine, it was announced that Marjorie had been selected by the American Society of Illustrators as the possessor of "the most perfect figure in America," winning the title ahead of 2,000 other contestants. Marjorie appears on the October 11, 1940 cover of *Life* magazine, modeling one of the new fall costumes (and wearing a bracelet of Mac's design). Marjorie can be seen in Mac's advertising campaign for Whitman's chocolates from 1939-1941. She was used as a model for many of his *Cosmopolitan* stories, and she appeared on the covers of *The Week* and *Saturday Home* magazines, newspaper supplements that replaced his earlier *Cosmopolitan* G&P section. She also posed for the covers of several other magazines, including the February 2, 1941 cover for the *Saturday Evening Post*, already described above. Marjorie seemed to be a very vivacious, spontaneous woman, a dancer and budding actress, receiving letters from Mr. Stanley Kramer. Marjorie may have posed for some of Mac's later nude sculptures, as Helen had posed for some of his early 1930s sculptures, most notably in his *Days* bust. In a December 18, 1940 article, Mac also states that she intended to "publish a book of [Holt's] most paintings and drawings, using excerpts from his letters for captions and text."<sup>10</sup> It would appear that this book was never written, but part of the Naval Historical Center's online exhibit of Lieutenant Commander Barclay's art is entitled, "Heroes of the South Seas," and writes for preservation of this art to Marjorie.

Apparently McCollough had a permission that he would die, and shortly before he passed, he sent a collection of sketches to Marjorie. Had he not done this, these sketches might have ended up at the bottom of the sea with their creator. Marjorie saved the sketches.

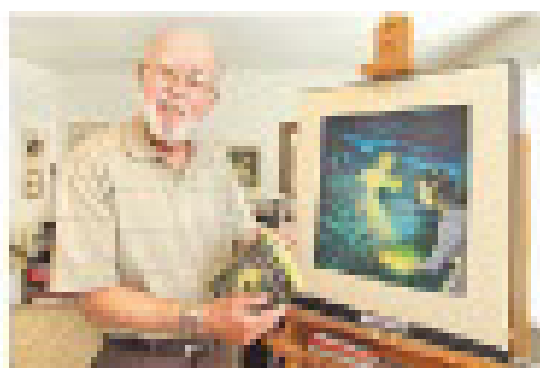
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Marjorie Holt, 1940s







Rudy Nappi in his studio, with *Henry Blue* (left) and *Henry Blue* (right) photos.

# Rudy Nappi

## Celebrating the Artist & His Work

by Gary Lovisi

Rudy Nappi is celebrating ten decades as an artist whose work has given joy to fans of all ages. Today, at 85 years of age and with a wonderful career behind him in illustration and fine art, the legendary Rudy Nappi is just starting to take it easy in a well-deserved retirement.

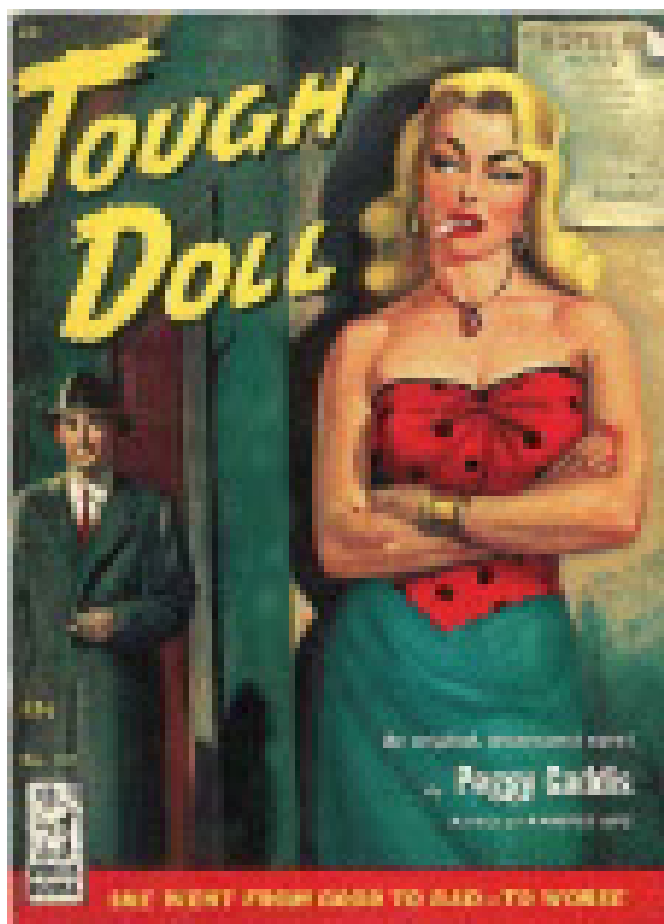
Nappi's work is well known to frequent collectors of vintage paperback and pulp illustrations, primarily for the outstanding paintings of beautiful women he created for the covers of many pulp paperbacks of the early 1950s. Beginning in 1952 he also created cover paintings for more mainstream paperback outlets such as *Sigart*, *Avon*, *Lion*, *Pyramid*, and many others. Later he produced covers for digest-size comic magazines and men's adventure magazines. And while Nappi is remembered fondly for those popular and collectible story pin-up tape covers, they were just one small part of his overall output; in reality a very minor part of his early work as an illustrator and freelance artist. That's because in 1953 he created his first Nancy Drew cover—and the rest, as they say, is history! Rudy became known in the wider circles of illustration and traveled worldwide as the creator of many of the wonderful covers we see on the popular Nancy Drew and Hardy Boys books. In fact, Nappi is the consummate children's books illustrator—during the bulk of his long career he created magical covers for innumerable children's

books, including many for Scholastic and its various imprints. Nappi, always a versatile artist, has painted everything from Harlequin romance covers to greeting cards, even as he contributed to calendars, rental firms, toy boxes, and even collectibles from The Franklin Mint. Rudy Nappi has done it all and done it with class and style.

### BACKGROUND

Rudy Nappi was born on February 12, 1921 in Tappan, New York. He says he had a very happy childhood, interested in sports, football, and girls. When he was still in high school he had an art class and that got him very interested in illustration. His father painted as a hobby and he says he probably fell in love with painting because of his father.

Nappi enlisted in the Army in 1942. He says he did very little art while in the military, but he did do some painting for a camouflage company. When he got out of the Army in 1945 he pursued an art career under the G.I. Bill. This eventually led him to the Art Students League in New York City where he studied art under Frank Kelly, Bob Maguire and James Earle Rayne were his classmates, and they became his friends and would remain so for many decades. Nappi, who was always interested in painting and drawing, admits Rayne was the best painter in the class.

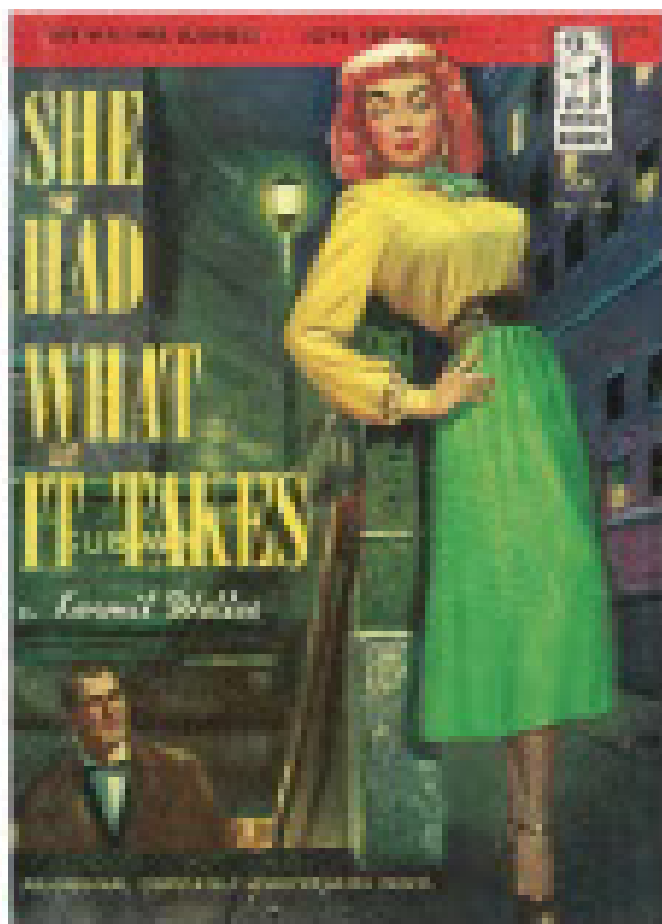


*Tough Doll*, Simon & Schuster 144, 1934.

"My first job I did was just before I got out of school. I went to a magazine stand and I saw a pulp detective magazine for which the cover was really bad. I thought I could do better. I took my portfolio, showed the publishers my work and I got a job. They wanted a girl in the foreground with a towel wrapped around her waist, guy with a bathtub—my future wife, Peggy, would wear the bathtub. I was the guy in the bathtub. That was my first cover. From there I went to doing other covers and eventually ended up working for Grosset & Dunlap. They did children's books, Nancy Drew and the Hardy Boys. Once the art director there saw my portfolio, he asked me why was I doing that trash (pulp) and he gave me a Nancy Drew book to do. He told me I'd have to do them seriously, and I did so for many years. I did at least 100 covers for them."

For a little while in his career Nappi had the same agent as Bob Maguire, Ed Salovey. However he didn't always use an agent. "Most of the time I just contacted an editor and showed my portfolio to the art director. That was the best way to deal with them. Ed did get me some jobs for paperback covers at Ace, Pyramid, Belmont and others. I did so many things at the same time. It was a matter of necessity, because you never knew with these companies."

When I asked Rudy about his earlier work and how he broke into the illustration field, he told me, "Breaking into the business was tough, getting that first job was tough, but



*She Had What It Takes*, Simon & Schuster 144, 1934.

after that I did a lot of paperback covers, children's books and stories for men's magazines. Anything I could get I went to work at Novena Greeting Cards when paperbacks got slow. Bob Maguire used there first and then asked me to come in and they gave me a pretty good job. I was in charge of their promotional work. I also worked at Marion Heath and they put out greeting cards in the 50s and 70s. I worked for a lot of people all different times and always kept busy. I did designs for Keller-Charles in Philadelphia that were used for tableware, glass, tea, trays and tablecloths. I would do the designs and they would make the items with my designs. On those I'd get royalties. It was flowers, animals, cute things—very different from my pulp work."

Always keeping busy and trying new ways to showcase his art Nappi adds, "I seriously started getting interested in different things—I did the drawings for toy soldiers that the Marx Toy Company will make using a cast."

