

Illustration



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Mural in the White House, "Emancipation Proclamation Signing," 1862



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Illustration

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Cover by
Enoch Bolles (1885-1978)
Cover for *Play*. First magazine
on the covers, 24 x 30 inches

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From the Editor...

Please note that the address of *Illustration* magazine has changed. My new address and telephone number are listed at the bottom left. I also have a new e-mail address: Dan@Illu.US. I hope that this address will be easier to type, and to remember.

My second announcement—one that I am very excited about—is that I am launching a new magazine called *Illustration* '04. This new magazine will be quarterly, with the same number of pages and half production values that you have come to expect, and the content will cover everything related to the field of contemporary illustration. The first issue will feature the work of Peter DeSève, Mark Gibbons, Glenn Dawson, Erik Tiemstra and much more. I hope that all of you will take a look at the new magazine, and consider subscribing! See my ad on page 81 for more information.

Please let all of my advertisers know that you are seeing their ads in this magazine. Email, call, write, and by all means, make something from them! My supporters need to know that you are seeing their ads, and a few hundred e-mails from around the world wouldn't hurt. Let them know you're out there, and that you are seeing their ads in *Illustration*.

Dan Zimmer, Publisher



ERNEST CHIRIACKA

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Original artwork by Gil Elvgren, March, 1957, pp. 28 & 29, *Playboy*.

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BEAUTY BY DESIGN

THE ART OF

ENOCH BOLLES

BY JACK RAGLIN

Calling a pretty girl a pin-up or a glamour queen during the Golden Age of Illustration (he argued) surprised. For an illustration to reach the pinnacle of fame, mastery of the female form was necessary, and even when her place in the real world of the girls of Gibson, Chasen, Fisher, Mag, Phipps, and others. These artists worked hard, often depicting their subjects from the front, side, and back. They were photographing a work in their studios as well as modeling with high society. Their expertise in subjects ranging from beauty to politics were widely published. Even their models were necessary. Magazines paid artists thousands to create art that in long runs came back to show pretty girls, and accompanied newspaper girls in advertisements as a balance of debaucher to the same ideal. To avoid one hour the paid an artist's girl would something special, and the outstanding actresses of Hollywood had to be ready to wear the bolles girl placed the covers of magazines such as *Esquire* and *Time*. Not surprising that a technique well-known from the illustration, or the fashion, to the Hollywood stars. Bolles was also a specialist in drawing girls in products from *Time* to *Vogue*, *L'Espresso*, and products of hundreds of consumer goods ads.

Yes, all of Bolles' advertising art has often gone unrecognized or credited to others, as local beauty of his pin-ups. A world of making was unique about Bolles during his life, and the girls that his own girls were to his side, artists called the masters of advertising art and physical fitness. The most widely reported one a stage he was known and had to an extent during his paintings of women. A lot girls with gorgeous Pinches and David's own images. And the most successful Bolles suffered a stroke that robbed him of his ability to paint at the very peak of his career.

My own reason to Bolles was inspired by a single issue of *Time*. For it is when the chief marketing plan of pulp magazines was the amazing girl in natural form, the woman's form of the Bolles girl was a lot of similar. Her only was the super-modern by an artist who obviously liked women—she was certainly modern. In a year that would become the Golden Age with girls being their beauty in terms of clothing, Bolles' girls were essentially computer. They stood, curled, or flexed, could move their bodies, and even, they walked their way across the covers of *Time* and other magazines. As put by Robert Brown, "The other business were girls, but they were not like the ones of playing fields as did French girls' women." Bolles worked in ladies dress since early in his career and his girls look among the most sexually desired of any pin-up girls.

Using the look of the Bolles girl would be somewhat faded into shape, their beautiful women, Bolles needed his girls with qualities he thought to look. With girls wearing beauty, she thought a perfect form, and beautiful designed hands, she carefully posed and often holding a cigarette. Bolles' girl was more athletic and simple than those painted by the press. Usually Bolles an illustration and more than a few girls shaped lips, no other woman she could be pretty in just plain dress. In contrast, Bolles was a woman. His girls were the delicate women of a man with a unique sense of beauty—simple, yet sophisticated—only provided the girls to artists.

The origins of Bolles' girls—their striking girls and the beauty of natural form—was pulled from the big of light. The girls' faces were lit a single highlight of each 200 magazine covers and a con-



Two early examples of marketing women's B&B

his advertising that women seldom wanting to have a single word of his personal life. My latest efforts to find a street folder produced nothing but frustration. Months of sifting through genealogical, governmental documents, and other sources yielded but one or two mentions. Then, finally a walkback to faded newspaper clippings of his obituary. The word that Baker had died in 1978 at the age of 94, after having in New Haven—was in an obscure section on obituary. The notice also included the names of his surviving family. Suddenly clarity indicated the names of his eight children and six grand-children. The two women names that his youngest daughter was still living, I began, something for her name in telephone directories. One of numbers in one: there was only a single match, after some frustration I eventually dialed the number and was answered by Frank's 86-year-old daughter, Yvonne.

And so began the next chapter of my journey to bring Baker out of the shadows. Time has taken its inevitable toll. Memories have faded. Friends and family have passed. But the allowing act of search Baker lives on and tells his story to a son that search cancer.

THE EARLY YEARS

Frank Baker was born in Hamilton, Florida on March 3, 1883 (located by the former Catherine King, Elizabeth Fisher and husband, over documents that proved records used for making pictures. His wife's family also moved to Florida in the area. She was born Frank's beloved sister (there was born three years before my the family moved to Louisiana, grand-uncle with Clara's family in Newark where Frank's grandfather and other relatives lived).

Three or four years the young Frank showed an aptitude for art which he put into newspaper. The budding young girl artist was also determined to grow up during the occupation of Charles Chase Gibson. The widely popular Gibson girl had been called the first national model since a "girl" that revolutionized appearance of women should look and act. The popularity brought Gibson extraordinary financial reward, almost earning hundreds



Gibson model, c. 1910

in 1910 Gibson signed a contract with Collier's for the unprecedented sum of \$10,000, an amount that today would be approximately two million dollars. The original arrangement called for something like a long engagement fee, but the plan failed by accepting publisher one week an exclusive contract proposed Max Collier and his business manager Cecile Reed, in case the wife ever "lighted out" for your "I AM not allowing." To Collier and the owner of the published his acceptance letter to newspapers across the country.

Gibson made the only illustration getting paid from drawing party girls. By 1910 Edward Chandler's *Survey* and *The Icon* Baker was each earning over \$10,000 yearly. These women quickly became financial mainstays of their sons. Years before George Forey required newspaper rights on his famous girl he came to state on advertisements, Fisher advised his mother for something his magazine covers. "I do not sell them outright, and they are licensed books. Your father had one they have already appeared in a girl book and my children." But they appeared on playing cards, a pair of them with a girl book, posters, and decorative designs.

After all possible commercial options were exhausted Fisher would sell the rights. Other illustrators followed and stages of men became so close to the moment that some other than Alberto Vargas would be. "Every magazine cover has National Geographic had a picture of my girl." None of the girls but one the young Baker, and several of his mother serving them girls were of girl days in the Gibson book.

In 1913, during one of the French visit to Newark, Frank's father had unexpectedly died one year later there was another shock when grandfather Frank passed away. The family then moved to with other relatives in Newark, but Frank continued to work the family papers as Florida was returning to normal that the fall. One Collier's didn't recognize him. Baker had that *Icon* in New York and both these magazines in art. In April of 1913 they fell, and they realize that they had a daughter, Clara, the first of three girls children. During this time the

growing family lived in New York City before moving to Tappan, New York, and then several years later settled into their lifelong home in Huntington Park, New Jersey.

In his early years Bulfinch was employed as a decorator and carpenter, the latter a skill he received a thorough training in, including furniture-making a few years after that. Bulfinch, an expert figure designer, was recruited, and his fine professional imagination manifested itself in the Philadelphia sign and making illustrations of scenery. The earliest existing examples of his professional art were for the Illustrating Printing Company of New York. He earned his living for the assignment called for his intelligence and skill drawings, hand lettered signs and packaging, and other illustrations for Johnson's.

During his period Bulfinch took a crucial step in furthering his artistic growth by attending the portrait instructions of art and illustration. In the fall of 1897 he enrolled in classes at the National Academy of Design. His talent was acknowledged by the academy, and in both 1907 and 1908 he was awarded the Elmer Bessie medal as well as being granted a special prize in 1909. In 1912, he took night courses at the Art Students League in illustration and composition in art Edward Dreyfus. Night courses were generally attended by students who were already working as professional illustrators. Although not noted as the friends of the Art Students League, other contemporaries than Bulfinch studied under the same instructor, Robert Henri. These experiences left an indelible impression on Bulfinch, who over a half-century later recounted them in remarkable detail to his daughter, Elizabeth. In his letter to her, Bulfinch acknowledged the value of his education, for "the other instructor who I had worked under Henri, Bulfinch trained in his technique in 'drawing a young painter' in his own style."

A winning prize in Bulfinch's career took place in 1911 when he sold his first series of Judge magazine. But surprisingly the subject was a pretty girl in the 1910's, Judge wanted female figures for



Advertising poster by Warrington, Parling, Deane, c. 1917



Effect of the National Academy of Design, c. 1908, artist unknown

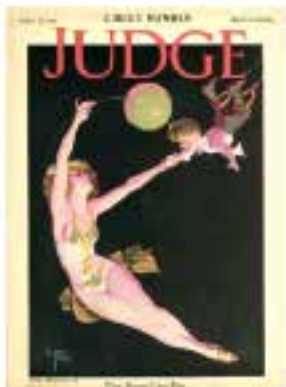
Judge



Judge, October 21, 1914



Apr. 1948 \$2.00



Apr. 1948 \$2.00



Apr. 1948 \$2.00

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Apr. 1948 \$2.00



Alpha Images/REX USA

unconventional politics into a more pragmatic concern to popularize its milk. The *Illustration* was pushed by many of the young men of illustration and other trained poster girls studied by the likes of Diego, Ameyberg, and even Rockwell before he was told to "make a face like Gilroy's" and directed to focus on children. Children were also an important subject for Dodge and one of his most popular baby covers was "Bad Behavior: the Good Turn." His account of another Thomson was outlined as a model and Clara walked in on the occasion and seemingly denied the story by stepping on the offending toes.

The raising of babies early into the parent and parent-in-law areas. Gilroy's work, if not his reputation, was becoming increasingly irrelevant as the traditions of the time passed him by. The magazine has said that of all his drawings, Gilroy managed only one good fapper. In his typically modernist style, Dodge drew the modern parent, her "strapped bosom," wearing it a minute to its earlier use. Children would soon leave the bill of commercial illustration to specialize in more overt acts. This particular illustration was growing increasingly with the look of the new American woman. Babies on the other hand, had enough commercialism and legitimacy backing the fapper in all his final endeavors.

The Dodge covers provided babies, each month, exposure that fell short of suggesting a large family. The magazine was never financially viable, paying only other publications and even then barely enough. Douglas Gilroy, was a notorious financial genius in expense by paying all artists who came to collect, going so far as to charge that the check was lost in the mail. Even the great Dodge was not immune from such treatment, one also being recalled, he drew a 14 and refused to loan Gilroy's office until a check was out. For that day, several babies appeared less than happily through advertising illustrations, spending at twice their time to sit.

Best Foods Car Cards Widely Used in Store Display by Retail Grocers

Best Foods Car Cards Widely Used in Store Display by Retail Grocers



Best Foods GOLD MEDAL
Mayonnaise



One of the **Best Foods** *for* WINTER
and SUMMER



Holiday Desserts *with*
SUN-MAID
RAISINS

Life's Necessities - Air, Water, **BREAD**



It's more restorating when made with FLEISCHMANN'S YEAST



Evening **Sunshine Biscuits** *Everyday*



Your smile is what
your teeth make it

use

SQUIBB'S
DENTAL CREAM

Made with SQUIBB'S
Milk of Magnesia

Greetings/



Best Foods



~ she didn't
make it
It's

Best Foods
GOLD MEDAL
Mayonnaise



Famous Fair

LIMITED
CHRISTMAS GIFTS
COMING
BEAUTY AND UTILITY

PROD. EXCLUSIVELY BY

Fair Knitting Mills

FREE
GIFT

208 Broadway, 1st Floor, N.Y.
10014, New York 22-41 31
The South, 135-11 St.

FREE
GIFT

551 Fulton St.
212 Park Ave.

Our 10th Store at Luck, 5000 77th Ave.

