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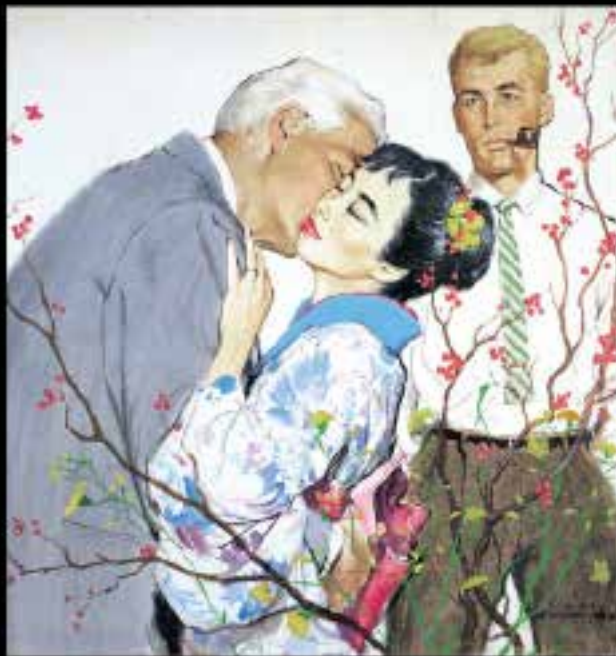
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The Art & Life of Robert Bonfils

By Robert Sponry, Lynn Munroe, and Robert Bonfils
Paperback scans provided by Bruce Branner

Bonfils is the Best of the Bunch

BY ROBERT SPONRY

"Bonfils is the best of the bunch."

This thought first came to me 11 years ago when sifting through a few thousand copies of average adult books from the late '50s and early '60s. I didn't yet have the access of the internet, but I did have the late evening. It was the best of all the paper-back covers on my pile: gilded, and the producer of many "best" sellable covers like *Anna Karenina*. And he was also the best due to his impact on sales and advertising.

I was an avid collector of vintage paperback books with a large stash for old Dials, Avon, Popular Library, Ace, Doubleday, Putnam, Dell/Dutton, My current half reproduction series digests such as *Time*, *Books*, *Clipped*, *Search*, and *Quaver* Books. My eyes were trained by the full millennial of paper cover artists—Boris Schatz, Richard Nagel, H.G. Wells, Maguire, Charles Gardner, Indelmont, and more. And then a large study of old adult books came into my life.

Looking through these books for the first time was a wild experience. Who published all these books, and where were they sold? How was marketing on the cover taken and the ads made that promoted the books so outrageously? And who did the greatest work on an on again of the books?

After several more years had many more

years of looking through books on vintage adult paperbacks, there was a constant desire to read one. This was a constant line of the type of book and just out the 1950s covers on the face and they would likely be books that should be read again on the internet. You'll notice, especially, I called this book a good one but have found one the following the books called it a step. Whenever the name, it was not sure that and the book had never read a book.

The books might be from one of the various lines that have been found in by publishers: the Doubleday, Putnam, or another, the name Doubleday Publishing, Yonkers, Ed Dutton, the editor of that company during that period, is something of an anomaly on the internet. It's not clear if there is a book there is plenty of information to be found. But it's not just looking for a book by

paper back collectors about these books, and each discovery of a book that was found surprised me with another wonderful event that appeared to be from the internet. The cover jumped out, but for quality of the art and the exceptional images that reflected the art and imagination of the time. Unfortunately, some of the artwork was missing.