#### THE NEW BUSINESS

Early Nappi began doing paperback covers around 1936. He did mass-market, rack-rate paperbacks and very light-rate paperbacks. About the design, he said, "Truthfully, it's hard to remember specifics, but I remember doing them. I only did the very stuff in the early part of my career. They were done just like any other book cover, all professional models. I really





Original illustration for unspecified pulp cover, early 1950s. Oil on board, 20.8" x 14"



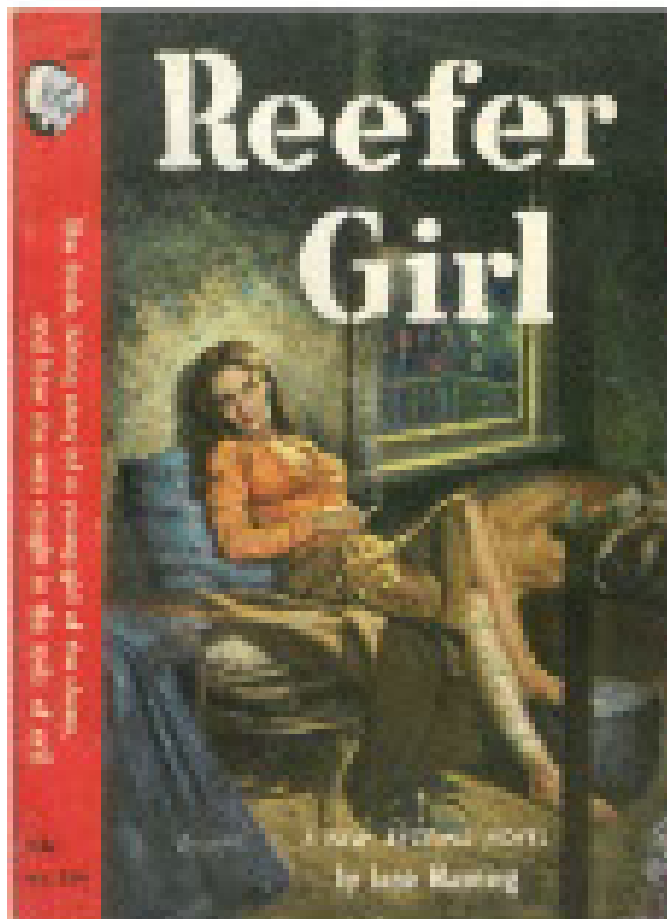
(Illustration) *Walt Disney*, 1941 (also *Walt Disney*, *Walt Disney*, 1941, 1942)



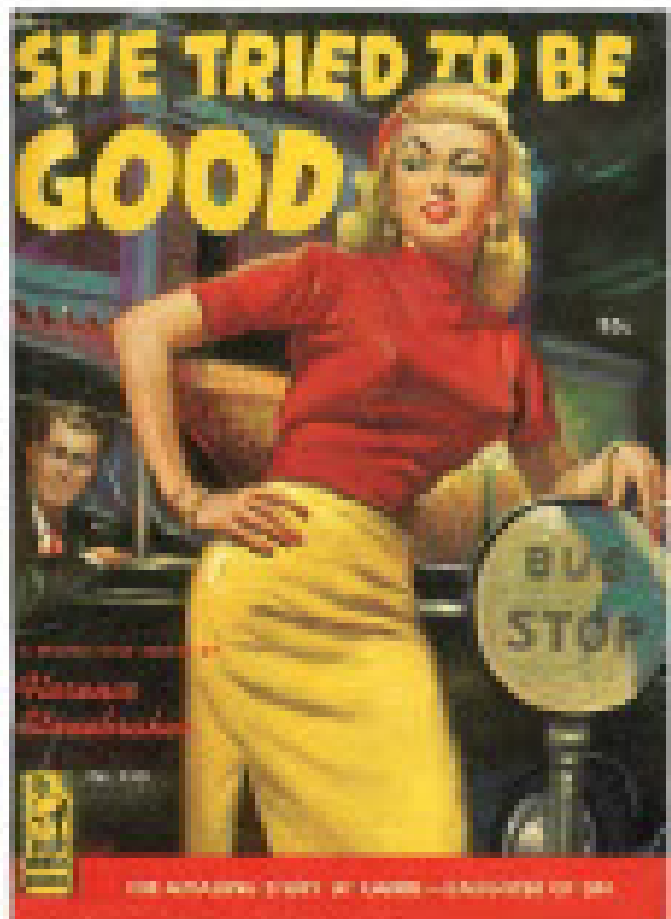


Digital painting illustration, mid 1930s-40s or later, 20.0" x 28.0"

7x Illustration



Reefer Girl, Comic Book #28, 1938



She Tried to Be Good, Comic Book #24, 1933

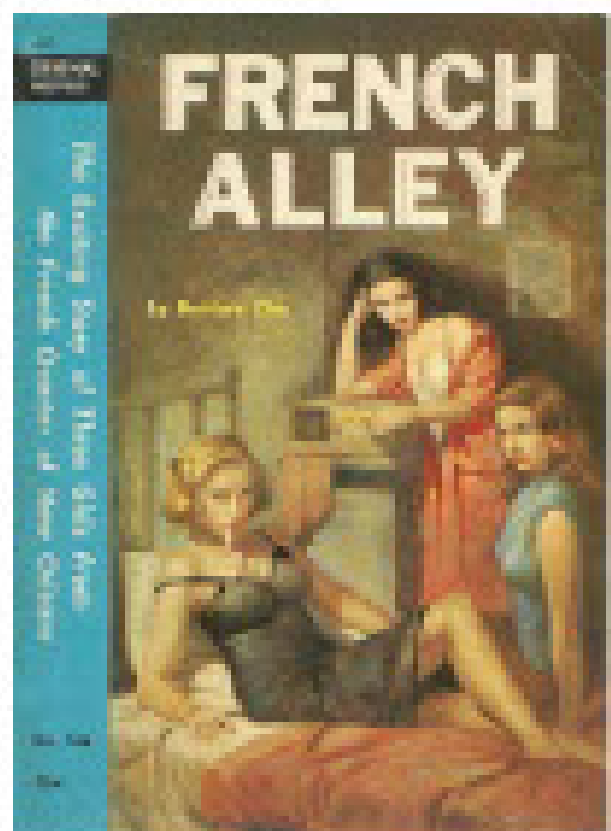
didn't care to do them but I needed the money. I would much rather have done something else."

The gal he used on *She Tried To Be Good* (Issue #15, 1931), one of his earliest covers, had a very distinctive face and prominent eyebrows. Rudy doesn't remember her name but he used her on about a dozen digest covers in the early 50s. So she must have made an impression.

Another classic digest painting he did was for *Reefer Girl* by Gene Manning (Cover #58, 1931) in which you can see some French influence.

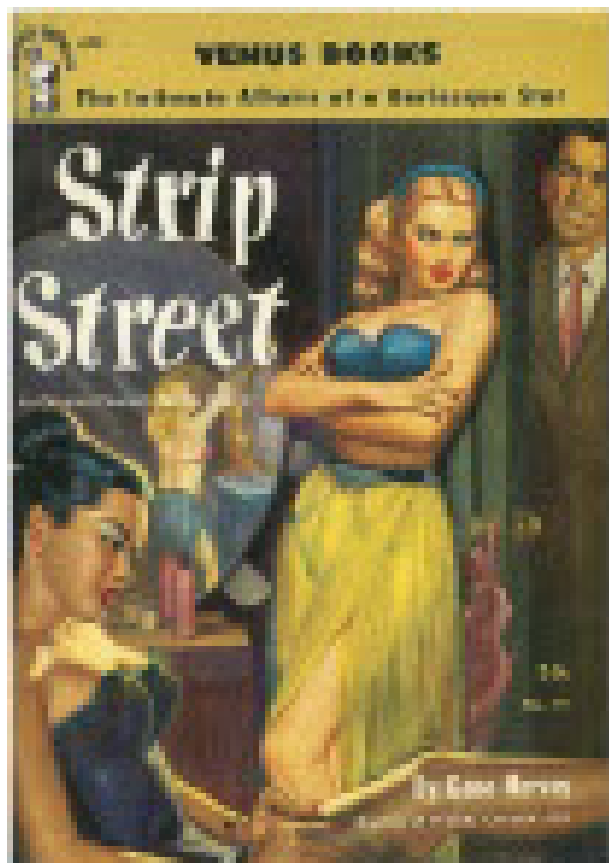
"I remember doing *Reefer Girl* when I first did that at Silver Studios for Neal I was in the room with me, a very nice guy, and he gave me a hand sheet still. He would take photos and enlarge the photo to the size of his painting and trace it. We had a heliopic, an opaque projector. You put your photographs in it and it would blow up the photo, then you could draw it on the board. It was a quick way to do a painting. Bob Maguire used it also."

Neal did about two dozen of these digest covers for *Venus*, *Original*, *Comical*, *Kinders*, *Belles* and *Comes*—all historical outfits that dealt with...what was for the time...other risqué art and subjects. Today, the cover images are quaint and campy but the books are highly collectible. These early covers also show some interesting influences. For instance, the three hats and sultry women on the cover of *French Alley* by Matthew Day (Original #76, 1934) are personal favorites with collectors, and the ladies seem to show the influence of Robert Maguire in face, dress and