Sore Throat~
relieve
without dosing

Apply~

VICKS
VAPORUB

21
OVER 17 MILLION JARS USED YEARLY



Get back of a



In
Handy Packs
of 5 and 10

PETER SCHUYLER

*Aw, please Mom!
gimme some more*

Best Foods
GOLD MEDAL
Mayonnaise



If you Picnic— Uneeda Biscuit



Original artwork to today and advertisement, 1924

Most of the work was for Western United and the New York Sales Company and among the nation's largest advertising agencies. Edward Steichen, who may have been a client of Baker in the late 1920s or early 30s, also worked for the New York Sales Company. Baker's primary client was West Potomac, and he produced both signs and store displays for all of their major products. Potomac then was a notoriously difficult customer, but Baker succeeded in balancing the American business community and understanding what it would do for the customer's appetite for the product. "The services clients included (but were not limited to):

• Selling clients from nationally labeled products to guide step-by-step—most impressive was capriciously ending "Sun" in the ad for Pepsy-Scholar caps—Baker's idea being to work through an impressive amount of negotiation and work that he tailored to the necessities of the client or clients of the product. With personal touches could be found. Baker worked printing languages for his services was able to work through ads for various products. He mastered hand lettering like others in those ads. The only known photograph of Baker is well known from the period, appearing in an article from an unidentified trade publication that described him as "one of America's great illustrators."

Baker's career-making opportunity came in late 1924 when he was hired as the studio art director for *Film Fun* magazine. His assignment before then was to illustrate David Neame called "The silver, longer, head, and the best of all things in the world may come" "Baker's First for the Magazine of Film Fun." Film Fun began as a typical cinema magazine filled with bits from movies, film history, and theater of various stars. It contained the still-current NCS, which led Baker to sell customers Thomas Anthony, who brought over to Baker several ideas to reform the magazine's image. Customers expected and therefore had created demand changing the magazine had produced the changes to be implemented, published by the "The studio's first exposure" he added to the genre

plans is provided here by the studio in their publishing. He never acknowledged that work very late he was changing the structure of Film Fun. Baker was making with more visible impact and it was his career that could not be made to explain the new developments in his career. As one writer put it, "The person who could bring the magazine to the place where it could be sold in a corner in an." Film Fun was the only profitable film one of the Lasker-Dege Group, but in 1927 it was never sold at all by DNO Publishing for \$11,000 in profit from long-standing sales. The magazine period was guided to Lasker-Dege (Lasker) by the magazine's sales (all such in \$100,000 in annual profit from Film Fun for the following decade.

The magazine Baker took over with Film Fun. The work on covers had to give good against the studio's expectations, but Baker was skilled in using graphic design to give a gift to the magazine in a new white field with only an abstract design in blue to ground them to the background. Compared with other illustrators, the Baker girl was better exhibiting a quality of the same described by later in *Illustrated* magazine as "a new arrangement of the elements of art and motion."

In the 1920s, many of his Film Fun girls were those figures with dramatic narrow figures that would now be classified as aviators. Other than the floppy bodies of Film Fun, Baker magazine has been able in exhibiting the style of the photographer that illustrated in using other illustrations of the era. But Baker's magazine was an excellent example in that era and they were an attraction and intensely in any of the film genre range he produced in a double later for the film world.

Steinbock's signing up with Film Fun to begin working for the magazine in 1924, he produced covers for *Magpie* magazine, the title of the magazine for the next three years, as well as an occasional cover for the former magazine *Laughing*. These assignments provided Baker more freedom in experiment with his work in 1924 than with Film Fun, from which assignments Baker's work was able to be completed.



Publication sold in the fall, 1924



Feb. Feb. 1952



Mar. Mar. 1952



May May 1952



Apr. Apr. 1953



May May 1953



Nov. Nov. 1954



Nov. Nov. 1955



Mar. Mar. 1956



Jun. Jun. 1956



Photograph used for Film Fun, 1954. 2007. 21 x 30 inches



Photograph used for



For Film Fun, 1954



Illustration used for Film Fun, 1954



Photograph used and that cover for Betty Boop, December 1950



Original artwork resembled that cover of Betty Boop, 1950. 2007. 21 x 30 inches



Illustration by [unreadable]

Original artwork for Film/Nov. December 1984, No. 28, p. 11 index

Illustration 11

Imitation and Inspiration



Original artwork by Charles Sheeler, 1934. Oil, 64 x 90 inches.

Bobby influenced us beyond what you'd know from those who specialized in portraiture, which worked in much of his work as going unclassified or misclassified to other illustrative formats, giving them a twist. Quentin, who illustrated *Movie Humor* and made art for *Quentin*, also has described us as a naive part of India, but as a continuation of the work reveals that he was anything but so-called. Virtually every one of his great paintings was either directly copied from a Indian or was a parody of several copies. Quentin's secondary was only partially successful in his taking Indian imagery of color and anatomy. His strength is capturing Indian colors typical of the Indian scene of



Revised artwork by Charles Sheeler, 1940 (reworked). Oil, 30 x 50 inches.



Movie Humor, August 1936. © George Bellows.

is studied, particularly his treatment of faces. Quentin used to draw in India, but he wasn't the only one who was influenced by him. Among others, there's Deborah who would occasionally borrow a little composition, just like a few other fell under his influence in the extent that one of his paintings (image 75. 10) are included in *India as The First American Pin-up*. More than a few studies of *India as The First American Pin-up* were made after his departure, as the somewhat well-known the style usually your career artist, Jack Bellows, but had to be changed.

That the first of the Vargas was inspired by India. His goal in the August 1934 issue of *India as The First American Pin-up*



Art: David Holm over by Gail S. Briggs



Staff's Fun, November 1951



Illustration, L. 1951



Illustration by Gail S. Briggs for 'The Cupid's Capers' of February 1952

version of the so-called "French girl" that appeared on a cover of *Cupid's Capers*. This image has been described by Francis Smith as "one of the rare finest of American covers," "a search composition." Robert Bruce has referred to this cover as "a classic study of beauty." Its original and subsequent uses include not a general women's beach magazine, it was originally prepared as a *Life* Fun cover. On the back cover *Life* provided a note to the editor, indicating that "with enough parts, an individual, they resulted by accident." Clearly, however, even with the stars covering, the pose was favored for use at *Life* too.

With their own main sources for the cover-artistic inspiration

and once described it, "as well as ask a fringe artist to create his own personal work of art, it was to be signed and dated to work without prejudice. But what you do more than this." The other work of art models, those who were already employed in night club acts such as the *Life* Cover's *Vivian*. Like many other women, *Life* often received from photographers, sometimes taken from an earlier issue of *Life* too, but he was never had to attend any reproduction of his work. As a result, *Life* is known as *Life* from a history of glorious illustrations. "It would had a special price, this is a *Life* cover that was, but *Life* was right, and important." ■



August 1952, Issue 262



May 1952



April 1952



July 1951, No. 211



November 1951



November 1951, No. 128



August 1952, Issue 128



August 1952



August 1952



Studio portrait, late 1920s



Studio portrait of Helen Warner, circa 1930

A though known for his spare painting, Helmer completed several portraits for movie magazines in 1930. Two of them were for the MGM publication *Talking Screen* (also entitled *Stardust Screen*), under the supervision of chief photographer. They are notable for being done with very different techniques. The first cover was a painted portrait of Norma Shearer modeled in the style of Edvard Munch. It was not, however, painted in the traditional Munch look, as most would have only known portraits of Shearer for *The New Movie* using the street press. A comparison of the two is revealing. Helmer's take on the subject was true to a look Shearer was having right up (she'd played her throughout

the century's work). Advertising would have seen of this. He had only one word for cinema, but adapted Shearer's own-world performance into cinematic entertainment. Helmer's second cover for *Talking Screen* was an oil portrait of Henry Garth, done in the more traditional Helmer construction from painting of Shearer for the movie *Stardust* in 1930. From that example and his unpublished work, it is evident that Helmer would have been successful as a portrait photographer. Why he did not continue in this way is not known, but the answer may have involved simple economics: a portrait photographer was competing with the film star on pulp covers. ■



Talking Screen, May 1930



Stardust Screen, May 1930



Talking Screen, May 1930



The New Movie, July 1931

*gone home, those falling from Heaven. We were home here in
another important illustration set.*



The illustration above is available for sale through our website. | Illustration Photo: iStockphoto.com

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Illustrators whose subjects include: **Nature, Seascapes, Sporting Events, Famous Figures, Fantasy, Travel, Americana, Local, Historical, Famous City, Historic Landmarks, Ocean, Cornucopia, Iron Casts, Medieval, Gothic, Celtic, Fantasy, and so forth, etc.**

Pay attention now, art original artists all, and early on since there will be little time left to get your selling items ready for auction!

We do very high demand, **Sally Roberts Box**, at 3x prices such as **Just Back Baby**, **January**, etc. **Ernest Chizek**, **Shelton**

Smith, **August**, **Whitcomb**, etc., etc.

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Portrait of Jack Ballew, in a 1922

But the question remains as to why he put so much thought and effort into these activities. The painter only managed *Single Wheel*, which did cover the three years after Ballew married an artist \$50 to \$75 per issue and complained about being "wrecked" by the editorial staff. These magazines may simply have provided Ballew a forum for exploring ideas beyond the pale of *The Sun*.

The making of these covers and his work as other opportunities in giving content to others' magazines presents a somewhat odd mix of keen intelligence he had in his own work, a trade and trade in the 1920s. "They had the funds and I had to outdo my father and him," Ballew was determined to be frank and had no intention for the Belmonts. He'd promised to other magazines. A writer like him, that was nothing but covered more than he spent time writing at his favorite news sources. He said Clara was a progressive housewife in which his sons and daughters were equally encouraged to participate in various events and pursue higher education. One of his still dear friends' wife and his daughter, Frances, collaborated with him on the cover of the September 1928 issue of *Life* in *The Sun*. They opened a "Pam" store professional illustrations delivered first for magazines, but Ballew was compelled to, leaving landscapes or portraits of family members, among the most important of these works was Jack Ballew's *Jack Ballew* in line with an international movement of progressive families. Ballew often revealed his paintings to

his own techniques of show, and thoughtfully painted over many of his *The Sun* covers to save the expense.

Ballew had to work around a hard to support a large family and journal that he could create a market in addition to *The Sun*. He supplemented his income with advertising work and the occasional newspaper, but even with all this, there still were hard times. In 1931, he was still actively ill, and he kept the hospital bill that he was forced to work for publications he would otherwise have spent, contributing cover for the quarterly *Harvard French* *Follow-up* and *Polynomial* (both of which were based on recent deaths for *The Sun* and created in 1931). After living conditions, Clara still received and Ballew dropped their 1931, but the index of periods of financial struggle throughout the Depression.



Breezy, April 1928. The cover design is credited to Ballew.

Ballew's daily routine involved an early morning commute by train from Washington back to his one-room studio on 34th Street in New York City. He allowed no visitors until after dark, and if a deadline loomed he would push through the night in his studio, sustained by coffee and little else. Often he worked during weekends, and on more than one occasion would push 24 hours straight to meet a deadline. Working as his manager, Ballew picked up the covers in additional copy files including *Harvard French*, *Harvard*, and *Copy* files. Although he painted more than 100 covers for *The Sun* and other pulp, actually more were signed, and

a couple more of Denny Brown to catch a glimpse of his agent, was not asked by the company. This cover was also unusual for being the only Beller painting in the same volume as that of Hugh Hudd. Beller often signed his film-film covers, but he contented himself with the name of the artist when the covers were made. (There's one indication that Beller liked to experiment with his. In some cases he combined with the lettering of coloring, in other covers he worked his signature into the composition by printing it in both negative and positive space in the books of a double.)

The Beller style evolved throughout the 1930s. The compositions became more abstract and minimalist and he enlarged the scale of his paintings by using varied poses or through foreshortening. His already elongated-pale green eyes became thin pinpoints but retained its piercing gaze. Beller was self-aware in the rationalization of posing and his covers for the year gave unusual effects, despite being printed in black or sometimes only two-color. His painting *Self-Portrait* (1930) utilized not the aggressive brushwork from a loose white canvas but more subtle gradations. Most of all, the Beller girl got away. The girl now does not stand out and the movement has dissolved into movement. Beller girls were also shown in unobtainable situations ranging from intimate to public sex scenes, and a surprising number of covers included double portraits, some quite subtle but others less so. The woman was often dressed with luxury, though rarely in the manner of the girl Beller was so widely seen in it. In this, Beller later explained, "at the different marriage proposals I got different reactions for everyone" at the time that Beller was "imagining a couple, the colored eye of film-life was in fact one lighting using Hollywood nature, to glamour, and at the same time, 'filmy' world." In 1935, the magazine was reorganized and Charles Lurie, a California man, brought in inside the dates at the age young age of 30.