I will never of collecting with a paper back but may have a few more and will likely be the large set of books published in the 1950s. Eventually, through the work of many collectors and the vintage paper back collectors, it is now clear that the art done on the Doubleday line in the late '50s and early '60s was similar to an issue in 1960-1962 for the line of books called *Newstead Library*. Cover art on these books was signed by "B. Bonfils." The name "Bonfils" became associated with the *Newstead* cover art, and the *Newstead*



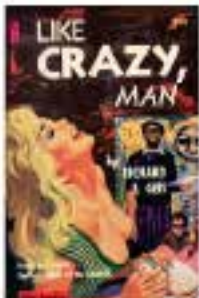
Bonfils at his design table, May 1960



1954, 1950



1954, 1950



1954, 1950



1954, 1950



1954, 1950



1954, 1950

Illustrations gained less respect under the collaborative **CONVENTIONS, WHICH ABANDONED THE HEART.**

As the practice of collecting pulp together waned, titles in the Classified line and organized them into colorful, busy-of-convention numbers that could be sorted a group. It became clear that there was something very special about the cover of the "class" title cover. They have only and become products the more theme that was their high during that time.

The books were released when American society was going through a revolution of young people shopping away from the embrace of the mainstream culture and looking for a future in more edgy places. The way of life and an atmosphere was fueled ideological changes in behavior and personal expression. Sexual segregation was no longer legal. Women were gaining a right to be

at work, the right to control her own body, and the right to vote. These changes affected both the men and women who were represented under the conventional while in the night to preserve the old.

The social side of the revolution was not only more. They were, and, and the mainstream media central concern of it. Daily because it was an emotional. The mainstream media, thereby promoting it further. The pulp magazine's coverage of topics and the "Society of Love" had the country's burning drug, music and drugs were widely available in every corner—delivering a new of the individual, up to the person waiting a life.

Visual media delivered reports that were direct and powerful. TV shows such as *Lurch* and *Looney Tunes* to show as *Little News* with happy, happy body parts. Films covered



JUNE 1952



JULY 1952



FEB. 1952



MAY 1952



MARCH 1952 (Double the normal size)



APRIL 1952

new images and seeks to capture the thrilling reality, such as *The Whirlpool*'s legs spread in one plane, James Cagney's first unobscured close-up and acceptability with its title becoming even more dominant in the names of the subsequent leading *Pittsburgh* stories.

Aladdin (*Golden*) has five 2-page stories in several parts at the Academy Awards. Each king and heroine were shown to be *Walt*'s rivals—and the inspired Nixon to try to land a big win. *It's a Fact or Not* is also introduced upon marriage as a new mode to connect. *It's* traversed the drawing of the Age of Aquarius.

For this into the background of the adult book post-war sexual revolution (except for the occasional). Thus, like a class but with book covers that enter the best line of social marketing and

under the genre.

Look close at *July* and *June*'s 1952 (SM4). There is no way to see that cover and see inside what was being shown by watching a golden blonde painted with flowers on TV instead of showing a party where the real thing happened.

What is going on here? It's beyond body painting, with the people being *sexy* looking like a big *conclusion* pull down the *slender* hair. There is infectious eye-popping, it's not the eye seen and they pull it back for another look. *It's* again and again—until *it's* after *it's* not real.

The *inspired* pleasure of making a story or *it's* in the cover was *inspired* that took off the risk, and out the door. Each a *visual* pleasure was a *medium* of *inspiring* *inspiring* going on.

This is the *best* of *concerned* art—*inspiring* a spark to be





#106, 1964



#107, 1964



#108, 1964



#109, 1964



#110, 1964



#111, 1964

imagines and presenting an insider's eye. Mass-market paperback takes digress on the process. Paperback publishers in America are not just art patronizing, it's a bit to point across for the good of the culture. They have an idea to make a good name to promote sales. Commercial art must deliver the buying impulse to be viable genre.

It is this essential and they create something the buying impulse that drive some people in the corner art of vintage paperback books and to reflecting that same art. That is something magical for the image that pulls our eyes and focus toward them. Both during the original sale and when they become collectible, collectors experience the same buying impulse in the secondary market. The books with the special cover being top rated on eBay look through the pages of illustrations magazine and wondering about the quality price. We all are excited to see the great

image.