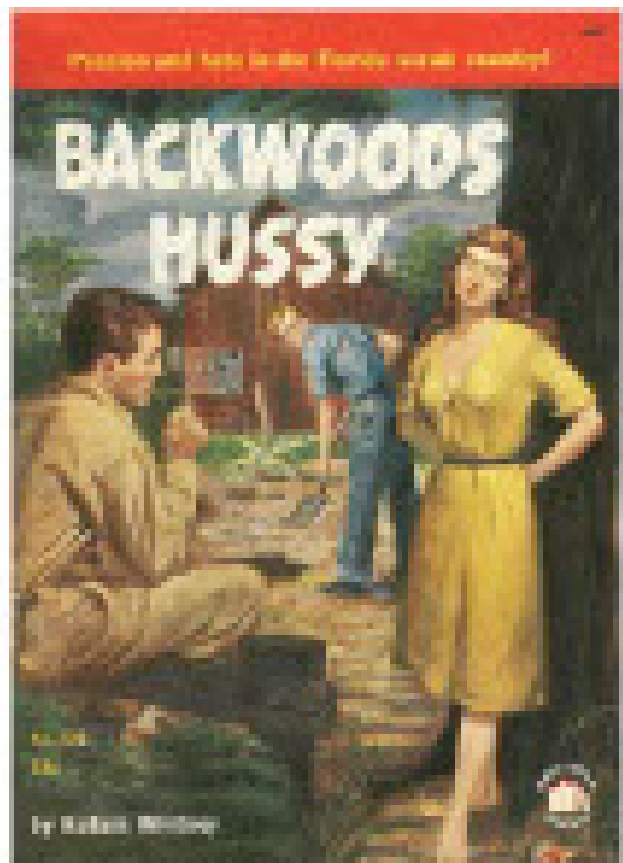


French Alley, Original Book #76, 1934

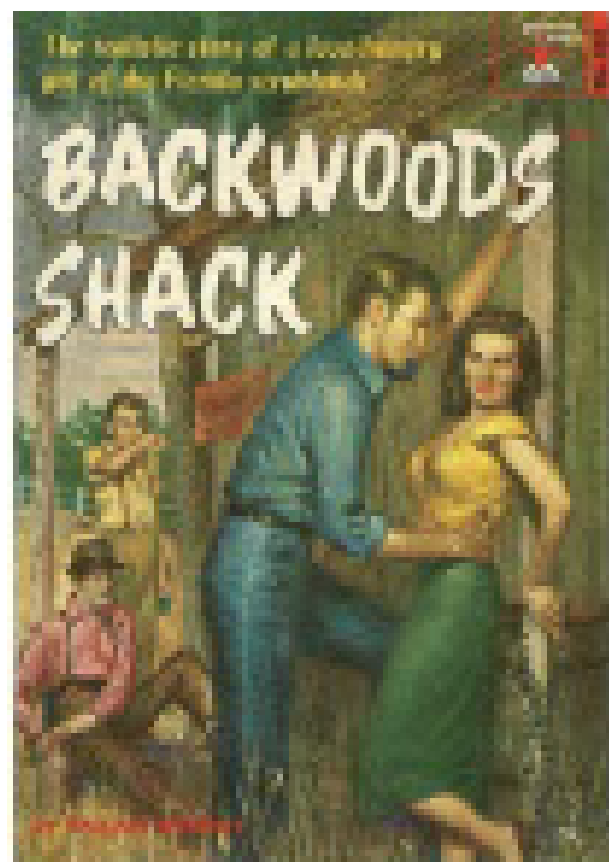




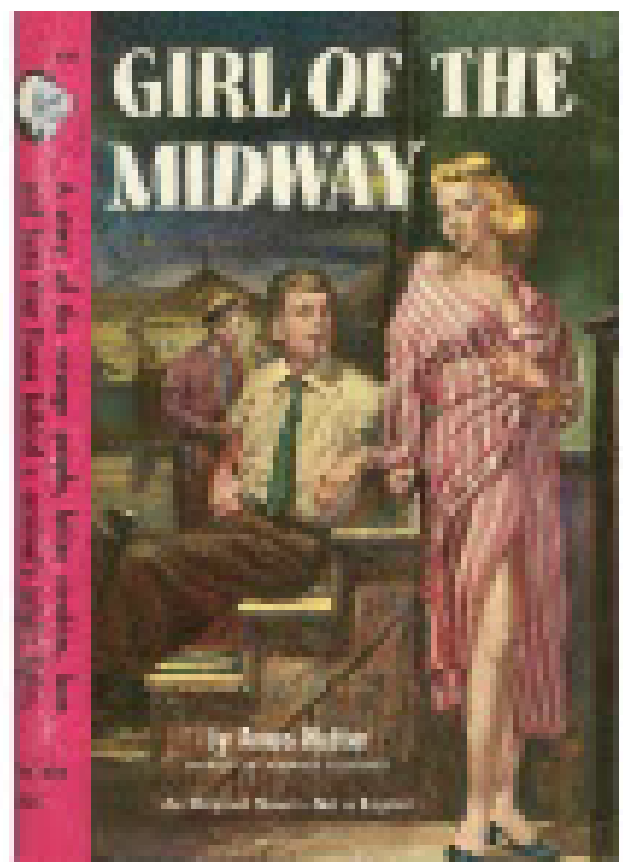
Strip Street, Venus Books 184, 1952



Backwoods Hussy, Venus Books 188, 1952



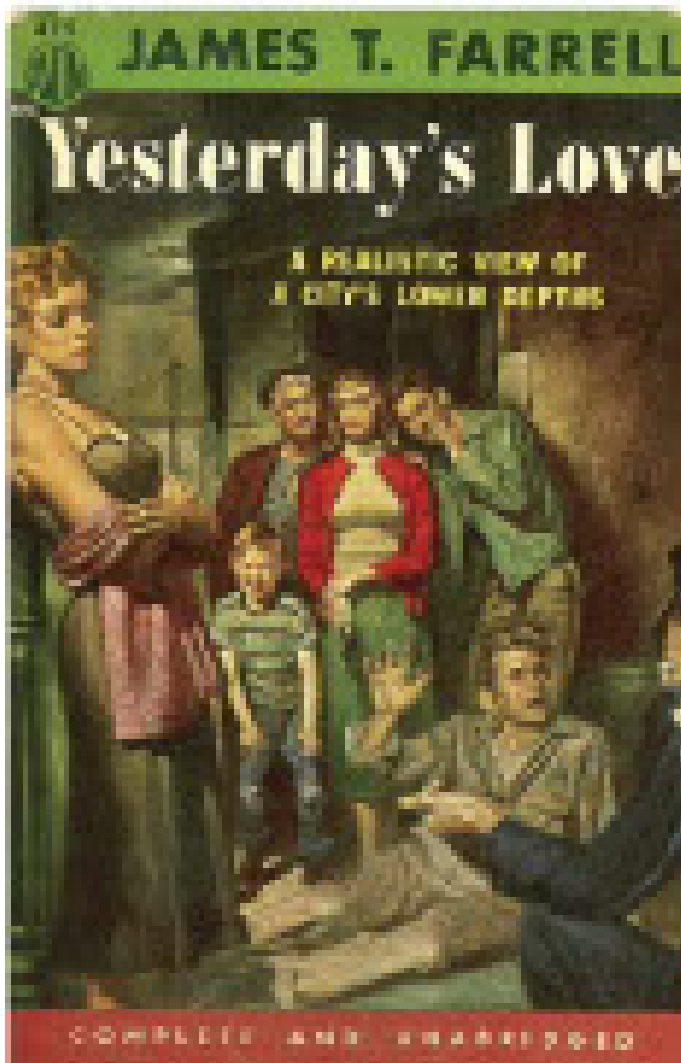
Backwoods Shack, Venus Books 191, 1954



Girl of the Midway, Venus Books 201, 1952



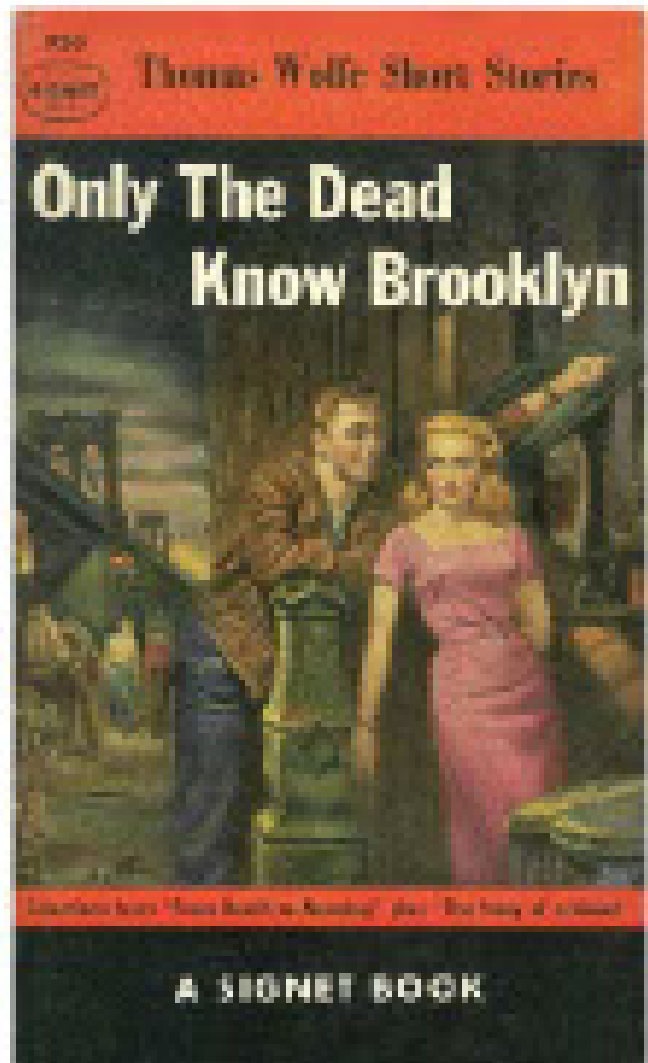




Yesterday's Love, Novel Books 875, 1932

year. One of Nappi's better digit paintings was the park scene he did for the cover of *Girl-Hungry* by William E. Gladys (Charles 1908, 1911) which shows a distinct Art influence. Nappi also did some quintessential bad-girls on their covers, some of the most effective were done for *High Doll* by Peggy Gaddis (Fressa 1911, 1911) and the classic bad-girl in the bus stop for *She Went To Be Good* by Florence Stenocholm (Fressa 1133, 1911). These models seem to be the same girl, and once again it appears to be that model with the prominent eyebrows.

"I didn't like the digit covers myself, I only did them because I had to. For Vitare Books and all these others they would just say what they wanted for the cover, a sexy girl in the foreground and a guy looking at her in the background. Some of them would tell you how she should be dressed but a lot of them would let you do what you wanted to do. Sometimes I'd get requests for changes, usually the color, make the background darker or lighter. I was paid maybe \$175 for each one, and they were usually done in 24" x 36" size or smaller on illustration board."



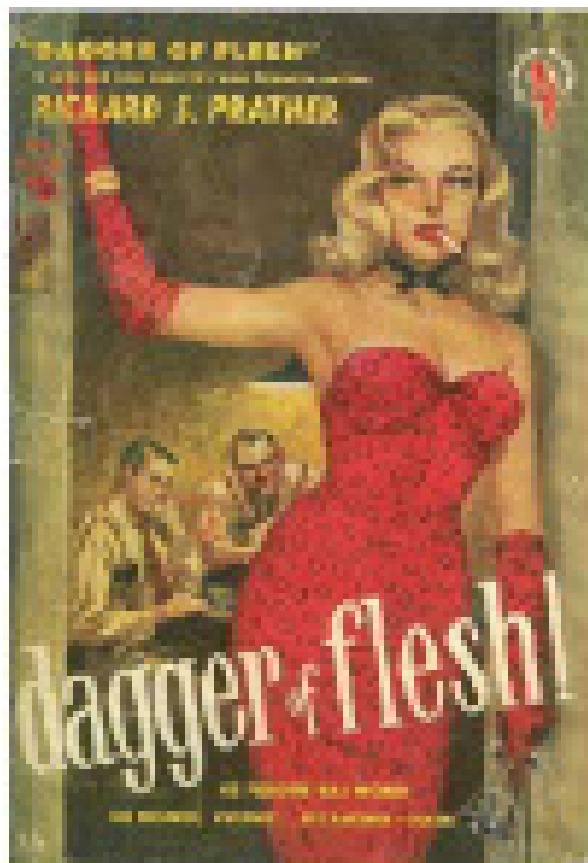
Only The Dead Know Brooklyn, Novel Books 138, 1932

#### VITARE AND MODERN PAPERBOOKS

Bud Nappi has done some outstanding mid-century mass-market paperback covers and of these he is quite proud, and with good reason. Many of these paintings are still effective six decades after originally created and they are standing in restoration and design.

Probably his first mass-market paperback cover and one of the most interesting was the one he did for *Overlook's Love* by James T. Farrell (Aves 1475, 4<sup>th</sup> printing, 1911). Aside from being a fine piece of work it has a lot of story behind it. At that time in his career Nappi used local people and family for models. In the woman standing on the left is his wife, Peggy, the man lying on the floor is his uncle, the boy happens to be a kid who lived across the street, the guy in the brown coat was a local cop and the man on the right whispering to the girl was the best man at Nappi's wedding. This painting really shows the influence of mass-market paperback art and found, James Aves.