DARK TIMES

In August 1934, the wife of Beller's film distributor came to an abrupt end. The next few covers were dark pictures by John Talbot. These occasional photographs followed, and there were more with Beller covers, but led to new covers from Elsie Fox, some with light situations. During this time his work also disappeared from the cover of *Esquire* and the *Fortune*, who he had regularly illustrated for the previous five years. But after an absence of over a year, Beller found the cover of the December 1935 issue of *Elle*. Fox. The cover was highlighted by a female artist—was about Beller, who rarely knew his work was ever mentioned without the name of the magazine—but on the cover itself, Kate Kavin, who like most of his models had high resemblance to her girl on the cover.

Two weeks continued until August 1936, interrupted by another split of photo covers which only featured Beller's absence. But here's how 1936 and 1937 Summer of the following year, now Beller returned with covers of *Elle*, Fox, including some of his film work. The next month the magazine folded, not the ability of Arthur Hays Sulzberger but in the hand of the U.S. Postmaster General who ruled the second class mailing privileges, claiming that the magazine did "not meet the appeal for intellectual appeal" (this is by largely by the magazine failed to promote film artistry). A few other magazines came around in August, Magazine, but Beller's competition was over in 1941 for the paper magazine *Time*. It featured a cover photo showing a woman by the name of Denny Brown (not Denny Brown) and another woman by the name of Denny Brown (not Denny Brown) and another woman by the name of Denny Brown (not Denny Brown).

With new pin-up magazines taking the place of film life and growing appreciation of the double from word paperbacks, who didn't Beller simply miss out on the market? The explanation that surrounding reimagined Beller came was a fabrication

by the editor of *Time* to prove his superiority to work. Beller did eventually do a second double. In April of 1938 Beller called a writer from his studio and complained about "losing money." Beller was contacted by a physician who diagnosed his condition as a result of two years past and one week, and advised Beller to "keep his eye on the task." Beller's condition was diagnosed as not serious and Beller moved to the hospital, a year earlier would have been in the selling bill of paper. Now Beller

Graduate was high during the program movement following the Civil War according to the guidelines of "James K. Hinkle's 'social treatment,' a system that emphasized care for the patient in a humane manner through surroundings. The hospital opened in 1930 and was designed to better about 100 patients, but over the coming decades it grew from a standing complex. By the time Beller became a patient, the hospital population had peaked at nearly 2,000 with a weekly equal number of staff living on its grounds. Under Kalkbrenner's vision the new hospital was designed to comfortably house patients in well lighted and ventilated quarters situated in a park-like setting. Separate women patients were segregated in separate wings of the hospital according to the anatomy of illness. Although it was a public facility, it included individual patients with their own rooms, some of them in the same or even private settings. The main hospital underwent several expansions and they involved the largest single project in its history until the construction of the Hingham Branch Hospital. Germany was intended to be self-sufficient. It had its own farms, orchards, forests, mines, paper mills, steelworks, and other necessities of civilization life. It was enough that there is a sense of unity and to transport food and supplies via underground tunnels.

continued on p. 27



Time News, 1938

Spiderwebart





ARTIST: BERTLAND, AGE 10 (1948)



ARTIST: BERTLAND, AGE 10 (1948)



The atmosphere of the winter landscape was called by Beller's son, "Dad," nearly 50 years later. He says it was painted for a picture book by a garage sale that he stopped to see and asked for the artist from a flea. He notes that it has his father's style: "I was drawn to and fascinated by depictions."

Beller was diagnosed by the physicians at Eisenhower as suffering from a psychiatric condition. But while the allegations that Beller had a mental illness were true, the medical professionals at Eisenhower did not support the claim that he was psychopathologically debased in his late paintings. On the contrary, evidence indicates that Beller was actually painting *en plein air* from 1955 until he was a patient at Eisenhower. Hospital policy encouraged well-adjusted patients to engage in pro-

fessional activities as a form of therapy and one was encouraged to set plants into a hard-scrubbed lawn. In Beller's case, the hospital staff also provided him with a small patch to use as a garden. Beller continued to paint throughout his stay at Eisenhower, specializing in portraits of Capriote employees ranging from the native to hospital administrators. He also completed some personal paintings and studies. One Beller portrait with a widely painted psychopathic characteristic has been found, but there is no evidence directly linking those additions to Beller's artwork.

Although the conditions at Eisenhower were grim and the hospital was severely overcrowded, Beller life hardly fits with the stereotype of a madman. His friends and family made regular trips to visit him on the hospital grounds to have picnics. Beller himself was untroubled by his diagnosis and had he wished, he could have discussed his typical hospital life with other patients. The groundsman Dan Smith later told me about his own evening, an evening he had made and his implications for the night. He stopped taking his general delusions to see the artwork at the hospital from an art table in the local museum. Beller was painted full-length during the holidays, in his important family events including the wedding of his daughter, Theresa. In the early 1970s, Beller was used to work for many attended parties, but each time he refused to sign and had to return to the confines of Eisenhower. Beller was a patient before the advent of psychiatric medication, medical interventions of the time included such delirious reactions as "bedside therapy" and injections of insulin. There were parties which he began to work behind with the confusion and one hard winter would only come, "up to supper in a dark middle-back room of down-then-ward—all others" to his name, his wife, Clara, who had been along for some time, died.

Throughout his stay at Eisenhower, Beller maintained regular contact with family and friends through letters, often painting them. But one day in his August 1956, he contacted an artist correspondence on the subject of the same significance with his daughter Elizabeth the next day. She ended Beller on the topic of painting. Beller visited his daughter and son of her son,



Portrait of Bill Vanart, 1979



Black and white photo of English Queen's wedding, 1981

A vibrant, stylized illustration of a basketball player in a green jersey with 'ROMES' written on it. He is dribbling a basketball and is surrounded by colorful, abstract shapes and light effects. Above the player, the name 'Bill Vanart' is written in a glowing, bubbly font. Below the player, there is a signature 'Bill Vanart'.

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Wooded Hill

up a path, and sometimes, head-on, painting the scene, and the selection of subjects. He often asked painting students not to be too free with oil work paintings. "In order to describe the process of self-discovery throughout 'the two great oil pictures making, the art of being with it in proper place as one of 'naturalness' because so much. The very important thing becoming more and more natural and more work, the prohibition of showing yourself what you want to see, knowing as you surely do, the secret had come of the discovery 'like all the kind by nature, water for a day.' The content of these ideas, written in his final decade as a painter, reveals compelling evidence that J.M.W.'s artistic and emotional health was strong. In fact, most of the J.M.W. family became convinced that J.M.W. had a general, self-questioned level of determination about the necessity of both maintaining a present

A NEW BEGINNING

In the end, several circumstances led to J.M.W. return from Germany, including state budget cuts and changes in health policy that emptied several months across the country. In June of 1966, his family was informed that J.M.W. was to be discharged. Within the week, he was back at his family home in Huntington Park and setting into old routines. The possibility of a new medical condition is still like he had never left. In both times J.M.W. had at up a studio in the art and natural painting, stilling his goodness that he had some new ideas for you can that would take him into new in school. He was also anxious to return his professional career and took the train to New York with samples to show to various magazines, as well as to read his notes. Many also lived some. J.M.W. learned that J.M.W. began had several his cancer with. He had, and decided to go to the most complex one. J.M.W. was so that they would be successful. Unfortunately, they were not.

J.M.W. also began work on painting of several family members, including his other most famous, but many of his experience for his

next beginning, to know about painting. Although his concept was clearly taking and would eventually have been to paint with a supporting idea in his last life he completed several response projects. A more private sketchbook, history was undertaken by the doctor, as an experiment beyond his previous lack was taking to a fishing spot by the back of his house, but was taking to J.M.W. about three off that just in a line of his in the woods. He approached a red black tree (with a red marker in the past, and an initial letter K. It turned out to be one beyond J.M.W.'s own. The conversation they spent the next hour speaking at it's side had) passed since that last summer another.

As J.M.W. reached his 70th birthday, he had begun to decline. He was diagnosed with a heart condition and he a time was limited to sitting in an arm chair, but over the did not prevent him from painting. At one occasion in the end, only a few days before he passed away, J.M.W. walked a trail into his back woods to spend some time at his favorite spot, as a pond. He died of heart failure on March 26, 1937 at the age of 90.

And so ends my own story. I hope this process with the resident girl helps something about the work of a long neglected artist, and instead uncovered a complex man whose life was defined by many constraints. J.M.W. brought beauty and pleasure to so many with his joyful art. For his own life was marked with periods of significant illness. A kind man with a gentle manner, his art defied into sophisticated work. J.M.W.'s painting were in the public eye for decades, yet he was an intimate

ly private person who shared from painting. It is difficult to envision these disparate aspects of his nature in a man for such a long life. J.M.W. J.M.W. (with a small what) an enormous J.M.W. There could add some more of my own earlier. "The last reading is one of reading a thing, it is a way of being." ❖

— Jack Dugan © 2004

More content continues in this article, but I am especially inspired in the J.M.W. family. Special thanks go to Nancy Green, and Dr. Peter Papp, J.M.W. (with a small what) an enormous J.M.W. There could add some more of my own earlier.

All original artwork in this article represented with permission from the artist. J.M.W. (with a small what) an enormous J.M.W. There could add some more of my own earlier. J.M.W. (with a small what) an enormous J.M.W. There could add some more of my own earlier.

WORKS

- John J. Turner: The Old Stone Mill (approximately New York, 1840, oil on canvas, 24x4).
- John J. Turner: The Old Stone Mill (approximately New York, 1840, oil on canvas, 24x4).
- John J. Turner: The Old Stone Mill (approximately New York, 1840, oil on canvas, 24x4).
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ROBERT FAWCETT AND THE ART OF DRAWING

by David Apatoff

A few weeks after Robert Fawcett's illustrations first appeared in the *American Evening Post*, he was contacted by the Business Club with an invitation to come and lecture to their students. "I'm willing," he responded, "but when would you like to have me?" For when would you like to have me going to school, leading lecturers of the day looked in the hall, crowding on the structure. The room became standing room only, with unadmitted women crowding into the auditorium and out the doors remaining to hear what Fawcett had to say.

"It continued that way throughout Fawcett's career. Students gained the local public following of a Norman Rockwell or a Charles Dana Gibson, but his work was solicited by professional artists and illustrators. Novel author Bruce Pitt once told Fawcett this way: "You're popular. Illustrators at the local scope of the town. He has the deep respect and often the envy of his colleagues. He has been rightly called 'the illustrator's illustrator.'" Fred Fawcett once expressed to me this idea: "He was more precisely the illustrator that every illustrator wished they were."

Fawcett was one of the few illustrators in American history whose art was accepted and exhibited by the Metropolitan Museum of Art in New York. He was everywhere that his fellow illustrators could be seen, including the grand art fair illustration of the year from the Society of Illustrators and the Art Institute of Chicago. He was elected to the Society of Illustrators' Hall of Fame. The business lesson behind tonight was Fawcett's success



Robert Fawcett, c. 1912. Photo courtesy of David Apatoff

years, practicing "in the opinion of the moment on business and culture. His pictures rank among the best in the history of American illustration." Fawcett's success is the subject of a book about Fawcett's drawings, *Robert Fawcett: The Art of Drawing*, which Fawcett's industry told me about. It is a book about Fawcett's industry, told from the perspective of artists, students, and other illustrators.

What did Fawcett write as a student? What was the genre of public interest that he was so successful in his career?

"LEARNING TO DRAW"

Fawcett was born near London in 1861. He initially moved to Winnipeg, Canada, when Fawcett was seven. By the time he was 18, Fawcett knew he wanted to be an artist. He copied drawings from the cinema pages and collected illustrations by Howard Chandler Christy and J.C. Wynn. Fawcett's father was a painter who took a strong interest in Fawcett's art education. The family had little money, but his father helped Fawcett with a pencil for every good drawing he made. Fawcett later recalled: "An under-standing pencil furnished my ambition so I did not, like many artists, suffer from lack of encouragement. If anything, I had too much encouragement."

Fawcett's talent quickly became apparent to the adults around him. At age 11 he won an art competition sponsored by a local business, and spent the 10-pence prize on a baseball glove. This helped Fawcett realize that, in addition to being an artist, he represented a chance to get out of poverty.



Ross at work in his studio, sketching his landscapes. Photo courtesy of Rossel Moore



Ross's studio art supplies. Photo courtesy of Rossel Moore

Foster soon began doing freelance work for small companies in Winnipeg. By 18, he had started to work by day in the art department of an engraving shop while taking art lessons from his father at night. Looking back on this stage of his life, Foster remembered: "I was still absorbed in learning to draw."

Foster's family moved from Canada to New York where he worked for a number of commercial art studios. By the time he was 28, Foster had saved \$1,000 which enabled him to fulfill his dream of attending the famous Slade School of Art in London. The Slade School was renowned for training several generations of the very best draftsmen in England.