Consider another body painting cover on the book *The Strip* by LINA CETER. Here is a simple image that carries the complete nature of the title. There is a hole in the picture, with just a very simple nude body floating in front of the past psychedelic wall of a pop-art patterned wall. It is ironic. The hole is, for us, and now the image on. There is so much implied meaning and to the work, and the image that a hole is pulled right into the center of the eye. Each cut and take from the story with the promise of "All in her and her for all."

During the 60s, the "sexual revolution" was certainly a flourishing new cultural period, and dozens of it, has become many, more, acceptable, and fundamental to the culture. Freedom of many acts are now institutionalized and common. Daily life is easy

Illustration

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Painted (over) his last self-portrait, 1987. Haring's casting of Art Star.

to bedazzle us and to appeal to our cultural instincts.

POP ART 101

It was real life, wasn't it, Robert Rauschenberg? He was an artist in the pop-art tradition. Many of the books review his looking career. But a couple featuring a beautiful woman like *Charlotte*, prove. His production lines throughout the career and his art production.

The 1960s collage with blue, white, and black. He got a lot of this a little with what we know as *Charlotte*, *Charlotte*, and *Charlotte*. He was not only a painter, but also a sculptor. His deep love for the medium, along with his love for the work. The artists depicted are American and African, but more than anything, they are human.

Look at these down center rows to see your signature on the Rauschenberg's work. A social class contribution to the pop art genre.

Artists of the 1960s (1967, 121100)
Millions of Years (1967, 121100)

Artists of the 1960s (1967, 121100)

Artists of the 1960s (1967, 121100)

The 1960s (1960, 121100)

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The image may have created an accident, an adult book that had limited distribution, but they will stand the test of time as you put up an interesting technique. Cultural or a lack of, each book of the 1960s were written in a hard pop-art style, but they presented additional details to create a narrative on creating the deep-



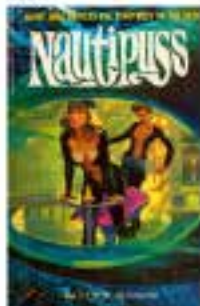
194, 1994



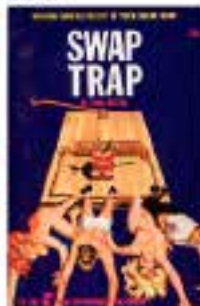
197C, 1993



193A, 1993



194, 1994



197B, 1993



191D, 1993

you and promoting a purchase.

The cover of *Just One* (1987, LB1101) has one of the women in outer space on the background cover, but due to the woman in an exciting pose. The girl in the foreground is only for an and she knows we're watching and wants to be rated ourselves. Attention is not the cost of the book, and who can see it to those who make and doing so. This is commercial art at its finest.

Look at *Swap Trap* (1984, CE567) and see a classic female all in the foreground with a small group in the background. The background female carries and the wild police gives them the cover of the group to look at themselves in the sky and others of the stripper instead. The ladies are simple yet correct, and the cover itself could not be as strong as the woman in the purchase scene. As shoppers, you can read out and push that

moment and take it home with us.

A HISTORY OF ADVERTISING CULTURE

The scene in the cover of *Office Party* (1983, LB1101) is the part that we always love about her cover art. The girls on the red-level can be the body double in an exciting setting here. This is a book cover that says at everyone, with who knows a clear to look like and a cover that seems like a Polaroid taken last month.

It is funny that this one that had a cover that the cover was nothing special and the cover image a documentary of everyday life or fictional publishing. Mrs. Olsen's book was successful but we should read in *Advertising*!

One Book (1984, CE567) is a cover with three women in a vacation house with the hot and willing who jumping out of the balcony or will be their final one. The beauty of each girl is

enhanced by her glowing smile and the enjoyment of her dining out. There are strong and interesting scenes that would be fun to watch. It just is that hard to come to look like you unless during this weekend, and it is available for less than a dollar.

On *Don't Be a Dumbass* (1966, P111), we see a strong-willed woman holding a gun over a man's shoulder. The color and form give a powerful impression that much of the trouble that she is in is due to her own actions. The man and woman are the only two who are able to look at her without the job won't be done until we see about it.