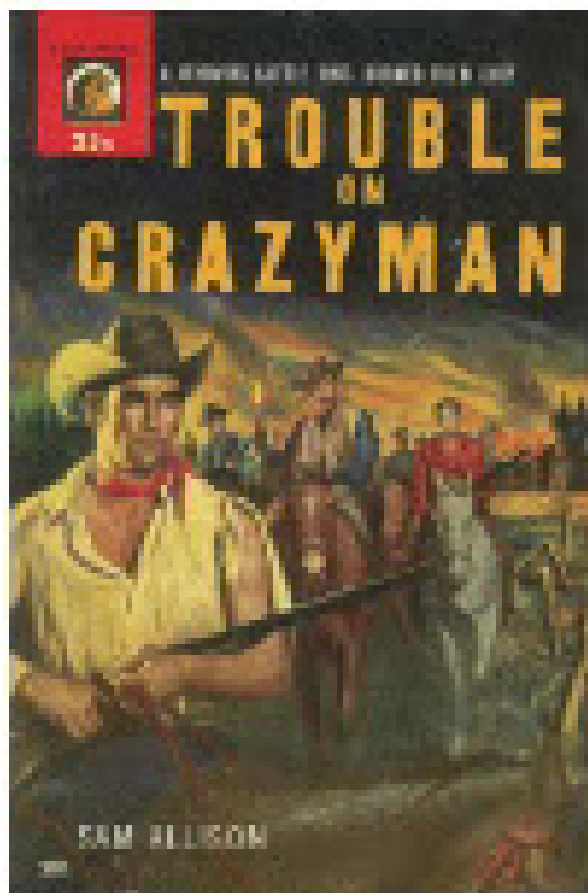
One of his best and most popular paperback covers was the painting Nappi did for *Only The Dead Know Brooklyn* by



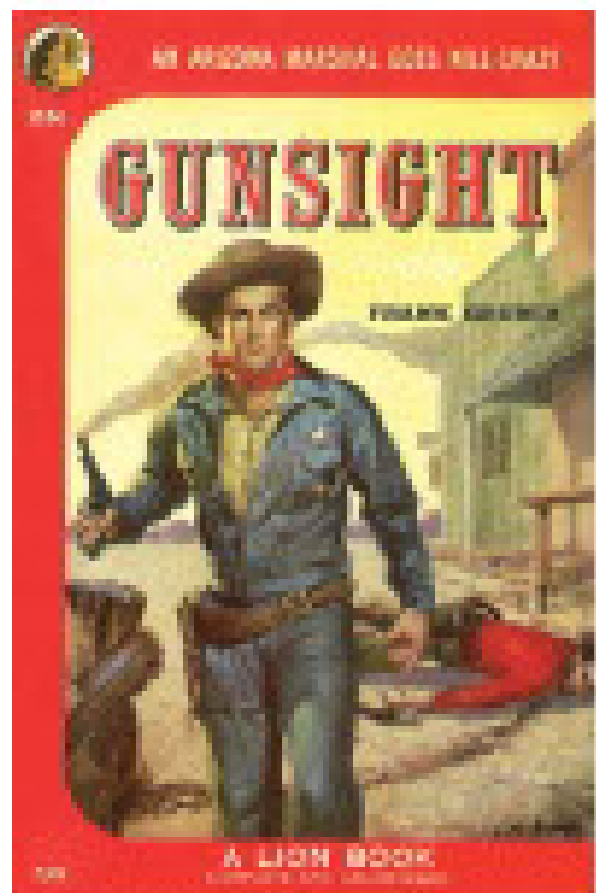
Dagger of Flesh, Fawcett Books, 1942



The Strange Brigade, Centaur Books, 1947



Trouble on Crazyman, Ace Books, 1953



Gunsight, Ace Books, 1953

Thomas Wolfe's *From Night Books* (1932, 1933). It was also done very much in the Beato style. Nappi says, "John Legakis was the art director at Signet, he gave me a hand and I started doing books for them. I liked Jim Aron and his work and when I was doing stuff for Signet Books I used to invite him for one thing and Bob Higgins for another thing in a painting. I recently got the original painting for this book back from Penguin Books."

"I did cover for Avon Books, Signet Books, Bantam, Belmont. I have a feeling my first paperback cover was for Avon Books for *Saturday's Love*. One of my favorites was that great cover with a handsome man on the street surrounded by a bunch of people looking at him for *Saturday's Love*. I've done so many things. It's hard to say what are my favorites, maybe children's books today. I did *Kilgus* by Robert Louis Stevenson. I used Steve Holland on that cover."

Nappi says he usually got a one-page synopsis of the story or the publisher got him an idea of what they wanted on the cover—usually from the art director or the editorial department. I never read the books. He used Steve Holland as a model on many books. "He was quite good," Nappi said of Holland—a legendary male model on many paperback covers. Nappi said another guy who was a New York City fireman and he mentioned he did see him a lot also. He can't remember the girl he used as models but he used a lot of local people

at the time Rudy lived in Old Tappan, New Jersey, right across the state line from Tappan, NY where he was born.

"It was the same area where Jim Aron and Bob or the other artists also lived and they all went on this photographer and used local people who were good models. In the beginning you'd have to pay for your models, but later the publisher paid. The bigger companies like Scholastic or Simon & Schuster would pay for everything, the photographer and the models. When I was in love, shooting locally with Jim Aron and Barn Phillips, we all used to shoot photos at Bob Aron's in Westwood, New Jersey."

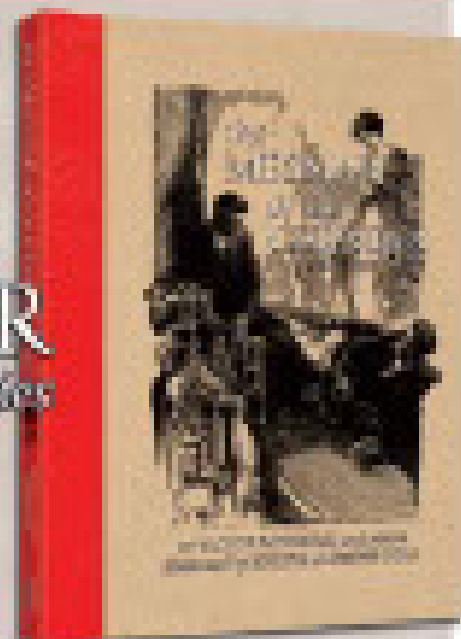
Nappi mentions Jim Aron really as a great guy, quite a big man who was a very nice person and a very good artist. Aron passed away about 30 years ago and would have been Rudy's age now had he lived.

Rudy Nappi did many excellent vintage era paperback covers, in style and using topics that demonstrated his creativity as an illustrator and fine artist. The painting for *The Strange Brigade* by John Irving (Clarendon #C-131, 1954) is one that more last and passes with historical subjects to a greater depth in western covers for *Gunfighter* by Paul Craig (Line #1024, 1955), *Travels on Company* by Sam Allman (Line #181, 1951) and *Gunplay* by Frank Cooper (Line #103, 1951) he shows he is able to do fine western art with a historical setting.

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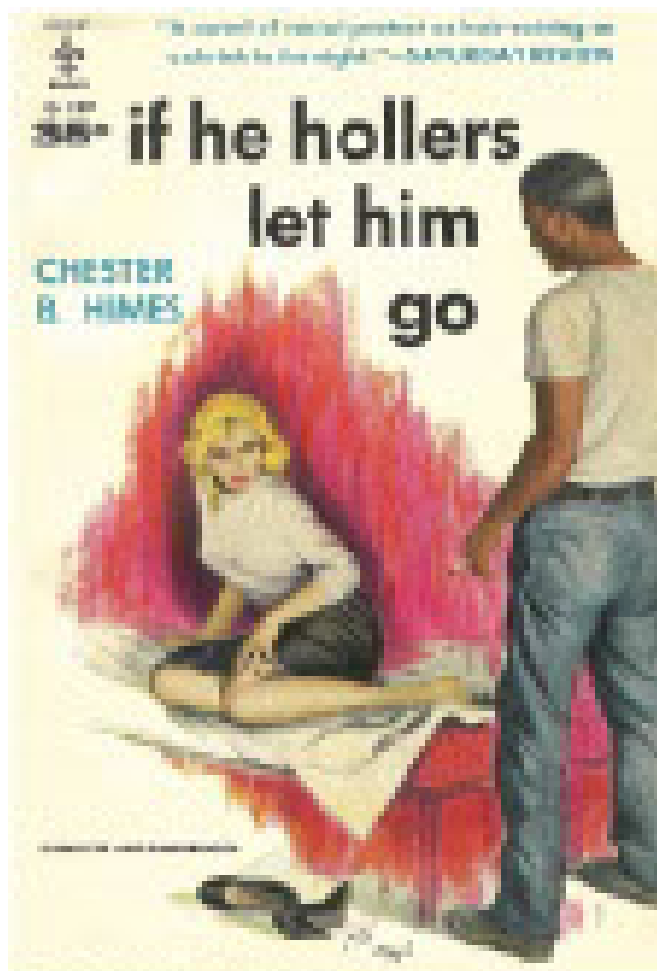
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If He Hollers Let Him Go, Dutton Books © 1945, 1950

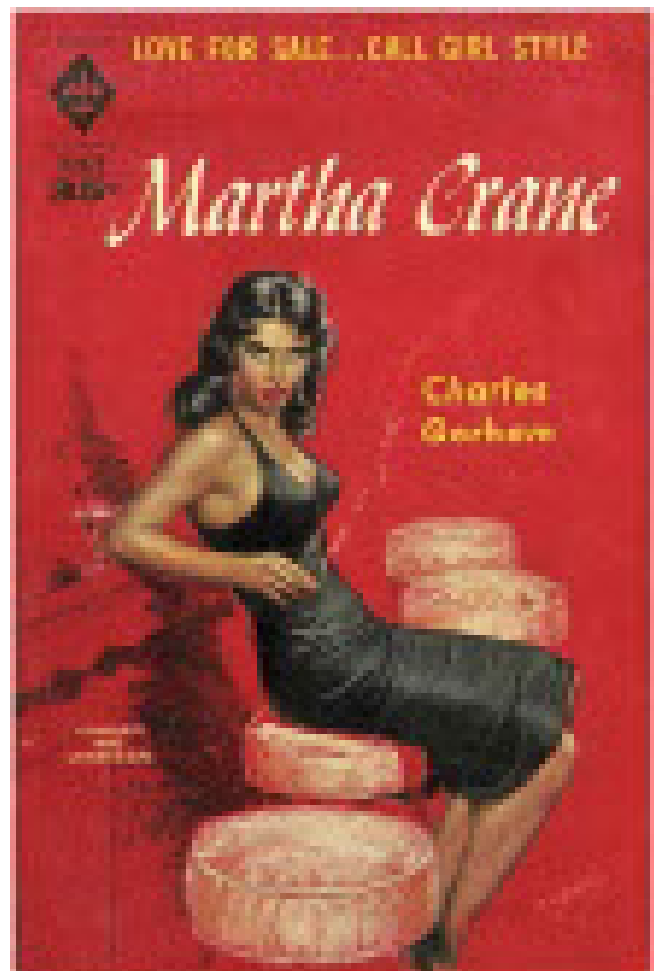
Some of his best-selling pulp paintings include the last picture on the cover of *Shaka* by Orrin Hill (Dutton #211, 1939), the classical Greek fantasy *no Lycianus* by Fletcher Hesse (Dutton #236, 1938), the Asian-dominant fantasy *no/Chino/cover* by Charles Forté (Dutton #25, 1937) and the romantic fantasy *no Queen Patricia* by Lynn Brock (Dutton #114, 1935). These are all popular pulp collections.