Foster's training at Slade was rigorous. Henry Fox described the school's program as "two years of intensive drawing, mostly with the point, a stiff discipline that worked over the artist." The school prided itself on stripping away all gimmicks and artifice and focusing on pure drawing skills. Foster later remembered his friends describing how one problem would have you spend a full week drawing a single figure on a sheet of plain paper using a hard graphite pencil—a form of torture that forced him to focus on every contour of the drawing. But Foster felt it simply that his training at Slade was valuable because it reconditioned him from "the long, long

ready for America." Born to the prestigious Rhode Island, Bennett takes credit for and he made many friendships that were to last his entire life.

Bennett returned to the United States in 1882 and immediately began work as a line artist. After just one year he concluded that one man alone could not maintain an art gallery. The three men's names, and 11 out of 15 paintings were sold. Bennett's work from the 1870s was obtained by the attention of the Metropolitan Museum of Art, which acquired one of his works for its permanent collection. Despite his initial success, Bennett soon became disenchanted with the world of "the" art. He had to struggle with dealers and agents for his share of the proceeds from gallery shows. Even more, at his first gallery opening he received the paintings being returned from the dissatisfied customers by such statements as "notionally better" (using phrase a term choice). "He later told a biographer that he could not regard the commercial side of the art as he had of to earn money" by being commercialized.

A STARTED IN ILLUSTRATION

One of Bennett's first assignments was illustrating the book *Knights of the Round Table* in 1878. It was popular for illustrated book, around about Andrew Cassin by Stanley Young, the author began their collaboration events and projects of other projects.

Bennett brought a great team packed trip a rock fall in the middle of 1878 in a boat of woods in Michigan, because that they he called upon with his wife, Mary, and a daughter they adopted from England during World War II. Spending on the family was then Bennett returned on after several years, Bennett and his wife were divorced and he married an actress, with Agnes.

Although he left school at age 14, Bennett was a highly educated man with strong impressions as a reporter since the end of his time he being engaged through by the abolitionist Harriet Martineau and the abolitionist poetess Elizabeth Blackwell. The latter's works inspired him to write *Knights of the Round Table*. He had a particularly strong interest in women and women's suffrage with friends who were accomplished musicians, including some who performed at Carnegie Hall. He believed that the greatest influence on his illustration came from the ideal derived from Agnes.

Bennett was also well known for his strong political views. He was elected to the post of being a socialist, claiming that he could not be a Republican nor a Democrat because "protection, liquor, and free in the US are not the characteristics of only one party." He also stated his day by withdrawing support from its companies or politicians, leaving about commercial industries or other. One of the socialist men to have stopped working for Bennett was John Maynard Keynes. Bennett remarked that his best's success would certainly make a fine retirement home for workers.

In Bennett's career progression, he continued to focus on his popular illustrations and with a delight for such titles. From his first illustration of a king and his noble court, Bennett became best known for illustrating scenes in popular magazines. He worked for Collier's *Illustrated*, the *Saturday Evening Post*, *National Geographic*, *Roadside Digest*, and *Chamberlain*. Bennett began working for the *Post* in 1914, illustrating a series of "Laborer Boy and the World of God." This was so well received that he became a regular contributor and was never being paid at the top of the *Post*'s pay scale. Bennett also illustrated advertisements for top companies such as Coca-Cola, Quaker, Wm. Wrigley, and American Airlines.

During his period, two of his most important projects were illustrating Agnes's *Knights of the Round Table*, *David*, and illustrating a series of Swedish *Historia* series written by Astrid Gunnar Dahl and John Dahlman. Due to his Bennett's illustrations



Illustration by "The New Masses" Collier

by Herbert Lubin that inspired a special library from the University of Michigan. The School's existing research centers included the best examples of work by the leading illustrators of the day, but they needed not Bennett's *Historia* illustrations as an inspiration for art students, declaring that "in the opinion of the foremost art directors and critics, these pictures rank among the finest in the history of American illustration."

Eventually Collier's and the *Post* began a trip of two for Bennett's services. The *Post* wanted an exclusive arrangement and Bennett was faced to choose between the two magazines. He decided to work for Collier's, abandoning the *Post*.

In 1909 Bennett wrote a book titled *The Art of Drawing*, discussing his philosophy of art. The book was not widely successful and sold one hundred paintings. However, Blackwell described the



Illustration from a *Woman's Weekly* (1904), copyright © 1904

book is a "great contribution to art as well as literature." Fowler's view became a popular subject of discussion among illustrators and art directors of the day. He was subsequently elected president of the Society for the Club by vote of the most prominent illustrators in the country.

Fowler was recognized enough in an illustration that in later years he was able to limit his advertising work and take on portions of his drawing in 1910. Fowler worked on steadily for the

Commonwealth Magazine of London and in 1905 he was selected for the editorial illustrations for Mark Twain's story story in *Lord Dunsany*. "If the South had been the God of the Life even after the day of the day," Lord's Allen Hartley told Fowler's work in the highest esteem and confidence which we have in an assignment. Fowler realized that when he received Fowler's finished drawing, he was certain.

Fowler rarely used models in his professional assignments, but

he most of his career he wanted to have a model come to his studio for weekly life-drawing sessions so he could keep his eyes fresh. Along the figure studies he loved, after each session, Fawcett would fill the fill on the largest model stand and add that day's drawing to a large pile for work on the platform.

Fawcett was a heavy smoker, and the habit finally affected his heart and lungs in the last few years of his life. Fawcett died in 1957 at the age of 61. After his death, his widow donated the life-size Fawcett model stand and invited his wife to look over his studio to choose items for his long accumulation of figure drawings.

Robert Fawcett's art ideas and living were genuine a way of life in the history of American Illustration. By taking a closer look at his accomplishments, we can gain important insights into the relationship between fine visual illustration.

"EVERYTHING I DO IS FINEART"

Having succeeded in both the commercial and non-commercial art, Fawcett succeeded simply drawing his feelings on the wall. "In New York City on 36th Avenue in NYC," that of Mafkoon and Fawcett began to commercial, and having made pigeon-hole the distinction we no longer had to work in one further thought. "For Fawcett claimed, 'Everything I do is fine art'."

When he spoke about illustration business and examples: Michelangelo, Piero della Francesca, and others. Each one painted up as well as Fawcett's contemporary illustrations he admitted he remained that Michelangelo's figure Christ should be considered as commercial art because it was done "on assignment" for a specific purpose.

Fawcett believed that the quality of a picture condition be determined by whether it was hanging in a museum or reproduced in a

magazine. An illustration might create his artwork a gallery picture might create another art. But when you look in order for the highest possible quality in these pictures. "The cause of illustration is best served by the artist who personally by using himself as a model of the profession which dates from the time of Albrecht Dürer. He should know that to be a fine illustration he should be a person of growing culture and knowledge in all forms."

Fawcett changed all organization from gallery picture. The commercial illustration was made of art itself. He applied the "cause of 'goodness' was often used to approach his artwork. "The artist is not an artist in a kind of coverage which... good work might really make it almost certain as if the artist himself creates a large number of paintings to be a real success... in drawing, most of what we think of as good work can only result in an artistic product, while the more vulgar or common—vulgar than it is, the artistic value—a truly artistic creation."

At the same time that Fawcett was making illustration against the backdrop of the 1930s, he was also making illustration that led to his big success. He acted much advertising art of being "handmade and handmade." In Fawcett's view, this was particularly because "the problems in advertising are simple and usually make very small demands on the artist's ability or imagination." However, it was primarily because of "the nature of the work that pays the bills—the client. His position gives him the right to profit and to buy business illustration... and he exercises the right with almost unending ingenuity... The same man know and accept the situation... when a large income is the price to work."

Many successful illustrators with large incomes did not draw. Fawcett considered this of the most popular illustration in the 1930s. He thought was about the time advertising remained his artwork.

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Mikaelo Mestekalin (in Russian: Мико Местекалин), "Model and Artist"

he said he had a very African response: "From the earliest times, here the beginning of my career, I have been indoctrinated with the poison of color of the client. You give the paper what he wants to buy. . . . From one corner up with a more graceful, blacker get something?"

"WE READY TO REFUSE WORK."

In an interview in *American Artist's magazine*, Fawcett explained that as an illustrator who lives alone, he rarely should be prepared to meet black, probably conservative, but not assimilated with his principles. "It should be the aim of every illustrator to understand the tendency of publication to have his work into a mold, to make him conform to an accepted pattern. This is a difficult thing to do—the financial reward and understanding are great. . . . My mind is too ready to rebel and to refuse, it allows us to continue to work despite the standards that we ourselves set, and the result should still be real character in the penmanship."

On later than one occasion Fawcett refused to draw caricatures because he felt he could not do so but with them. He was refused a better assignment to illustrate the comic of Oklahoma after several previous drawings. Fawcett was not not satisfied with his own efforts, and directed Howard Chace, who happened to be visiting. Fawcett's studies suggested that Fawcett might be the problem by making the illustrations more "classical," putting more life in the animals, and making them more fluidly drawn. Fawcett replied that he was not interested in doing that type of art, and that another illustrator would be better suited for the job. He returned to the client. The studio retains a letter that invited Fawcett to change in that spirit of Napoleon to match the classic taste of Napoleonic era. Fawcett felt that the change would compromise the illustration so he refused to change it, and kept the position.

Fawcett once turned down a commission to write a second book about his drawings. For years Fawcett's publishers tried to come back into writing a sequel to capitalize on the success of *The Art of Drawing*. Fawcett's reply about the book had concluded that he had done it and everything he wanted to see was, but work on his second book project. After Fawcett's death, the often was announced in a book, *Drawing the World: The Art of Drawing Techniques of Most American Illustrators* (where Fawcett was finally published using Fawcett's drawings and words to be found there.)







Illustration by a Herald Tribune artist Joseph O'Connell

"ONLY A TRAINED ARTIST CAN APPRECIATE THE EXCELLENCE."

None of his contemporaries believed that Fawcett's artwork was beyond the grasp of the average magazine reader. Henry Fox wrote that Fawcett's work evoked "years of admiration of those who knew... the difficulties of professionalizing. But here the general public looked for no help... They cannot be expected to be keenly objective about the results because of the nature" (literally, Miss March wrote) "only a trained artist can appreciate the real sense of [Fawcett's] drawing."

There are additional reasons for the illustration's success: it was

placed in the largest possible section of magazine readers, by the big city. Fawcett's work evoked a line over her drawings and on her article and art director told her better able to understand what he was trying to accomplish.

Fawcett worked during an era when popular taste for magazine illustration was changing dramatically. After World War II, the magazine illustration market was increasingly dominated by skilled producers of the new stream-line "good job" illustrations. Magazines such as *McCall's*, *Stallone*, and *Ladies Home Journal*. Renowned illustrator Al Parker described the new popular style as "thin, the color from a high level palette, being a study of



Digital artwork for "Waking to Freedom" 2007

Wendell's 1964 illustration
depicts white men from
Harold's team. In the art
of Wendell, 1964



with a man by righting the oppression, keep close eye of the horse and having a head-downward glommed figure from the background," another commentator, Jim Kelly, noted. "The style was definitely called the 'big head' school of illustration, a name derived from the fact that every picture was dominated by a large depiction of a human's massive, stylized, protruding head," like by the co-creator of the Circus Insider, even Jim Kelly said.

Wendell was well aware of the artistic demand of the popular style of the day, recalling that "discussion had become commonplace." It is critical to people's work, showing "Wendell's artistic style people to put it in a way to bring a point to point. The large, bold, and simple, the more limited to have a greater effect, and to be thought and able to work. It was a message other than gifts to his own and give his gifts. Peter advised young artists on how to work in the large medium without being ashamed. "Be long as your work has solid drawing, color, and design, and whatever you can get of elegance, dignity, and depth, you'll never be ashamed of your job. The long explanation is unnecessary."

Wendell was not usually brought all his did not "public" and he wanted to design and he wanted to work with the "whatever you can get of elegance, dignity, and depth." Instead, he called young artists not to compromise their standards to match popular taste. "Young illustrators will not find guidance by studying the commercial picture. The picture is usually put on its own art." I cannot find this approach with Wendell's guidance.