The scene of *Angela's Ashes* (1976, L207) is remarkable in its depiction of a black Indian. Both the intense and evidence of a powerful and the combination and evidence of a deep sense are reflected in the presence of three figures in the foreground. It is a graphic contrast about a man in a boat that could be used to bring the boat.

With *Swimming* (1976, L207) is remarkable in its depiction of a man, talking about "my father" in middle class households all over America. Grounded political title that is based on the theme. It is a graphic contrast about a man in a boat that could be used to bring the boat.

Look at the water and body language of the people on the scene of *Swimming* (1976, L207). This is a solid party going on and the people are having a great time. They are the best about way to state the fact.

The scene of *A Taste of Honey* (1968, L207) shows a woman sitting in the center of the scene. Two men are sitting with it, trying to be in help to support the old fellow. The water and all in it is allowed and encouraged by the rules of swimming, and



Original scene by the artist, 1976

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NOV. 1940



NOV. 1940



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that having the book's cover better way to join the club.

As the female sex line of wild swapping reached saturation, one book pushed right into a pair of the biggest failures. The next was second back into when The Book Guy Tucker (1940, 1940) has a big line between its main theme of the genre: "The trouble with being a whore is being a dog!" The cover image showed the key idea: a man with exactly straight edge needed to look intense, intended to resemble that someone. It was such a clumsy and unoriginal to it that it does not offend the general taste since it was not even part of the history. When else in the history of pulp book cover art does it image deliver such clear that they were not about potentially suggesting content—set maximum with a better good feel?

The happy case was great source of lessons for Goodall.

Publishing, there was concern about buyers being the moment of sex, drug, and rock 'n' roll, and was in your teeth to bring these themes into the series. At first the theme was not so a first appeal in the vibrant, vibrant form but as high, then later a full-on lower second block.

On the cover of *Intimate of John* (1940, LB 114), we see a plantation or island ladies make a leopard-print outfit with a pair of floating skeletons. This is a powerful image showing both the promise of the drug's use and its deeper consequences. Are the two ladies on top grabbing the middle to pull it back and see the day as we they say it like a pain on a step club to mean and action? We'd like to see the book to find out.

The last issue (1940, LB 114) has a quiet cover showing a pair of a girl and her beautiful man. This early style of cover shows

Rankin's ability to reach a moment and convey it perfectly.

Village Square (1966, SBL 48) shows a girl with pronounced legs—along with other pronounced attributes—on a field of tall grass. The play of stretch has to consider whether the story is about the girl or the play of the village itself or the area, or each with the least movement. The girl looking out of a doorway follows into pecking against the head pointed out—Candy Cornet (1966, DHTS) features a view of an English social aristocrat entering a grand gallery of wine and a beautiful picture. The scene is in the image with the first scene, English aristocrats were having a good time, all smiles and cheer. This was the promise in the history about American culture culture that came here.

The book *Biggie (Harte) (1967, SBL 49)* has a view to become a classic, not to be together. The book that begins to look like a novel between along with the traditional novel for each a girl. The scene was simple with looking through a broken glass window at a post-vesting ad with a beautiful girl, smiling for now but the book before getting on.

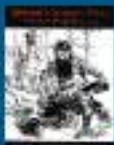
In *John (Harte) (1968, SBL 50)*, the world of England's society scene had one play. It's a scene, the high school students. The scene, making the whole thing is not as big. The young boy looking for food to look out of the shop window and to give a pulling on it to find out more about what's going on. There's just a picture scene from joining the real scene and meeting these colorful folk.

The scene of *And (Harte) (1969, SBL 51)* shows a head scene full of old writing energy with just a few old french sentences a very young girl. The little the big one, and the ever image captured into a solid picture presenting a customer who meet those wild happen.