That pulp work only lasted a few years at the beginning of his career. Most of his paperback cover art dealt with romantic or historical subjects, as well as images for various children's books.

"I did dozens of children's books for Scholastic in the 1930s and 1940s from a synopsis or idea from the art director. Then I would hire the model and a photographer to take the shots. The publisher paid for the models and the photographs. Then I'd do a small sketch and if they approved it, I went to work on the painting. It usually took me a few days and I'd bring it in to the New York publisher. Paintings were 20 inches by 30 inches in size or smaller, usually an illustration board. The smaller you did them the more you could do. I also did calendars, usually showing flowers and animals."

One of his most endearing series Nappi did for Little Apple Books (a Scholastic imprint for younger readers) are the covers for the "Animal Rescue Farm" stories by Sharon M. Hart.

### Illustration



Martha Crane, Dutton Random Books © 1943, 1950

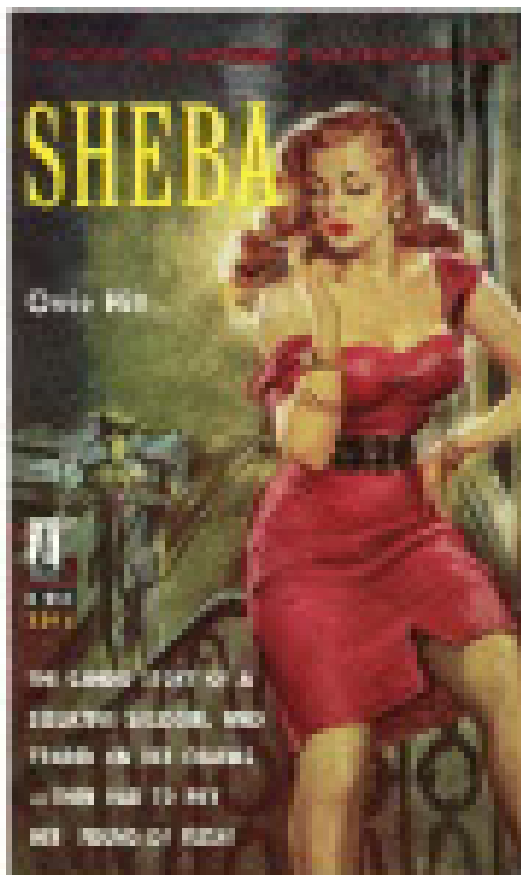
For the cover of *The Golden Horse*, first in the series, Nappi put himself into the image as the man holding the reins of a wild horse. Like all of his Scholastic covers, they capture the innocence of youth and are, in a way, the wonder in the eyes of his young subjects. He did all of the covers for books in the "Bad News Holler" series which ran for at least 10 books.

"For children's books for Scholastic I looked at their covers and just knocked on the door and brought a bunch of samples for the art director to see. I did a lot of work for them."

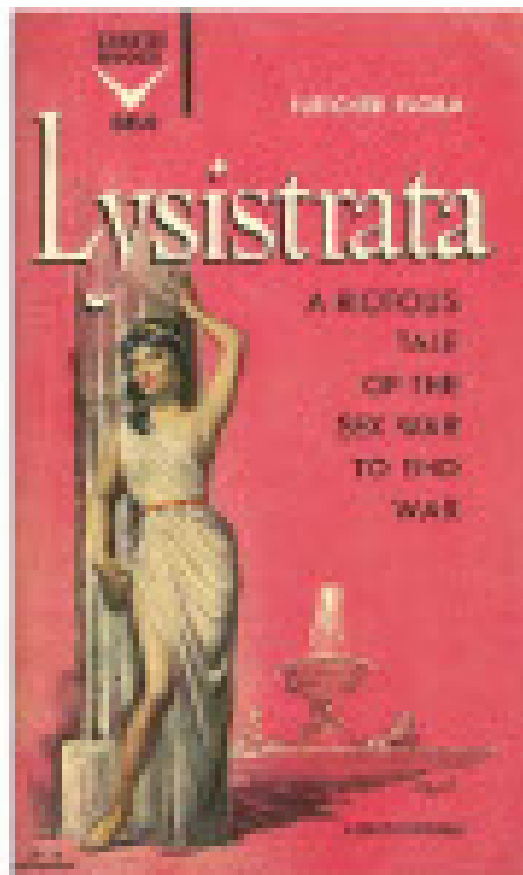
Nappi says he is sure that he did not sign all his paintings, because there were some of them that he hated. He also never used a pseudonym.

Rudy Nappi did so many paperback covers, everything from vintage era paperbacks to modern romances and recent Romance covers. For instance, he did covers for the Zelle Masters romance paperbacks in the 1970s. Nappi definitely did covers for PULP (*Dress Her Right* in 1948 (*Devil's Candy*) in the 1950s and says, "Someone had started doing them and they called me to do it. I think I did about 100 or so."

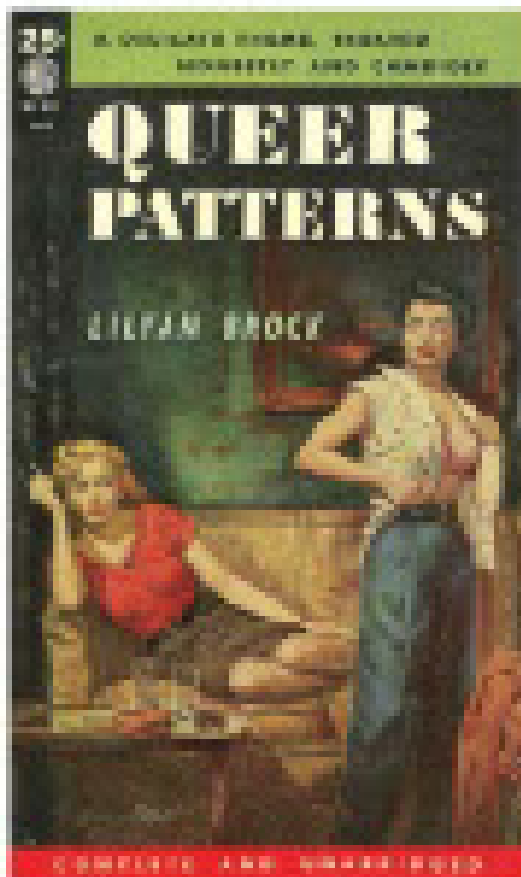
Also in the 1970s, Nappi began doing cover art for Harlequin Books and their Silhouette line of romances. For these paintings Nappi recalls that he didn't have to send the original paintings to Evan Mills, Canada, Harlequin's headquarters, but was able to have them photographed in New York and have a