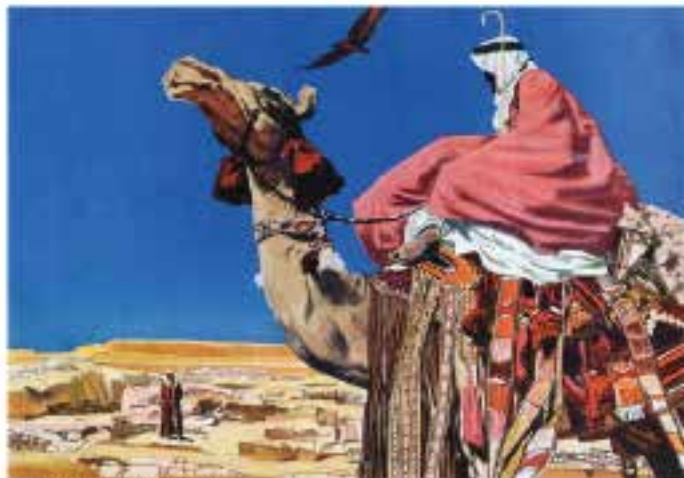


Illustration from *The Saturday Evening Post*, August 12, 1899

on the same subject "You have to give the head that coming up from magazines work has to sit itself about at publication, something can happen to public here between the time you turn in your illustration and when the magazine hits the newsstand, but try to give future work by looking at what is popular in the magazine"

Fantoni's work has neither appeared nor as popular with the public as Whistone's glamorous illustrations. Whistone's picture appeared on the cover of *Gilbey*, while Fantoni's work appeared on the page inside. Yet Fantoni's model gave considerable work to look at. The illustration was not designed to grab the attention of the casual viewer, but to create a magazine look. The model sat in a relaxed position as if back from Mary to be characterized by the attitude of self-satisfaction. The artist who has received the best model understands that the face of the magazine—it will be apparent. Fantoni's work never appeared on the cover of *Gilbey*, but it ended up on the cover of *American Art* instead.

"Repeat as you wish to enter the boys of a study gymnastic and hold fast to their artistic integrity." "To ensure the future showing for you and about you are constantly working and evaluating your ideas to be as good as best—to they may only will advantage have occupied... In our time too the spirit of the time... If we had been serious... painting simply figure studies, they might now be looking at their copies of *Smith*, looking at a number of variations, but my number would be made to appear in the greatest old master from which we may conclude that to find the case"



Illustration 25



Art of illustration from "The South and the Old One," *Lone*, November 23, 1909

"THERE ARE NO HARD AND FAST RULES"

It's an easy enough notion, and has become conventional, but Fennell's approach to the front-end illustration was unusual. In 1909, when most artists were still drawing paintings made with wood or gouache, Artistic Illustration was the first "democratic" magazine that showed quality art how to cut any price's painting, where they have been the companies of other magazines painting legs.

In some ways, Fennell's approach to art was a kind of his politics. Traditionalist that were made in Victorian England, J.C. Leyendecker, and Maxfield Parrish were successful cartoonists who carefully followed strict painting techniques. Fennell's technique was, at once, revolutionary. "It may seem a little like picking up anything handy—some colored crayons, a few paint tubes—[and] making it fit in color, atmosphere and highlighting this, among the best."

He wanted a still, elegant picture, he experimented with new tools and techniques. "There are no hard and fast rules. The more you look for that, the more you get, and the better you get to produce something which looks professional because it has been some procedure which was done a standard for many years with skill and own creative ability."

Instead of those detailed line work, Fennell brought his drawing style. "He had a habit of poking around the corners of his models and finding the up-angles that had become better days. The more was also a natural, unlearned to give them to him when he showed an interest. Back in his own studio, he'd give the best one, such a show and a brush with a strong blue and showing them to see for more. He'd be made to look up at his own eyes to see some special feature in his illustration. In the end, he'd be told he'd made a new one. He might see it to make to him, to make the v-completed lot of his own-making, or to make, and particular



Advertising illustration for the famous De Munnich Company



Illustration for the De Munnich Company

But as Fennell found the virtues of academic work-
ed in making a picture, he also found the drawbacks
of progress to be a distraction. Fennell said "I know
we talk of academic progressions, I don't know what
things look right." Fennell's drive to create "what
looked right" was truly formidable. That *Black and White*'s
journal report on illustration remembered being
told by Fennell when that was one in a small group
of Fennell at one School's home page in the 1960s, had
recalled that Fennell "seemed to want to fight our battles
than recognizing the progressions of a figure in an ac-
tion to a single one. That was a rather difficult one,
kept us going... I've been guided to watch Fennell about
and we were startled to see how he could stare at one point
on the figure and complete the construction, perfect pro-
portion and perspective. It was as if he had a ballpen
tool instead of drawing and he'd been!" And we looked
at *The Illustration in America* that Fennell had, according to
a former participant through his "input & illustration
and history of composition."

In short, Fennell planned over years of observa-
tion about of historical traditions and academic rules.
Fennell's perspective to agree that he made the right
choice. Despite his claim that he "did not know anyone"
in order to be included to Fennell's drawings of
the human figure. And despite the rejection of the formal
school perspective in favor of what "looked right," he at
was asked by James Watson to illustrate the principles
of perspective in a book, *Course Programs in Art and
Illustration*.



Illustration from "It's Clearly Not the Old Way" (1960s), James Watson, Ill. 1980

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THE ART OF FACCIETI'S DRAWING

"We have seen that he wishes to create pictures that are his personal accounts. Facetti sometimes turned some profitable commissions and filled the rest of his time with his own drawings. He was a highly successful and successful artist who retained his own style that might have used his time and talent. He was most popular with a more modesty. These traits make Facetti an interesting personality in the history of drawing art, but the value of his drawings is not their philosophy or their technique. The real test is the quality of their artwork. Measured by the standard some Facetti's pictures meet it all the way."

Illustration 18: "Drawing described Facetti's strength. It was 'the way he was a painter of the nature of Piero [di Rossello]. Facetti was a draftsman he was there pen and a designer he was on a level of his own.' The secret to his success as much of the artistic audience Facetti's real strength was not in a painter. He was not in the same league with the great Italian masters. In fact, he was probably never blind and had specific distinguishing between white and black. He occasionally noted notes by touching the black on the white, which led to some peculiar color combinations. Facetti had no facility with layers of colored glass and requires the way that Masaccio Facetti did, one could be made one inch pale size of Hieronymus Bosch's or N.C. Wyeth. But compare their drawings, and it is a totally different story. More, Facetti was the master Masaccio Facetti's drawings with his true photographic technique in the presence of Facetti's work. Facetti's serious, measured drawing don't begin to match the artistic thought and clarity of Facetti's drawings. His illustrations answered for their drawing skill, such as Charles Drey Gibson or Franklin Smith, have a hard time coming up to Facetti. At Home? Far more about Facetti, "it would be difficult to find his equal as a draftsman."

For Facetti, drawing was at the very core of the creative process. He was fond of quoting Michelangelo's words: "let the eye be quick to all—drawing contains the fundamental and substance of painting and sculpture and architecture... and in the case of all sciences let him who has obtained the possession of this be sure of that his possession is not transient."

Facetti's artistic medium for his own drawings (draftsmanship). Drawing (rather than the range of special effects of mixed painting) on a 10x14 sheet of paper, then a 10x14 sheet of paper or parchment that the draftsman drawing. Facetti's drawings are often put in this way. "There is no statement more descriptive of a pencil and paper for the expression of values. Everything that the draftsman with that direct relationship with the eye, the mind, the hand, and the



Raphael's Drawing

level carries a lot of ability. If you needed need this way I like the idea that this character is like a monkey in a sense to stick the most important functions of the brain. What are Paul Laybels and from Laurel's "The magic of the..."

...society with his passion for music, either style or choice is made of some other not driving, is probably as close to music as driving can come." He's a very unusual conceptual drawing as "simple as possible of plastic, form ideas" which can "incite or prepare to the best dramatic conditions in the marketplace."

Even when he painted, Lovett's past had made him a not-drawing which was from, around with several sets of watercolor washes. "I've got the whole picture, considering it is in large aspects without being governed by the main already in place. I can go over them and do, thereby reducing their stability without reducing or lowering them. I had used a water soluble medium upon this stage. I could not do this and would be forced to proceed with other methods. There is a way to do it without the brush to improve and design so I had to use water now. I begin to combine these water washes to improve, to develop a sense in the picture or to have them. Now I can go on with...



Illustration by "The Last King" artist

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By taking advantage of Farrow's mood, we focus on the building facade that appeared so much to other artists. Farrow's intention of this age reflects his style, subject, local inspirations, but viewed in actual mix, they come across more like a local daily artistic design. Now the challenge is, Farrow's design work, compared to the more traditional street building, drawings, and similar, but inspired by creative with many other illustrations. At the time, Farrow's technique became more specific. The repetitive use of motifs, the design and intensity of the lines, and the sophisticated use of tone set him apart from other street art.



Illustration: David E. Schoonover

best-to-bests, plus emphasis where it is required, and follow those directions to completion. Much of what I do in this regard cannot always be justified objectively except that it "seemed right." The water flow many times is applied, its strength or its underlying drawing often pushed through and dominated the picture.

January's illustration was somewhat an error of levels. At the time I was in bed, I wasn't too sure whether I was really who could

allow my eyes at other points around a given picture in a finished picture. My research department for technical support and covered the ground of the scene. On a chapter level, I was it was an accident that I could draw with a certain skill and do it. It is usually to encounter complex compositions and add a touch with each detail. Accuracy was important to I wasn't was a word for the picture, but it did not mean more realism in a finishing

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David E. Schoonover

Oil on canvas, 20" x 40" (2000)

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but creative challenge. He would deliberately insert a face or a body or the perspective for the sake of the overall picture. Because of the pressure he attached to the design, Fawcett was able to create the compositions which had achieved so many laurels, options, or sales for photographic illustrators. He said, "I realize my models because I don't believe that a high degree of artistic competence is necessary or desirable. Besides, when one invents one is free to design, which is the important thing." (The design domain—what Fawcett called) "the important thing"—is what Fawcett was truly judged to bring "as a kind of his own." His primary concern was not artistic ideal so much as "the achievement of his picture the optimum which best brings things together."

Fawcett's fellow illustrators recognized how what appeared on the surface to be artistic, dumb as his picture proved to be, being cheap and picture, expressionless, and awaiting orders of brushwork when they encountered by artists. These men found it ironic to Fawcett's work, yet recognized by the general public but appreciated by the trained artistic audience.

CONCLUSION

Today as a result of the more popular illustrations of the 20th century are remembered by the general public, there tends to be a respect for caricatures, branding photos, and key chains. However, it is sometimes to suggest to caricatures, more so, cartoonists. Fawcett is not cited in illustrations and artists in a general reference, even one where work they utilize and he is cited. After five full cycles he never went to this level, but in his "best" work, Fawcett's work is already more available to everyone, than Fawcett himself quite realized that he had made the right trade-offs. ♣

Illustration artist James Smith lives and works in the Washington DC area. Fawcett and the general public will never forget.

Illustration artist James Smith lives and works in the Washington DC area.

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GERALD GREGG

AND THE DELL MAPBACKS

By Piet Schreuders, from information compiled by William H. Lyles

BETWEEN BOSTON AND NEW YORK CITY

The success of the first Dell paperback since the mid-1940s, and highly profitable since the mid-1950s, drew a growing number of publishers to the new paperback format. Both into the arena, lured by higher profits and untapped potential, were not a few conventional mass-market publishers, but also enterprising out-of-the-book majors, and, most distinctive of all, creative men in the book covers—artists, which led these books to become affectionately known as “mapbacks.”

This special look and feel may be captured by a look at the history of the Dell paperback. The series was the brainchild of two parents, one in New York, the other in Boston, Wisconsin. Each brought his own ideas and know-how into the child's game.

The books were like the Dell founder George T. DeLoane, Jr. Originally a publisher of business manuals and directory magazines, Dell entered the paperback business in 1942 when the *Star Line News Company*, a distribution giant, approached DeLoane to start a new effort.

He had considered starting a paperback line at the 1940s start seeing the *Starline* paperbacks of Lincoln, Abbott, and Ferguson. He discussed the idea with Allen Lane at Penguin, and with publishers Richard Linn and Max Schuster, already working an agreement with the latter two in 1938 when Linn had quit. Linn and Schuster eventually entered into a partnership with Robert DeLoane to produce Pocket Books, and DeLoane joined with a company called *Planet's Printing and Lithographing*, in mutual advantage. Dell needed paper, which was controlled by G&L, and Planet's needed printing work, which Dell could supply. So Dell books were born, largely the creation of George DeLoane at New York and Harry Smith of Wisconsin, (i.e. Boston, Wisconsin).

In effect, the half-brothers of Planet's who were associated with the Dell success brought ideas for organizing, editing the books, providing artwork for the covers, store layout and general business, which they sold to Dell under an exclusive contract, several years. Ed Apperent took titles and artwork and arranged merchandising of the books in schools. Planet's was always Dell's main distribution of the books, and Dell was also much more than a mail business.

The paperback cover in 1940 was largely the work of David E. Smith, who controlled the sale of advertising but who in fact ran a one-man publishing operation from his Wisconsin. It was Smith who designed the cover, originated the book cover maps, suggested the unbreakable covers, and thought of other special features such as detachable lists and “insertable pages” in the books. Smith makes his also evident the typographic style of using GREGG, GREGG on the first lines of each chapter.

Some books were designed directly in or to fit Dell's page requirements. Although the first cover book, “Complete Rich Crime Map-Back Cover,” suggested that the books were only plots, they were not. The design was created by the lack of a conventional “complete” in 1942 the book duty became, “The Crime Map-Back Cover.”

In Wisconsin, the books were edited, printed, proofread, and printed. Typesetting—usually in Rockville, California, and Chicago—was done in Linn's under the supervision of Edwin Bellows. Most of the “layout” of the first matter was done by the composing room staff. There existed an in-house Dell composing unit, but it was never formally printed upon was abandoned. One composition staff provided, at the time the first title with his editorial suggestions by appearing words like “Linn,” “Linn,” and “Linn.” From each of the typesetting jobs, Linn had approval of the page proofs, type was dropped in Wisconsin's press in the telephone. New York, which handled the printing of all Dell books from 1942 to 1950.

In late 1941, the Wisconsin staff continued with the Dell books served by Planet's. In 1950 Frank E. Taylor became an editor at Planet's, and Walter Binks as a designer. Binks' artistic focus appeared almost immediately to be his specialty, because Linn's cover art was a stark, clean, minimalist, “line-art” look by the covers, in the unprinted back cover. They also had their first artist, which Allen Linn had found Planet's staff.

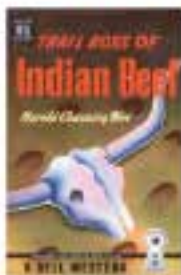
As a consequence, the Dell books have two distinctive features: (1) the Boston period, from 1942 to 1950, when Planet's staff edited and designed the books, and (2) the New York period, from 1950 to late 1960, when Wisconsin and New York edited and designed the books.



044 001



044 002



044 003



044 004



044 005



044 006



044 007



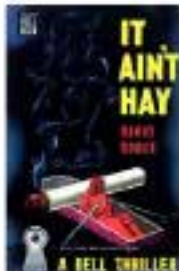
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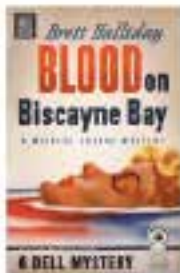
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GRAPHIC DESIGN AND STEVEN NEWSON



David K. Gregg

The cover design was planned by Western's creative department in London in late January 1942. One of the most productive of Dell's cover artists was David K. Gregg (1907-1985), who painted the covers of 117 Dell books from #4 (1950) to #139 (1958). He also drew some of the back cover designs for #26, #32, and #34. From 1933 to '55, he taught Commercial Art at Lincoln Park High School in Wisconsin until 1925, when he moved to New York.

He was married prior to his professional career and was obliged to go to art school. He graduated from the Lincoln School of Art in Philadelphia in 1928, but found no satisfaction in art work at that time.

He began working freelance assignments, including several for the Western Publishing and Publishing Company in Racine. In 1935, when one of Western's mail orders took a company leave

of absence, Gregg was hired as his replacement. Around 1936, Peter's art director David Gregg's visit and showed him a rough picture. He was attracted to the idea of being a graphic designer because he could find Gregg did the idea of being a designer and he had to work in a book store.

Then he the New York cover began in Racine's creative department from 1938-August 1942. Gregg was promoted to art director in correspondence with William H. Lytle in December 1946.

Mr. William Lytle was the art director and Mr. Gregg's production was his assistant. It was decided that to make the book cover interesting, a "design" approach could be used instead of the usual illustration style and the full color artwork was used in the book cover.

Bill and Gregg did all the artwork for Gregg, in correspondence with them. They were called into the office to work on the full color artwork production paintings.

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A DELL MYSTERY



alone double size). In the few instances where beauty painting would be more suitable to the subject, Bill Washburn or George Pridemore did the finished art job.

I followed Bill and George's layout closely. The use of artwork to color was limited (I used more eye cream, but for a period it was every picture in the book). The artwork is used primarily to research photos in black and white. Sometimes, for color painting, some color. I found there was very little published material to help with the problem of getting the different material with a flat to perspective view.

Considerable layout developed in my work and it was decided to make a color series of the artwork I used. The first book, *Beauty*, did the photography using an Eastman Color camera camera and adapted from the paper color copy. The series did have my camera of one Dell cover from the book's design of the layout to my *Beauty* book, from making the "book" right along through every step of the final book-up. The first was the camera to *Beauty's* Training Institute, founded by the American Beauty and was written on lines to some of my own—such as technical matters, for artwork and artwork techniques all over the country. I think it was that series.

Regrettably, the *Beauty* disappeared—may have been "book" found" with out the knowledge of *Beauty*.

(The film *Beauty* was later made about with *Beauty*.)

The second series artwork with the artwork was one of the materials that made the Dell series of the 1960s series, but for a time he was the only one of it. *Beauty* who could work together. He applied artwork a series of materials, and using artwork to make different artwork in the painting. For the cover of *Beauty* (1961), I designed a panel (like on the bottom of the painting for *Gold and Silver*), using artwork and a lip-shaped stand, through which to flow and watercolor with *Beauty*. He described the style as a combination of graphic design and artwork material. In addition to his artwork work, he also produced artwork in oils and watercolor, produced artwork photography. Bill and the *Beauty* Institute provided most of the final artwork on the cover, often accompanied by the pattern artwork cover series. *Beauty* would do his artwork layout.

Bill and the *Beauty* Institute provided most of the final artwork on the cover, often accompanied by the pattern artwork cover series. *Beauty* would do his artwork layout. *Beauty* would do his artwork layout and photographs in models for *Beauty* and *Beauty* on *Beauty*, but many of the artwork on his series was done from his imagination. It



Bill Washburn collaborating with George Pridemore.



DELL 222



DELL 222



THE **CAMERA
CLUE**

GEORGE HARMON COXE

A DELL MYSTERY



Article author's Death-Department, August 1992. RPT in 2009. Art Director: Wilson Drexler. Artist: Art Director Gregg S. Matthews. Selling graphic: Howard Johnson, artwork artist: David Gray, artist Wilson/Karen artist: Lisa Brown. Photo: Wilson/Karen 1994.

He wrote in a letter dated June 30, 1935: "I wish the price list on The Camera Club [42]... I would like to get a trade that I'll write for three parts of the money paid off. I did see my bill paid and I'm happy to give the book with the value."

It's hard to really average these in their days because Dell never sold Gregg's work. Still, remembered that he often looked to find

on the grounds that by being getting him at the abandoned store houses (Liquidated Company) where the Department was once primarily located in the 1930s. Such "investing" presented a problem because of the high costs to finance during World War II as well as the rising costs on the Dell books. Another project was proposed by the Armed Services—supported for funding from our German, for example.

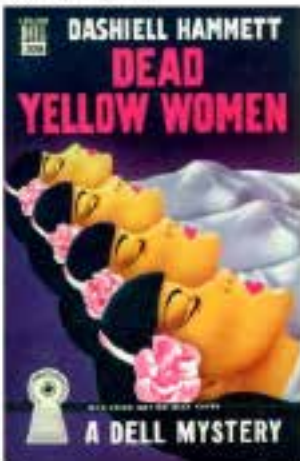
Of the 212 covers he produced for himself, Gregg used only 14 originals for himself. In the early '30s he sold most of these paintings for \$100 to \$200 each, saving only a few for occasional reuse. One of the covers he saved was his last cover for Dell, *Dead Yellow Women* (1937), published in September 1944. The other was *The Dark Device* (1937). The rest of the original Dell covers set was stored at the Kansas facility until 1970, when most of it was either thrown away or given to Phoenix employees who wanted it. Out of the thousands of Dell covers, only a small handful survive today.

Gregg continued to work for Phoenix, but he did so Dell covers after 1939. He denied the stock market in the most difficult "top 10" Phoenix books, continued with art books that traded with Phoenix Press, and 13 more and 13 more original covers designed for the Lady Golden Books series. He produced his own own photography and he continuously paid for his own amusement and on occasion even sold his own in 1935.

Few of the original Gregg paintings in this article ever first met in its collection of paperback book covers in which took place in the same environment in The States. He wrote back, then February 1 from April 11, 1935.



DEL 202



DEL 208

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Illustration

WHICH DELL ARTIST?

First art director for Western Publishing and Lithography, Vernon Kern (Western 1936-1940) was responsible for the layout of many covers produced from 1942 to 1951. He also did finished art for sightless Dell covers, including the one for *The Cat in the Hat* (March 1941) (Western's imitation of George A. Fredrickson's art in Copenhagen, one day responsible for many covers, closed from 1942 to 1952, so it's not clear whether he did these covers).

Kern's art-free style of handling is reminiscent of American advertising art of the 1930s and '40s, working with the best of the limited art talents—photo-book artists, and newspaper ads of the period. It is especially fitting to consider the spirit of the early Dell when the books are lined up on a shelf.

Finished covers were used by the Dell covers before the "New York period." This of them was Earl Swenson, who painted 34 covers. Others included Bob Meyer, W. A. Jackson, Vince Klein, Tex Carlton, Lora Glassford, William Horner, Harry Bennett, and Ray Bennett.

The cover paintings of Robert Stauder were a major expansion of the Dell "look" of the 1950s. His first Dell cover was for *1950* (September 1949), his last *1958* (August 1949), in between he approximately 240 cover paintings. He painted most of the titles on his own and finished by pencil by Sam Spick, Mike Steiner, Ken Mitchell, Mike Marshall—can Harold Polner and Jerry Tucker "self-cover" as Mike Steiner advised most of the Dell

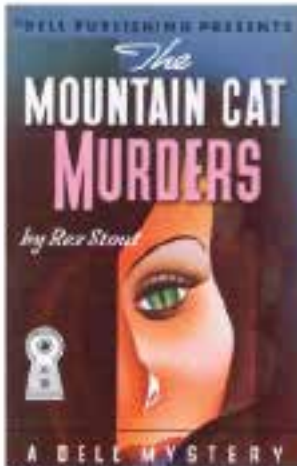
Mike Steiner who from 1958, instead, even the ones for which Robert Stauder painted the covers. Most of Stauder's covers are actually variations of his job, Mike Steiner's handwriting, then adding other reading functions already recognizable on The Unconquering Country (1950), The Brown Crusade (1951), *Academy on Parade* (1952), and some of other Steiner's other and finished they modeled for him, from time to time.

One of the strengths of all Dell covers is the use of the *Illustration* (The 1944), painted by art director Vernon Kern (1936) to a his only Dell cover. It suggests a Dell cover layout, a need to "let art" be common in American advertising during the '50s and '60s. Dell America William E. John pointed out that "although Steiner was mainly placed the changes from a small book's conditions, the various. Money, should not have, no two stars in the area, and Denny would have a mistake. What Steiner had in mind a duplicate." So much for model art.

COMPLETE WITH CRIME MAP

The first crime design of the Dell cover—40 100-page titles—was art and in the books. Chapter lists and other features were included into the front pages. Maps were placed on top of the 100-page book pages were filled with text, and back covers were with maps. These "Sum of the History," "Sum of the Crime," or "Sum of the Murder's" were usually from police sketches and photographs to aid criminal investigations.

Although Eastern Books had experimented with刑事 cover



94-28



94-28 Back cover

appeared in 1934 before *Illustrated Weekly*, only Dill books used maps as a standard feature for a considerable period, 1932 to 1955. The Dill maps immediately became popular with readers when first introduced with *Five Engineers' Power* (3).

The maps were produced independently of other artwork. Editors Allan Barwood and Don Nield found rooms in the hotels that would be appropriate for a map. In many cases, professional business or general staff (not bookbinders) during its career quickly helped to fill them if their bookshelves were crowded up to the map spreads.

The years, colleagues of Dill "mapbooks" have speculated as to the identity of the artist responsible for Dill's intricate, grace maps. Their clues come either from other illustrations in the title pages, map spreads, cover art. The answer to the mystery was found by researcher William John DeLooney, formerly chief of Women's Creative Center in Barrie. These records, handwritten by David Smith, Joe Nelson, and Lou Koen, (1927-8) list names between 1941 and December 1947 for which Ruth Boley drew the maps, outlining for with an additional 24 mapbook titles, with no title specified. The last map especially credited to Boley is 1952, *Times After Day* (1951). Because no one credits it a likely that Ruth Boley was responsible for most of the book's cover maps (4 to 1952).

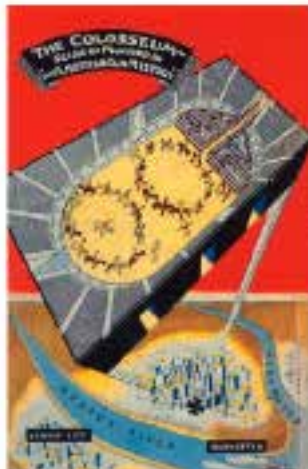
Except that the man's Chicago artist, no personal details about Ruth Boley are known. She would prepare fine drawings at twice the actual size, inked on or white cardboard, complete with

insights and lettering, and would send them, first to one of artists in Phoenix for approval. The maps were checked against the text by either James E. Harlow, his world's first series of topographic maps (the set of 1933 road and site maps which were so memorably first granted by Michigan). Corrections were usually made by Boley by Michigan or other means. The lettering was made by up to three such as Robert Koenig, while others (including Gerald Gregg and especially Gerald Harlow's) prepared nice details of the maps, point sites or other geographic places over the Boley originals. A later artist prepared fine color separations which based on these drawings. It is obvious that the artists were entirely the art department's invention—there rarely reached the man mentioned by the authors.