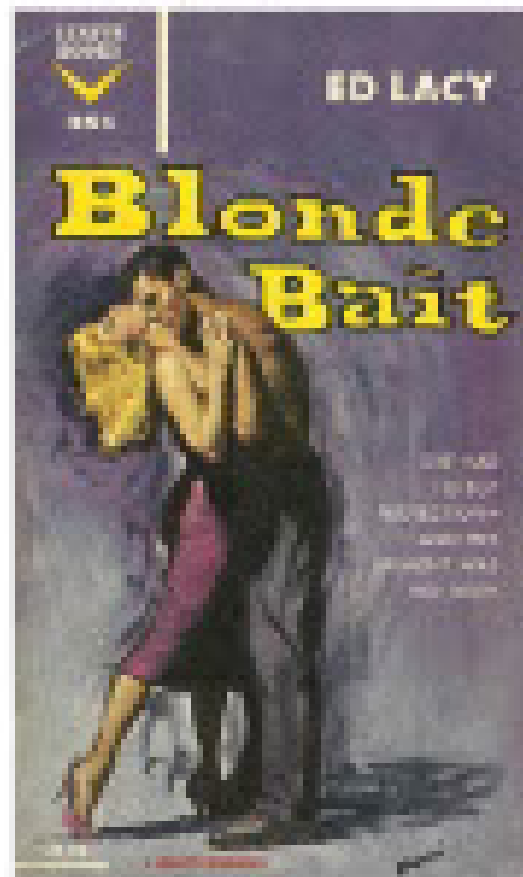
Sheba, Dime Books 2171, 1933



Lysistrata, Dime Books 21-22, 1933



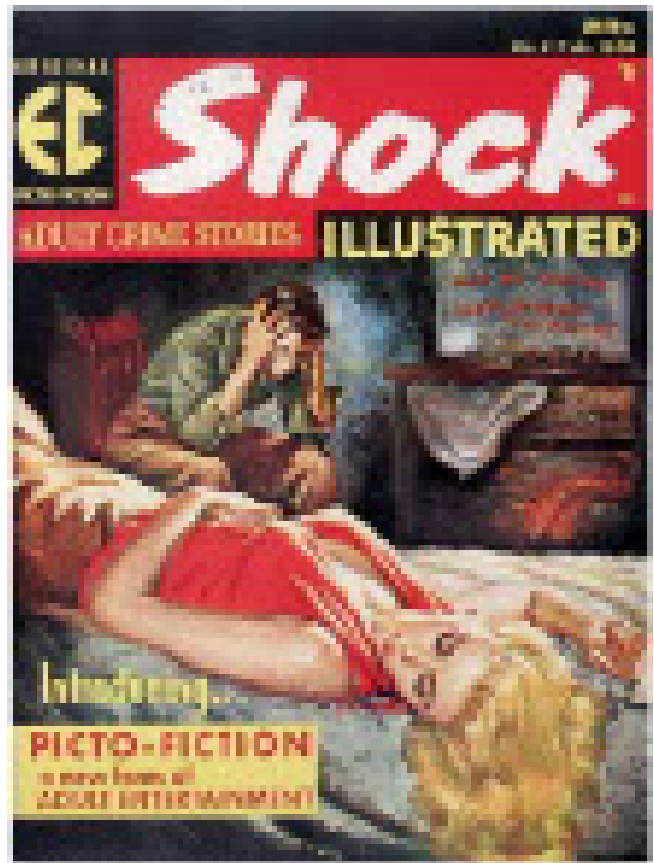
Queer Patterns, Dime Books 23-24, 1933



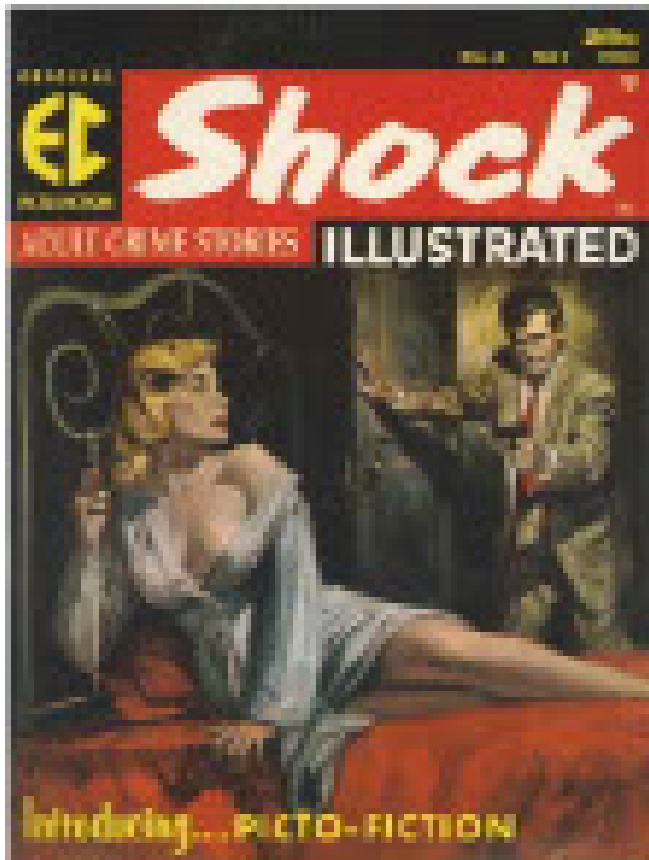
Blonde Bait, Dime Books 25-26, 1933



October Number 15, May 1952



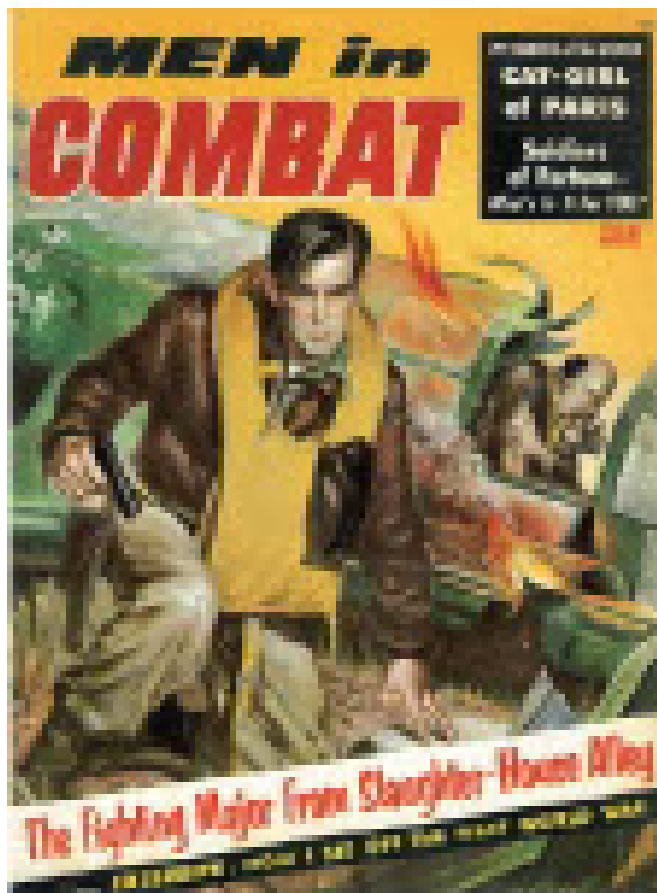
1952 Number 16, February 1952



1952 Number 17, May 1952



1952 Number 18, July 1952



Men in Combat #1, November 1947

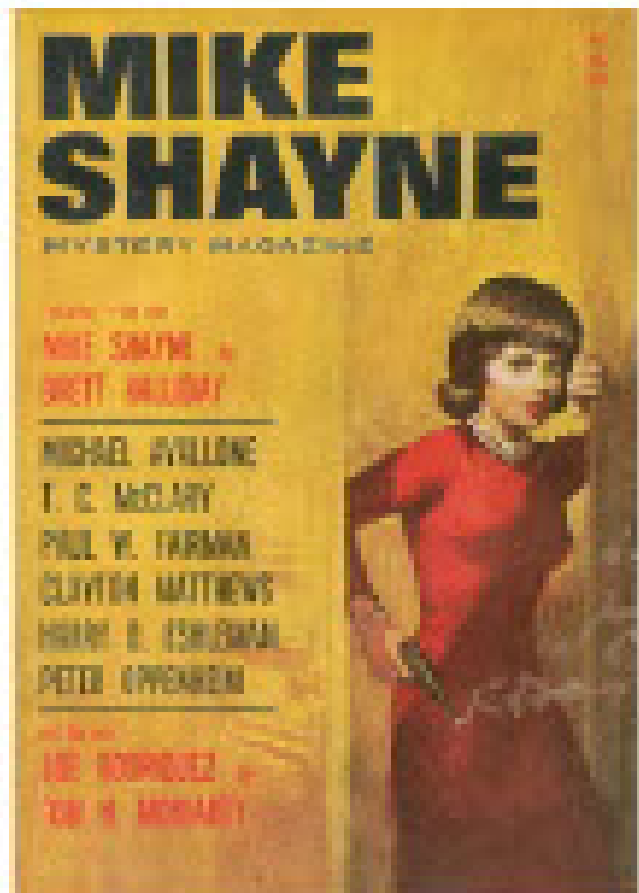
positive way. He still has all the originals for those wonderful romantic book covers. He also said he did some covers for Mills & Boon romance paperbacks that were published in the 1970s or 1980s in Australia and New Zealand.

#### COMICS AND MAGAZINES

Rudy Nappi has worked in so many venues and roles it boggles the mind. Some of his other popular art projects include work done for a short period as an artist. He worked for EC Comics at the beginning of his career in the 1950s, doing a couple of covers for Confessions Illustrated and Blood Illustrated comic magazines. In the late 1950s he did covers and interiors for the same man's adult art (erotic) magazines.

"I did do a lot of covers and interior art for Marie Goodman's Magazine Management, all erotic magazines like *Men* and others. James Bama also did some of them."

Nappi worked for Hears publishing and did the cover for *Men in Combat* #1 (1947) and he also worked for *Menace* Publishers, he did adult magazines, where he did some interiors art. He did at least three covers for the digest size crime magazine *Five-Fingered Detective Tales* in 1954, each showing bad-guy criminals getting the better of scolded or unsuspecting, criminal cops. Meanwhile, the version on the cover of *Mike Shayne Mystery Magazine* (October, 1961) appears heavily influenced by his Nancy Drew work, so much so in fact, that the version looks like a female female version of Nancy—but all grown up!



Mike Shayne Mystery Magazine, October 1961

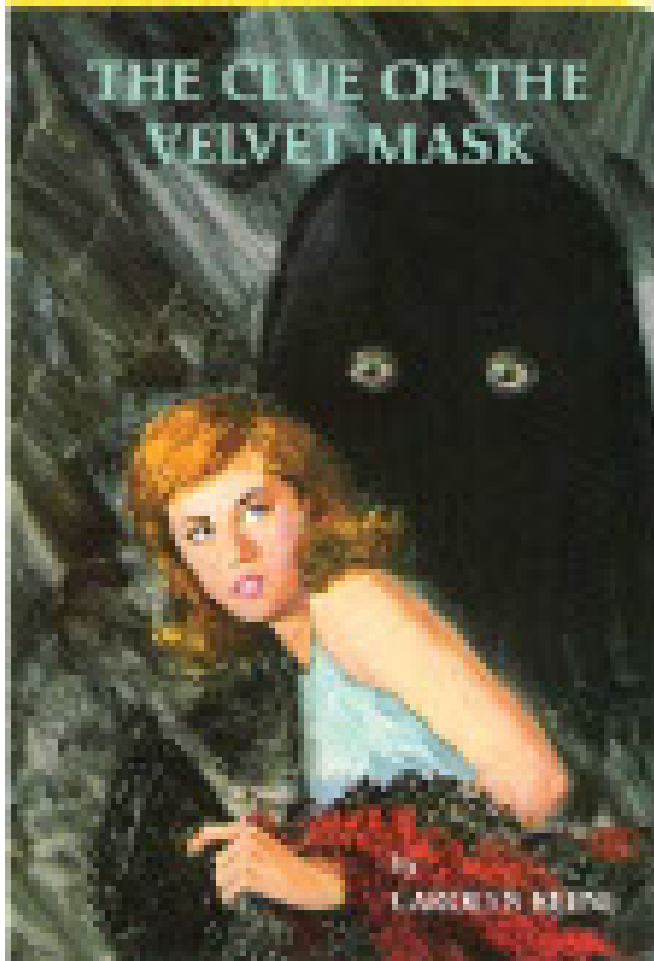
#### NANCY DREW & THE HARDY BOYS

The 66 original Nancy Drew books were published in hardcover with jackets from Grosset & Dunlap from 1930 to 1936. From 1936 to 1978, Rudy Nappi updated some of Russell Reid's or Bill Gillet's earlier covers, as well as doing covers for new books in the series. In some cases Nappi did both covers for the same title. These books were reprinted many times without jackets but as illustrated boards, reproducing the Nappi art from the original editions.

Frank and Joe Hardy were one of a celebrated American detective duo and they helped solve hard cases in a series of 58 original hardcover novels begun in 1947, and published with illustrated jackets by Grosset & Dunlap. From book #12 in 1953, Nappi created covers for all the original Hardy Boys editions until the last book, #58 in 1978. He also did cover art for reprints of earlier books in the series. Like the Nancy Drew books, the Hardy Boys were reprinted as hardcover without jackets with illustrated boards and Nappi's art was reproduced on many of these later editions.

Rudy Nappi also did the cover art for one book in the Holiday Town children's book series by Laura Lee Hope, P.H., *The Grimacing Gargoyle Mystery*.

Rudy Nappi did his first Nancy Drew painting for the cover of *The Clue after Midnight* (#30 in the series) in 1961. From then on he would create over 150 Nancy Drew cover paintings for the original hardcover books. Nappi also started doing the Hardy Boys covers at this time and did all the hardcovers in



The Clue of the Velvet Mask, Nancy Drew 101 (1942)

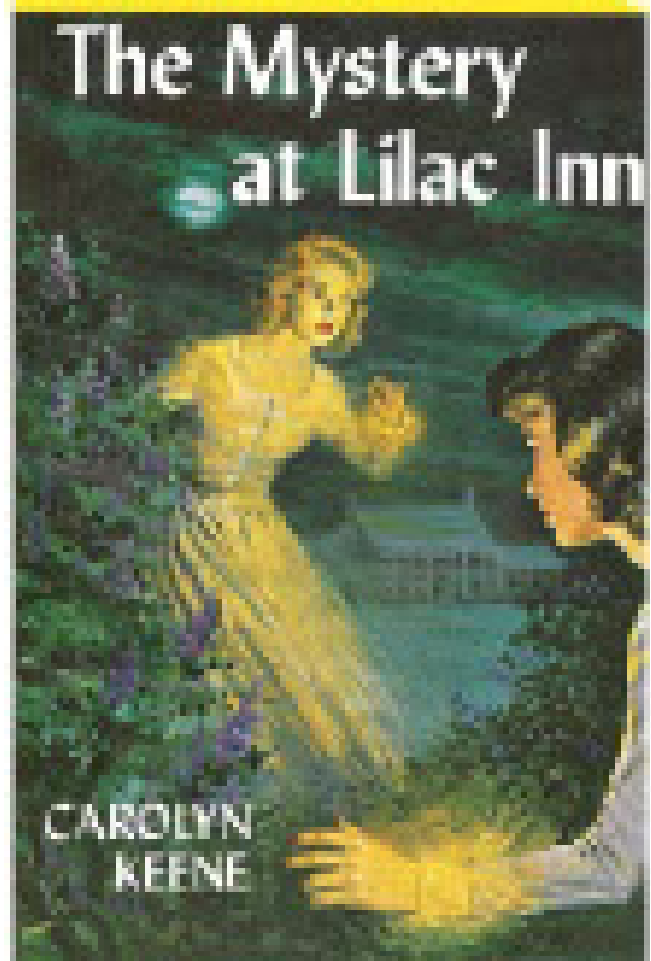
this series (except for #16 which was done by John Lister).