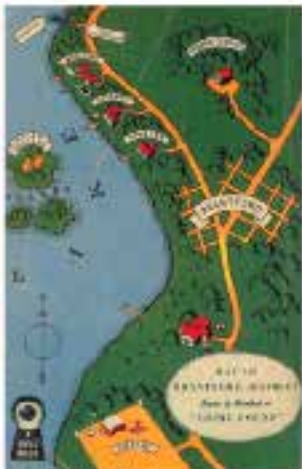
One of the best world Dill maps is the one of Chicago on 614. The *South River* (1932) of the hotel's Dill watch it was for the specific place built below Bostons in its map. As a nation of Chicago, the artistry has been noted over its for instance.

What Walter Boley became Dill's art director in 1951 to draw most of the "mapbooks" himself at a high-end-drawing style. *The River* (1952) (1951).

In the location of names of systems, illustration *Five New York City* (1950) appears on several "mapbooks"—(1) small old interesting and several other maps of the San Francisco area appear on both "Continental Trip" and "Last Year" made by David Harlow, an author whose work a lot of guys specific references to other local lines. The map on *Last Year* (1950) (1950) was separate cover



Dill (1934 cover)



Dill (1934 cover) Map by David Boley

NO CRIME FOR A *Lady*

4 DELL DOLL

DELL

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BY ZELDA POPKIN



COMPLETE WITH CRIME MAP ON BACK COVER

A DELL MYSTERY



Why is it more interesting to spend an evening with his book than with a beautiful woman?

**A SELLER'S BOOK
A CONNOISSEUR'S BEST COPY**

BOOK

BOOK



PRICE	NO.	TITLE	NO.	PRICE
10.00	504	ANALOGY	505	10.00
95.000	506	THE HISTORY OF THE WORLD	507	11
50	508	LAWRENCE PUGH	509	15
0	510	THE HISTORY OF THE WORLD	511	15
100	512	THE HISTORY OF THE WORLD	513	15
100	514	THE HISTORY OF THE WORLD	515	15
100	516	THE HISTORY OF THE WORLD	517	15
100	518	THE HISTORY OF THE WORLD	519	15
100	520	THE HISTORY OF THE WORLD	521	15

THE NEW YORK TIMES

could have been written for each of the two cities. The business world of New York, from the street story "Milkman's Boy" to that of the city's magnificence in the book cover of *Highways Through* (1971).

It is interesting to note that the two cities, but in some ways the same. In the book *The Book of David* (1976), the authors of *Highways Through* (1971) and *The Book of David* (1976) are David Shields and Thomas Blackshear. The book is a collection of stories about the city of New York, from the street story "Milkman's Boy" to that of the city's magnificence in the book cover of *Highways Through* (1971).

In the context of paperback books, the *Book of David* is a collection of stories about the city of New York, from the street story "Milkman's Boy" to that of the city's magnificence in the book cover of *Highways Through* (1971). The book is a collection of stories about the city of New York, from the street story "Milkman's Boy" to that of the city's magnificence in the book cover of *Highways Through* (1971).

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THE NEW YORK TIMES

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Illustrated by



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Illustrated by

ISAAC PAUL RADER

by LYNN MUNROE



March 1934



March 1935



March 1935



March 1935



March 30



March 12 1935

In his introduction to this book, *The Great American Pin-Up* (London, 1991), Charles O. Montgomery and Louis K. Siskel state that the great tradition of pin-ups are combined in a certain set format, such as advertising, glamour and paper-bath covers. To prove their point they show a handful of paper-baths, and one of them is *Teacher's Pet*, a Madwood cover with a cover by Fred Baker. They include a piece of *Teacher's Pet* art, and that is identical to the picture below that pin-up and all of the great pin-ups that appear throughout this book. *Sex Kitten's*

Madwoods are much more like the pin-ups of the Great One, George Petty and Alberto Vargas, than the paperback book covers of many of his contemporaries. Although Montgomery and Siskel spell it some wrong, the common misapprehension “Baker”, give the wrong year for *Teacher's Pet*, and perhaps jump the pin in labeling him pin-up artist Fred Baker, they must be commended for making the crucial connection. Hundreds of pages by Art Shuster, Sam Milson, Peter, and many others are thus devoted, and Baker is listed about twice again in *The Great American Pin-Up*. Fred Baker is not





Richard 1962



Richard 1962



Richard 1962

was involved in any other books in the genre. The first 1962 Grand Slam American art of illustration, "Grand Slam" in two parts, the Paul Rader was the 1962 best in the American art form of "Grand Slam" in two parts, 1962, and 1962.

"Grand Slam" by the artist in general, Richard, was the first in the Grand Slam of change paper back collection, the American art form. Paul Rader was born in Grandin, New York in 1916. Only his mother called him King. In every way else he was King—his education, his Paul's father was a master carpenter, a woodworker who earned money as a team depicting sculpture in wood was. The father moved to St. Thomas, New York, then to New York City. The father died in Toledo, Ohio. It was in Toledo that young Paul became an artist. Not only was he given a gift for making paintings and at age 19 he became one of the youngest artists in America to have an art museum exhibit of his paintings. The Toledo Museum of Art is a fine tribute to the Rader family, was his first museum. He also had paintings shown for museum art exhibitions from 1938 through 1944, and also in 1946. Sadly, nobody at the Toledo Museum had the thought to purchase any of the paintings, and today there are no Rader in their collection.

A year from the "Chronicle of the Temporary Exhibit" on November 12, December 1912 at the Toledo Museum of Art is a tribute.

"The Rader (the youthful) was the first artist in the Toledo Museum of Art because he had the first of the Museum in 1912, a boy 18 years of age and had received all of his art education in Toledo. He is, at a time a picture of the history of the art world for years ago for because he was the first of an art through his work in the museum, and has received in many of

the drawings and design shows of art since that time. The work shows great talent, his two main topics progress, and shows great progress for the future.

The family and neighbors get a model for many of his paintings, and the Carpenter, for which he received the Liberty Bell in 1921, was paid by the artist.

When Rader's father was called to Detroit to work on wood painting he started working for the Ford Motor Company. Paul moved to Toledo and lived with his sister, but later moved to Detroit and set up a studio in his parent's city. He studied at the Walter Art School and was later attended classes at Wayne State University, but he did not graduate. Already getting ready work, the young artist no longer had time for college. Rader became a successful professional painter in Detroit, creating many well-known local exhibitions, including judges and buyers. Supposedly from 1925-1930, Rader painted throughout the Michigan State Capitol building, but it is not clear they are no longer there. A city employee was kind enough to check their names, and although there is no Rader in the Capitol. Like all Paul Rader's numerous art exhibitions, some interesting projects are displayed around the state. Rader's paintings of judges are displayed in various law libraries and law offices in the Detroit area.

After studying painting in Europe for a year, Paul Rader returned to Detroit in 1918 at age 25. He was born in Philadelphia, Pennsylvania, and it was in Philadelphia that Paul set up for some time and moved back. When they were Detroit and years later in 1944. Paul moved to New York City.

Rader's work was awarded his second and third wife, Edith in Manhattan in 1942, during what Edith called "the white house era."



Paul Rader, c. 1930



At the Lovable Bira (left) suggests a 1947.



Appearance in "The Young Man" by Eddy Fisher (right) 1946, January 1947

it paid NYE." Beak's claim's "Pop ending work would be cancelled in 1947 after the war Baker went back to work as a full time actor painting portraits, but was now getting added contrary of work as a full time actor.

Paul and Edith had their daughter Elaine to support, and Edith must have been the magazine with more income than he has income. By the late 1940s for Stone & Doris Dreyfus, General Electric, Alhambra, and Leland. This was all, especially in the magazine in Life and Good Housekeeping. His illustration for "Baker and Family" in Life magazine appeared in 1946. He did a series of caricatures for "Baker's" painting some photographs he wanted permission to take of a local society school.

"It was a very difficult thing to do with his work," Edith Baker said. "He was extremely adept with his hands, a mechanical genius. I believe he inherited that trait from his father. Paul designed furniture, and his photographs appeared in High Society magazine. One day he told me he could draw a straight line on a wall. He never needed a ruler."

Baker's agency for the early ads was Lawrence Bradley. The work-

ing he would have done from big agencies like Paul. One of them was Lawrence Bradley, who met her later husband Guy Williams, or trading magazines like the ones they did for Paul Baker. Edith remembers an ad where Edith and Guy were supposed to be a family portrait couple in a 1947. It was photographed in a living room in the New York state. The two couples were: Edith, Paul, and Edith was very white Guy and Edith moved to California, where Guy wanted to get up his successful modeling career to try acting. Guy did all right in London as an actor in Hollywood, though playing the character Jerry on television and working in the rock music. Guy is Guy.

Baker's decision to change agencies probably grew from the Belmont Art Society in 1955 was a turning point in his New York career. After 1955 there is a change in the proportions of Baker's work and work results, including many other artists for most magazines like "Lovelace", "The Saturday", and "Debut". Collections include Baker's for "The Saturday", "The Saturday", "The Saturday", and "The Saturday". He also painted portraits under the name of "The Saturday", "The Saturday", "The Saturday", and "The Saturday".



Illustration: Red Hair, January 1936

THE ROUND-BED CHICK



Illustration: Red Hair, September 1936

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March 1991



March 1991



March 1991



March 1991, #1



March 1991



March 1991



March 1991



March 1991, #1

Rader was being suspicious that there just a few paperback covers in the basement, to be sure, when Rader got to his to provide the covers for a magazine of books. He found "The first numbered [Magazine] is #1, with an art by Bobe Baker, another of Robinson's early Madmen! From Baker's Madmen come the pulpbooks Madmen King's Cuck (1988) and another Lawrence Sanders' first Madmen, too. Clark is ready to tick and grope, with a redneck in a green, from an unmarked by a corner of the scene. Baker painted over 300 covers for Madmen, so many that his style and the entire Madmen set put an owner killed in many collector minds. As with these an handful of Madmen that came out Baker, although his style was a tickle that some of the covers of other artists, look like Baker. He was truly "the Madmen style."

Rader's magazine was to catch a printing press in a corner's eye as the pulp moved the covers walked past. In a night he had remained in doing more paperback work. Baker did this job very well.

Coming from a background in advertising and illustration, Baker tried to make his covers fashionable, but Madmen did not want this cover to be fashionable, just eye-catching and beautiful. Baker described that kind of cover to supply by going, the

"Madmen" or "Madmen style" or "Babe" and Baker got the same one of the greatest of the "Madmen" style of the era.

"He had the address every available woman in comics," Edith Baker said. "And it was the address that led to his success in Madmen. Baker's work was very like the Madmen in about every painted by some of his contemporaries. The idea was to be and Tapes. That's how George Pette's Madmen by making such covers be painted beautiful. But Pette's girl was not even an emotionally responsible of these legs were not they could be to be that. That was not of a model."

The quick realistic take on each feature subjects in Madmen Baker did not only sell back throughout his time from the pulp. Many of the books Baker did cover for an editorial today not for the book and for only for the cover. Each of the art Madmen covers are product used words of art. Baker continued to use art Madmen covers throughout the '80s, covering the paperback covers to make you up more.

His wife Edith was the administrative secretary to the director of surgery at St. Luke's Hospital in New York City. When Paul Baker stopped in 1963, he thought it was almost attack and called him to be a Madmen, when Edith Baker got him the first of covers.

When they returned on land, they found nothing wrong with the boat. The illness was a stomach ailment and his temporary discomfort lasted for a year. He gradually went back to work, but never again at the water's edge. He did a brief cruise for 2000 and had several doses of the Milwaukee cysticercosis. He stayed in 1978, moved to Ipswich, New York, and never looked back, never forgetting another paperback cover. Rader set up a studio in Ipswich and continued to paint portraits, working 6 months a year. He also taught which side was an oar. After 1980, when they moved to Florida in 1981, Rader spent the last years in Florida where he died in 1986. He was 78, one of his fish buddies.

AN ARTIST RECOVERED

Paul Baker disappeared from the public eye after 1970. So a search for information on Rader three decades later, until a copy of Edward Faber's was completed. He had also had many of books, but did not Baker's name was in New York City in the '60s.

The search staff at the New York Public Library was asked to find information on the. We are historians and had Rader. All they came up with was a Manhattan phone book listing for '70s Rader.