At a Barnes & Noble signing last year in North Carolina, hundreds of devoted fans came out to meet Betty Nappi, an artist whose wonderful images are the covers of the Nancy Drew books (most with a happy girl in the childhood scenarios). It was a special event and Betty remembers it fondly. "When I started to get recognition like that as an artist for the Nancy Drew books it was exciting. These books are very popular."

Nappi explains, "I did do two covers for some Nancy Drew books, they updated the books and asked me to do a new cover to keep her up to date. At first you couldn't put about dozens on but they were very particular, not too much but she was agreed about not too."

Nappi said his favorite Nancy Drew cover was the one he did for *The Mystery at Lilac Inn* (1941), which shows Nancy confronting a mysterious ghostly female image. It is haunting and intriguing, the contrast of an effective mystery cover and it draws the reader to the book making him or her want to find out what happens next.

With so many excellent Nancy Drew covers it is difficult to pick out the best, but some interesting ones include the *The*



The Mystery at Lilac Inn, Nancy Drew 4 (1941)

*Hidden Assassin* (1935) showing Nancy holding a flashlight in a dark and mysterious hallway. Again, Nappi gives us the source of intrigue and the solution, where anything can happen.

Nappi's Nancy Drew covers always stressed the innocence yet determination of this very independent young woman. In *The Clue of the Velvet Mask*, we see a lovely version of Nancy with a dark, mysterious figure lurking in the background. There is more pulp influence here in Nancy's image, and yet Nappi creates the same by showing the drama and suspense in the youth of Nancy.

One of Betty's favorite covers is the Nancy Drew book where he used his daughter as the model, another is *The Hardy Boys* book with his nephews on it. "I really enjoyed doing the childhood books. I also did a book about Helen Keller for Scholastic in the 1970s and I loved that cover too. It was very satisfying doing all these Nancy Drew covers but it was hard work. My daughter posed for some covers of the Nancy Drew books and neighbors also. When you work for yourself you always push yourself, and if you don't make any money or get sick you don't have anything. I was lucky. I'm very happy. I just quit working a year ago."



# Norman Saunders

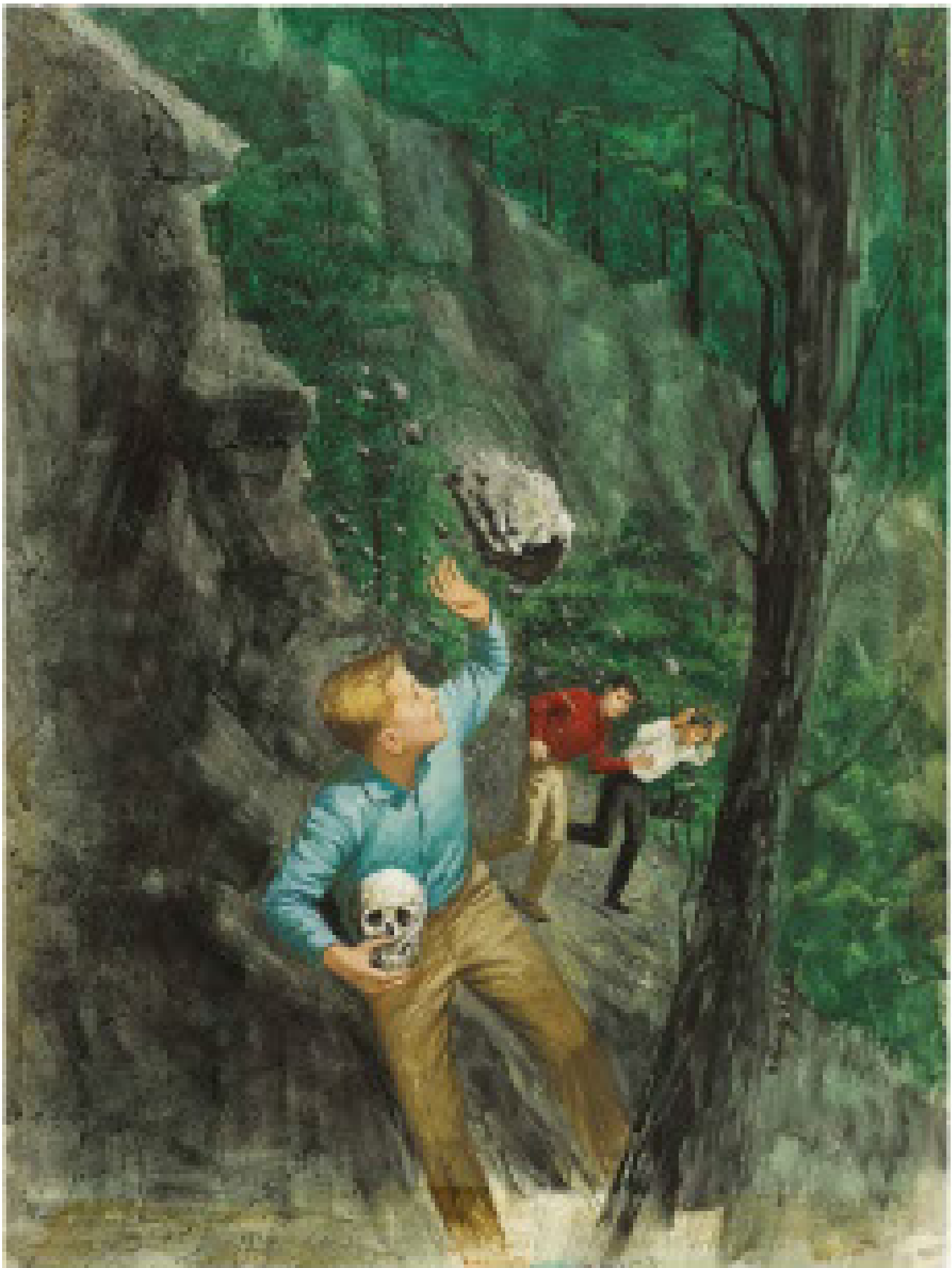
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Digital art illustration for the General and Thomas King Sep. 21, 1996. Source unknown, 80" x 12"

90 Illustration



Digital cover illustration for *The Ghost of Blackwood Hall*, Nancy Drew 26, © 2007. Dimensions in inches: 18" x 8.75"



Digital color illustration by Walter Dillingham Young, Scribner Books, 1949. 30 on board, 17" x 11 1/2"

One each of his classic Navy Dens and Hardy Boys pairings are on display at the National Museum of American Illustration in Rhode Island. There you will find his work besides such gems as Norman Rockwell and other master illustrators.

### NOVEMBER

Norman was a major player in the greeting-card business in the 1940s and 1950s though it is all but forgotten today. It had an amazing group of legendary illustrators on staff including Robert Higgins, Milton Papp, Felix Lerner and of course, Rudy Nappi. Nappi worked for Norman Cards for 30 years. He did this while he still kept up his freelance illustration work in paperbacks and other areas. He said Norman paid well and he was very happy to work for them.

Bob Maguire introduced him to working at Norman. Nappi recalls, "This was one of my best friends, we lived close by and got along very well together. He was a real nice person. Oh, I miss him very much. We used to go into work together at Norman on the same bus. Originally the office was on 50<sup>th</sup> and Madison in Manhattan and then they moved to Pennsylvania. At lunch I'd go to Conson & Dunlap and look for other jobs. I loved working at Norman, it was a good company and very successful. I was still able to do back covers on the side. It was good class-art work for a change, a change from the very



Digital painted color illustration by Walter Dillingham Young, Scribner Books, 1949. 30 on board, 20" x 20"

stuff. Getting work and children's books were very alike."

Reminiscing about these days, Nappi adds, "We all sat in a big room, not had our own drawing boards. A fellow named George Foster worked there also. I was fortunate to get to do the promotional work. I loved Andrew Wyeth and I did a series of cards based on that look. The greeting cards were in his style and they were very successful. It was completely different from my paperback covers. The company had me go to Dallas and other cities to promote them. People would buy the box of cards and I would sign the cards for them. I worked there from 1949 to about 1981."

George Foster (an artist for Norman), and the company succeeded, causing Nappi also to relocate, to a very beautiful area in Pennsylvania where he would live for many years, before he moved to his present home in North Carolina. "When Norman moved from Manhattan to Pennsylvania I moved with them and I liked it there because that's where Andrew Wyeth lived and his museum is there, The Brandywine Museum. It's just beautiful down there."

Nappi also created calendars for Norman. One was called Reflections and it featured lovely still life scenes. Reminiscing about one of these calendars, he said, "It was later made into a series of cards that were very popular, and one of the calendars told me I would be leaving the company, which was having some trouble. Then Norman went out of business."



Reflections calendar 1981







**William Reynolds Brown (1877-1981)** was a prolific American artist whose career embraced virtually every facet of the Illustration Field. During his life he produced work for the newspaper comics (*Ensign's Stripes*), *North American Review*, painted covers for some of the first paperback books ever published, illustrated scores of magazines and magazine covers, and most notably produced over 500 movie posters for the motion picture industry. After his retirement, Reynolds found success as a fine artist, producing hundreds of oil paintings and drawings for the Museum art market.

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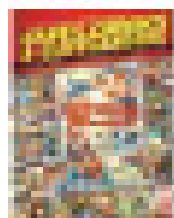
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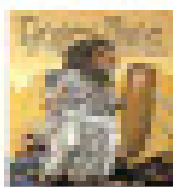
Author Gary Levin is an expert on the paperbacks, and has written numerous articles and books on the subject. He publishes *Paperback Devils* magazine, and also hosts a paperback collector's show in New York city. For more information visit <http://www.gyp-book.com>.



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## ROGER RANE: ART, TIMES, & TRAGEDY

By BILL WARDEN, FOREWORD BY MICHELE CARRE  
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VINTAGE, 2009

Roger T. Rane (1936-1974) was an illustrator of magazines, paperback book covers, commercial advertising campaigns, and record albums. Thanks for his survival and fruitful work, he produced over 300 illustrations in his brief 11-year career, which began about at age 16 when he was offered and began to work in New York's Central Park. Mr. Rane was posthumously awarded the New York Artist Guild's Artist of the Year Award in 1976, and his work was featured in the Society of Illustrators' 1977 publication. To this day, the Philadelphia College of Art presents the annual Roger T. Rane Memorial Award to the student with the year's top illustration portfolio.