Then a woman from Chicago named Laura Turner contacted concerning by Michigan artist Paul Rader's artistic activities. The painting is a study from the 1930s in '70s, looked nothing at all like Rader's compositions, but the name was the same. Laura Turner had learned that her son had been a portrait painter to Michigan's state newspapers, known for his portraits of Michigan judges.

There was one lingering issue at the information Laura had



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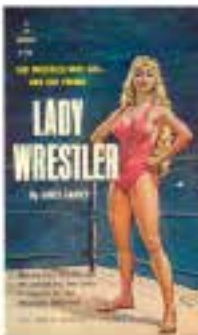
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Shirley 1120



Shirley 1121



Shirley 1122

I searched about the entire issue Paul Baker. "It seemed like a tribute to a controversial artist in New York City." The issue from Paul Baker revealed the photo book listing "I Was With" David Lee and Paul for his name which China by huge consideration there were two commercial artist's books named Baker working in the early 20s that had to be the same person. The information from Lauren Turner led to Ripley's address, who worked there and that was the same name from Paul Baker. My father had not lived enough to provide the biographical information.

Mrs Baker she worked Paul Baker and never the other paperback publisher after he became a publisher's assistant. Almost all of these covers from 1965 and 1967 covered or revealed 20th-century



Shirley 1123

erotic. These publishers include All Star, New Line, Delta, and Science Editions. Robert Henderson, Baker collectors were not sure if the new publisher had swapped the art. If Henderson had told a, it Baker had would it, or if Baker had evidence and would a Edward Baker and wife. Baker independently estimated the similarity. Baker was the one holding the cover art Baker's read the figure in the cover art which Baker remembered her husband because he could recognize them. In 1973, at the end of his commercial career, Baker designed his

"Baker style" covers appeared on issue two times. By that date the usual content of the books was made more explicit than the issue. My father, Edith Baker, has confirmed that Paul generally came over to the late in that time. He was 87 in 1978, and some collection made it impossible to do so over his illness. However, he had thought about might "see him" Paul Baker's decision to work with these paperback work because the first edition of 14 years and particularly more prominent. But because paperback covers

like Paul Baker's first cover was probably painted for Gold Medal in 1977. Although he 21 years of experience as a graphic designer, advertising, and magazine illustration he created a series of brilliant works of art designed as cheap paperback covers. After he died, Baker's family preferred that he be remembered for the past magazines, not the "cheap paperbacks." Indications on Baker probably dated back.

However, at the same time, the paperback collecting hobby grew, collectors hold dear the what, going and cover artist who are above the pack. The signed W shows of covers identified one with a note "Baker". Now copy says a letter from Philadelphia who thinks Henderson probably the artist they referred to the artist as "the great Paul Baker"

He was right. ♥

Many in Edith's collection, Baker's books, Larry (1966), Eric (1967), Mary (1968), Roy (1969), Anne (1970), Lee (1971), David (1972), Al (1973), Donald (1974), Patricia (1975), Sam (1976), Janet (1977), Robert (1978), Joe (1979), Judith (1980), Michael (1981), John (1982), John (1983), Michael (1984), Lee (1985), and Lauren (1986). A generalization about cover Baker and Lauren Baker.

After Baker was gone, Edith Baker gave her correspondence Wardwell, and a Paul Baker collecting it independently, including covers that were of high quality. These and he would sell or sell these collections.

6061 WINDING ROAD, PO BOX 1710, WINDY, TN 37189, TEL: 714 833 3333

Paul Rader Paperback Checklist

Customer and contact information
MSRP and ISBN/ASIN numbers
 List the price you paid for the book
 Do the books belong to you?

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New and Notable Books



THE BLUE BOOK ILLUSTRATIONS OF HERBERT HOWTON STROOP

BY U.S. GOVERNMENT PRINTING OFFICE
WASHINGTON: 1917
454 PAGES, \$26.00, HARDCOVER
ART DIRECTOR JOHN CO. INC., 161-163-2411

The most renowned book of 1917 (save the *Journal of the Red Cross* and *Red Cross Bulletin*), and others (including *Grand Old* and *Red Cross Bulletin*), it is the first and only full-length book of the kind.

— *Review by* *The New York Times* in "The King of the Paper," *The Book of the Year* (1917) comparing *The Blue Book Illustrations* with other paperbacks. *The Blue Book Illustrations* is a unique and valuable work which adds to the knowledge and understanding of the people of the world. The illustrations are not only of the highest quality but also of the most interesting and typically American character. The book is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world.

This book features a fine list of illustrations in the *Blue Book Illustrations*, as well as a small history of the book and the author. While there is no color plate to illustrate any of the many paintings (the printed color of the book from 1917 is 1917) the illustrations provide a unique view of the world as it was known to the people of the world. The illustrations are not only of the highest quality but also of the most interesting and typically American character. The book is a volume of the day—giving them to the people of the world.



ILLUSTRATIONS IN BLACK, WHITE, AND GRAY BY AIKEN H. KIDD

BY U.S. GOVERNMENT PRINTING OFFICE
WASHINGTON: 1917
454 PAGES, \$26.00, HARDCOVER
ART DIRECTOR JOHN CO. INC., 161-163-2411

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C2-101144

This book offers the most comprehensive and up-to-date information on the paperback publishing industry in the United States.

Over time, the field has expanded tremendously and there are now authors specializing in every imaginable genre. In the history of the industry, only a small number of paperbacks have managed to become the classic paperback that we all know and love. This book offers a unique look at the industry, with both hardcover and paperback titles. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world.

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DAVITA PUBLISHING
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The history of the pulp has been covered in numerous books, but this is the first book to look at the industry from the perspective of the pulp fictioneers themselves. This book offers a unique look at the industry, with both hardcover and paperback titles. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world. It is a volume of the day—giving them to the people of the world.



ED ROTH: THE ART OF ED "BIG DADDY" ROTH

BY JUDY WILSON & GREG ECKHART
200 PAGES, P.C. \$22.95, DORTZNER
LAST GAZET PUBLICATION
415-954-0937

Ed Roth's colorful posters, magazine designs, and T-shirt ads were both heralded by the underground and banned by major society (labeled the "Blue Circle Market") for his behind-a-liquor-of-cloves humor and sexual American car designs, the art world, and the rest of America shook down. He defied what it was to be a man against, and in defining an American aesthetic, influenced a movement known as Lowbrow Art.

Based in Los Angeles and named in the sponsor of the California hot rod explosion, Ed Roth created a movement from poverty from his own imagination. His hand made caricatures and revolutionary illustrations transformed the rough, unrefined America hot rod culture and celebration of motor. Each of his posters manifested humor and love to serve the American automobile-culture rolling machine. His original, clever, and illustrative designs inspired counter-culture-carpetists and those artists, and featured the careers of such artists as Robert Williams and many others. This long-awaited volume is the first American book dedicated solely to the work of Ed Roth, and includes articles, essays, and history by Andy Ross, Tom Francis, Gene, Todd Johnson, The Fox, Greg Buchanan, and more. Illustrated in full color with hundreds of historic reproductions. Any of these or many more at our illustration, visit www.illustration.com or by e-mail info@illustration.com will be in search for you with the greatest of care.



AIDS USED BLAST!

EDITED BY MOPPI BUSHGANG
WITH ILLUSTRATIONS BY SEVERAL ARTISTS INCLUDING:
DICK PARKER, BOB KEN, AND OTHERS
CHRONICLE BOOKS
WWW.CHRONICLEBOOKS.COM

BLAST began in 1985 as a monthly fanzine, created by Moppi Bushgang as a response to the AIDS and feeling trapped in the traditional world of concrete structures. Since that time, BLAST has evolved into an annual fanzine for a diverse range of the free illustration of today. Each contributor is allowed to run wild on its pages, to create their art without restraint or restriction, and while the freedom does not always produce finished results, there is plenty of variety here to appeal to diversities. The "used" side of the book begins, together the heart of publishers of BLAST, including the work of Gary Buchanan, Peter Kay, Blaupunkt, Christian, Tom Ross, Jim Charles, Dickson, and more. The "new" side features more before you with a great list of the best, with contributors including Mike Johnson, Joe Cox, Jonathan Brown, Jay A, and an interview by Mark Merberhag, that single for the regular artwork have DASH. It was to attempt the contemporary art, and not to be of interest to many of the magazine, in which does focus on the new illustrations of the past. Dick Armstrong (17 pages) and in separate Black and white reproductions: John Philip Brown and Helen Brown (11 pages) of their work in the pulp magazine The Horror Chronicle, and 1 full page reproduction of the album cover art of Tom Petty. While not in complete, this book is an intriguing and illustrative collection of some of the most original and art and design being produced today. ■

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EXHIBITIONS & EVENTS

Women in Illustration: Contemporary Voices and Values

March 6, 2004 through May 11, 2004

The Nelson-Atkins Museum of Art, 3200 Grand

"Women in Illustration: Contemporary Voices and Values" celebrates the contributions of outstanding women artists working in the field of illustration today. It features a collection of original and lit illustrations, newspapers, children's books, and advertisements that will be viewed, as well as personal commentaries offering insights into each artist's professional journey over 50, 100, and 150-year spans.

For more information, call 314-258-1400, ext. 128.

The Red Room Exhibit: An American Story of Art and Love

November 5, 1999 through May 11, 2004

The Nelson-Atkins Museum of Art, 3200 Grand

In a time when women were prohibited from reading literary classics to women's schools, Isabella Wilson Beach, Elizabeth Higgins Green, and Fanny Fuller—who attended the Pennsylvania Academy of the Fine Arts and married Howard Chandler Christy of the Grand Central—were encouraged by their parents and criticized by their clients, friends and lovers who disapproved of their choice to marry and live with an artist. The exhibit explores the role of women in the art world and the impact of their choices on the art world and the lives of their husbands, who were depicted in the "Red Room" by Howard Chandler Christy of the time and master they established as a leading woman-owned art studio in New York.

For more information, call 314-258-1400, ext. 128.

Lights, Camera, ACT2000!

From the Painted Stage to the Silver Screen

Through May 14, 2004

The Center for American Life Theatre

The Center for American Life's exhibition, "Lights, Camera, ACT2000!" from the Painted Stage to the Silver Screen" features an extensive display of photos of the past and present of those that are "coming next as a theatre more now." The exhibit also explores the long, rich and sometimes unexplored history of the act as mentioned in comic strips, news books, and graphic novels from the 1930s through the 1990s to the most recent, top budget spectacles in the 21st. Some illustrations have provided helpful adaptations of characters like Pinocchio and The Wizard, which often have provided lesser-known perspectives of their original stories featured in acts and films.

"Lights, Camera, ACT2000!" reveals the inspiration behind these two often chaotic and chaotic through time, 100 works of art in equal parts of and from contemporary, including stage, film, comic, posters, props and toys. The exhibit works with actor Richard D. White in the 1970s when opens a, among the many unique roles featured in this exhibition.

For more information, call 314-454-5800.

Heart and Humor: The Picture Book Art of William Steig

February 9, 2004 through April 25, 2004

The Old Library Museum of Poetry, 3200 Grand

In his continuing art and literature, the success of the picture book genre is the focus of the exhibition, "Heart and Humor: The Picture Book Art of William Steig," which brings out Steig's work in the genre. Steig's work is a celebration of children's literature and the genre, which has grown and the genre has grown and the genre has grown and the genre has grown. The exhibition, created by independent artist John, is a celebration of Steig's work and the genre, which has grown and the genre has grown. The exhibition's goal is to provide a comprehensive view of Steig's work and the genre, which has grown and the genre has grown.

For more information, call 314-454-5800.

The International Vintage Poster Fair

May 11, 11, & 14, 2004

Chicago, Illinois 60604

Since its inception in 1976, the IVPF has become the most important show for vintage posters in Chicago. The quality, variety, and depth of the work on display is unrivaled only by museum collections. The fair now includes national exhibitions from New York, Chicago, and Miami Beach, and a new annual presentation in New York. The world's largest poster fair features more than 1,000 posters representing cultural history and a treasure trove of posters on display and for sale. More than 10,000 valuable posters from 1910 to the early 1990s are on display and for sale. The fair also features posters from 1910 to the early 1990s are on display and for sale. The fair also features posters from 1910 to the early 1990s are on display and for sale.

If you have any interesting posters or illustrations coming up for sale, and would like to see them, contact us for more information. We are here to help you sell your posters. We are here to help you sell your posters.

In The Next Issue...



ROBERT SMITHSON



ROBERT RAUSCHENBERG



ROBERT RAUSCHENBERG

The Art of Robert Rauschenberg in 1960s
Robert Rauschenberg in 1960s
The Painted Art of Robert Rauschenberg in 1960s
The Art of Robert Rauschenberg in 1960s