Among Rane's many clients were *Ladies Home Journal*, *Life*, *Esquire*, *Queen*, *Illustrated*, *Parade*, *New York* magazine, *Rolling Stone*, *The Lamp*, *Look*, *Vibe*, *The Saturday Review*, *Time*, and *Life*, *Jack*, *Harper's*, the *National Lampoon*, and *Playboy*. Rane also contributed much to such advertising clients as *Ferraris*, *Sylvania bulbs*, *De Soto Diamonds*, *Bill*, *Black Sharp & DeLora, Inc.*, and he designed a number of record album covers for RCA, Columbia Records, and Philadelphia International Records. He painted the covers of the Collier-Macmillan editions of C.S. Lewis's *Chronicle of Narnia* books, as well as such Simon & Schuster publications such as *Carla Cantarella: The Treachery of Her Form and A Separate Reality*. He also created artwork for *Avon Books*, *E.P. Dutton Company* and *Collier Books*, among others. This lavishly illustrated book is an elegant showcase of his greatest work, and a long overdue tribute to his immense talent.



## THE ART OF ROMANCE: HARLEQUIN MILLS & BOON COVER DESIGNS

By JAMES PERINELLI, HARLEQUIN COVER  
200 PAGES, PULP-COLOR  
\$24.95 HARDCOVER  
PENGUIN USA, 2009

Since 1966, readers have been finding magic from the vagaries of everyday life in the pages of novels published by Mills & Boon. Now part of the Harlequin group, the world's largest romance publisher, the company has published thousands of titles each with its own distinctive jacket art. Part of a seasonal tradition, this collection of more than hundred Mills & Boon covers offers a fascinating visual record of how our perceptions of romance, love, and desire have evolved over the years. With titles such as *Amorous Glen Dinning*, *Agony's Pleasurers*, and *Beauty for Price*, these covers' contents have changed dramatically as women defined their roles in the 1970s and 1980s, searched for love during World War II, moved her careers in



the 1940s, engaged in first love in the 1950s, pursued for sexual emancipation in the 1970s and 1980s, and ultimately learned a lot about self-reliance while writing the Prince Charming to show up. These social transformations are reflected in the covers, chronologically arranged in full-color plates. An introduction charts the changing themes of the novels and explores the reasons behind the enduring popularity of the romance novel.



**THE MAN WITH KALEIDOSCOPE EYES:  
THE ART OF ALAN ALDRIDGE**

BY DAN LUDWIG  
208 PAGES, ILLUSTRATION  
SOFT COVER  
\$24.95, \$29.95

Over the course of his 40-year career, Alan Aldridge has been the design guru for the Beatles, a designer of gigs and album covers for the Rolling Stones, Blue Jays, the 1960s Creams, and Led Zeppelin; the target of police prosecution for his notorious Chelsea Girls poster; the author of the bestselling children's book *The Butterfly Ball*; and a graphic designer for the Hard Rock Cafe, the House of Blues, and the New York Times.

This new book is the definitive visual survey of the art of Alan Aldridge, whose signature style came to define the Pop-culture Era for a generation and for generations to come. *The Man with Kaleidoscope Eyes* charts Aldridge's extraordinary life with out-madness images, giving the complete portrait of a graphic genius who fully represented the spirit of his time.

Bringing with over 100 of the very best tripped-out, pulsating illustrations and designs culled from all corners of his varied body of work, this resulting visual feast will satisfy



**THE JIM VANDROMOCULUS COLLECTION  
OF IMAGES**

BY JIM VANDROMOCULUS, JR.  
160 PAGES, 120 ILLUSTRATIONS  
SOFT COVER  
\$24.95, \$29.95  
\$24.95, \$29.95  
\$24.95, \$29.95

This latest issue of Jim Vandromoculus's magazine *Image* is given edited by Susan McKinney Goldberg, and she brings a generous selection of reproductions of original artworks from her personal collection to the mix. Over 100 of the 14 full-page reproductions in the issue are from original art. Some of the highlights here include artworks such as Heinrich Leifer, Joseph Urban, Hans C. Appelt, Edmund Dulac, A.B. Frost, Kay Nielsen, Lucien Miall, J.B. Carlini, Willy Pogany, Harry Fossett, and many more. Three previously unpublished paintings by J.C. Leyendecker are also presented.

For those of you who may not be familiar with *Image*, this magazine focuses on the work of artists published prior to 1925. Printed at a generous 12 x 9 inches on 100% coated stock, and using scratcher stochastic printing, this issue has a print run of only 1000 copies, so act fast! ♦



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# EXHIBITIONS & EVENTS

## **Maidens and Monsters: The Art of Science Fiction, Adventure & Fantasy**

November 24 through April 13, 2008

Allen Patach Museum, Winter Park, FL

*Maidens and Monsters* includes images of alien worlds, strange beasts, daring heroes, and heroic heroines by 22 pioneering illustrators including N.C. Wyeth, L. Allen St. John, Frank R. Paul, Harry Beck, Margaret Brundage, and Frank Frazetta. These illustrators appeared on the covers of countless pulp weeklies in the Thrust series, and classic pulp magazines from the 1930s through the 1950s such as *Amazing Stories*, *Fantasy Adventures*, *Wind Tales*, and *Melody Series*. Works in the exhibit date from 1914 to 1955, and are drawn from the renowned Ark Station Kosloski and Stephen D. Kosloski Collection.

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

## **Tim Burton**

November 20, 2008 through April 26, 2010

Museum of Modern Art, NY

This major career retrospective on Tim Burton (*American, b. 1954*), consisting of a gallery exhibition and a film series, considers Burton's career as a director, producer, writer, and concept artist for live action and animated films, along with his work as a screen writer, photographer and illustrator. Following the career of his visual imagination from his earliest childhood drawings through his mature work, the exhibition presents artwork generated during the conception and production of his films, and highlights a number of unrealized projects and non-filmatic work pieces, as well as student art, his earliest non-professional films, and examples of his work as a storyboard and graphic artist for live film projects. The opposing themes of adolescence and adulthood, and the elements of darkness, cynicism, and human misery his work in a variety of mediums—drawings, paintings, storyboards, digital and moving image formats, puppets and marionettes, props, costumes, setpieces, storyboards, and cartoons. Taking inspiration from sources as pop culture, Burton has reinvented Hollywood genre filmmaking as a spiritual experience, influencing a generation of young artists working in film, video, and graphics.

Burton's films include *Planet 51* (1982), *Pre-Party Big Adventure* (1983), *Antique* (1988), *Batman* (1989), *Edward Scissorhands* (1991), *Beetlejuice Returns* (1992), *The Nightmare Before Christmas* (as writer and producer) (1993), *Ed Wood* (1994), *Mars Attacks!* (1996), *Sleepy Hollow* (1999), *Big Fish* (2003), *Casper Reborn* (2005), *Charlie and the Chocolate Factory* (2005), and *Johnny Be Good* (2007), writing and film projects include *The Mid-*

*winter* *Crash of Over Boy & Other Stories* (1987) and *Smiley* (2000).

For more information, visit <http://www.moma.org>

## **Maxfield Parrish's Illustrated Letters**

October 17 through January 13, 2010

The Norman Art Museum, Wilmington, DE

In 1884-1886, the teenage Maxfield Parrish traveled to England and Europe with his parents. In letters home to his cousin Henry Bassett, Parrish described and illustrated his experiences. These youthful illustrated letters provide a peek at life in England and Europe in the mid-1880s, and a look at Parrish's adult talent and career.

For more information, visit [www.pictbook.com](http://www.pictbook.com)

## **Illustrating Her World: Ellen B.T. Pyle**

August 1 through January 3, 2010

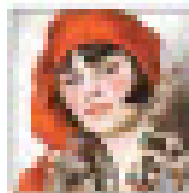
The Norman Art Museum, Wilmington, DE

Ellen Bernard Thompson Pyle (1876-1936) was born in Germantown, Pennsylvania. She studied art at the Broad Institute, and she was one of the few female students invited to study illustration at Howard Pyle's Chadds Ford summer school. She married Pyle's brother Walter in 1902, and the demands of raising a family inhibited her career. She did not begin to create illustrations again until after Walter's unexpected death in 1919.

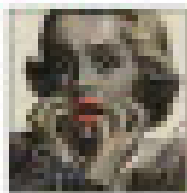
Though Ellen Pyle did not create much later in life, she had a substantial output. In addition to creating covers for *Starch Magazine*, *Woman's Home Companion*, and *Everybody's Magazine*, she also created 40 covers for the *Saturday Evening Post* with a recognizable style that drew acclaim from around the country. She received the first mention of her career in the exhibition of approximately 50 works. ➤

For more information, visit <http://www.debart.org>

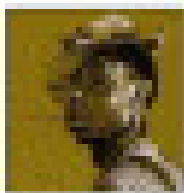
## **In the Next Issue...**



ELLEN B.T. PYLE



ROBERT CRUMB



WINSOR MCCAY

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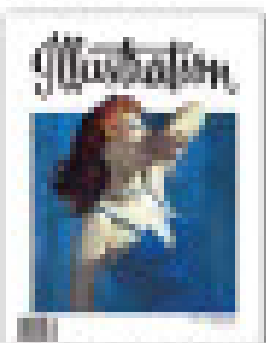
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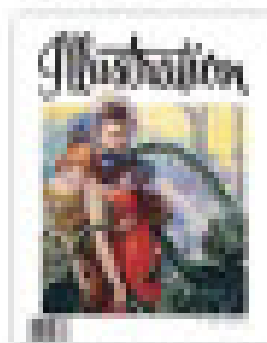
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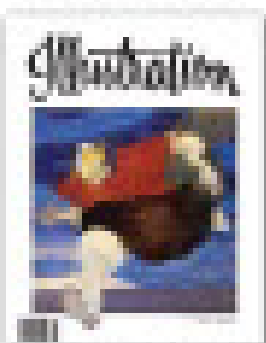
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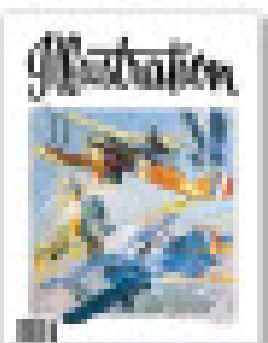
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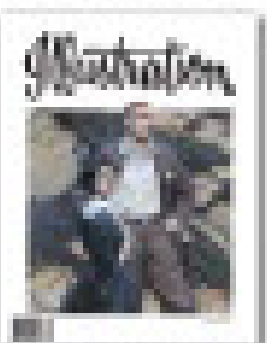
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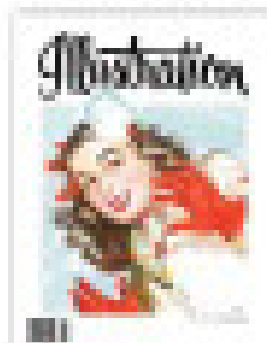
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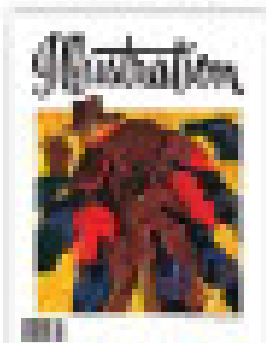
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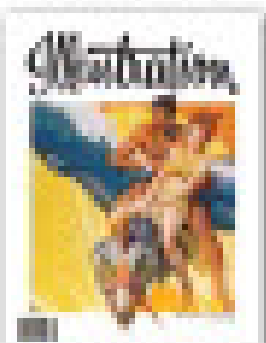
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