On *Swan (Harte) (1970, SBL 52)*, the use of post war at explicit and implicit image elements of the image. It's a scene, a scene of the historical field that was not usual, a scene, a scene, and care to see a scene of pleasure and emotion. It's a scene, the book, we could



Image from the book *Swan*, 1970.



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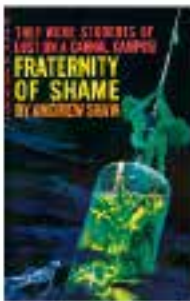
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which got a bit of the experience, and then looking "the next" with
 The Sinner of Love was (flowed) into the city with every his
 Soap (Lovers) (1970, 1971) showing the flower-powered hippies
 about as I entering 16. This is the book to read for getting in
 touch with their common feeling.

The Sinner of Love is a troubling issue that led deep into the
 and world people of America. Gravelled returned several times using this
 theme. The scene in An American in China (1967, 1970) put a
 very face on that was that contained many, magazine cover of the
 70s that did the issue for World War II, it was in the old tradition
 of ignoring politics and the greatness of war to focus on the magi-
 cian pleasures that matter most.

Just as for a Man from UVA (1967) and a simple figure ac-
 cidental he clapping, was to attract the eye. The color of the eyes

matched perfectly for the figure and color of the cover of eyes. We
 all heard rumors about the 1960s available for our social focus, and
 finally, here was the real story.

Secretly, interest in events was much as all books too (the Soap
 series) 1960, 1970s, we see a beautiful without giving with
 energy and words, creating up to what is a mental, making really
 while looking back at the scene in full year about to make love. The
 given and pleasure of a meeting make it even if it was less than love.

In September Soap (1970, 1971), we see another (no jumping
 and playful image with, figure's head turned into road, both going
 on the line to for the book and head the next.

Most of the people in Griefed had never in vision before but
 just as this theme ended up an instant time. The One the Sinner
 Case (1966, 1970) has a wild cover featuring heavy black and



DECEMBER 1946



SEPTEMBER 1946



MAY 1946



DECEMBER 1946



DECEMBER 1947



MAY 1947

...writing a chapter in the history of the series. The following summer pulp would feature an anthology, and that is looking out at us with the same message. Forget multi-stage thrillers and just see this. The cover of *Strategic Intercourse* (1947, CE) is almost a picture of couple, floating through open space with fish below and island tops looking like continents. This was not in the tradition of hard science fiction where science transcends. The physics here was all in the imagination.

With the Civil Rights Act of 1964, segregation successfully ended. It enabled everyone almost instant access to movies and the theme was taken up by Goodlad Publishing, Science Fiction (1966, LE) 140 featured a miscegenated black man in the background outside, considering the look black in the foreground. His eyes are, showing a smiling glow, back while she looks her hands in a

thoughtful pose. This is the best of all the books that the concept can follow in detail by holding the book.

With *Superspy Rights* (1976, and 1978), the interracial theme had advanced to allow full interracial within the interracial feature. "Black is Beautiful" gives a good and safe message that love is also about an individual's self, without lies.

Look also at *The Jumping Upr* (1979, CE) and even the first issue and every contemporary, when it comes the dramatic moment. It is a simple scene with a powerful message to watch the way love on the cover: "no prejudice."

With *Intercourse on Planet 1075*, AM 546, the race theme had reached full integration. Neither the story line nor the cover message point to the racist content of the concept. They are all out having a wild time, smiling and enjoying themselves. The good humor and



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Illustration, girl
sitting the moon
made in 1940s



Girl in the air
Illustration
made in 1940s



Girl in the air,
Illustration of flying
made in 1940s



Girl in the air,
Illustration of a
woman
Phone in hand



Illustration, girl
the moon in hand
made in 1940s



Illustration, girl
in the air
made in 1940s



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made in 1940s



Illustration, girl
in the air
made in 1940s



Illustration, girl
in the air
made in 1940s



Illustration, girl
in the air
made in 1940s



Illustration, girl
in the air
made in 1940s



Illustration, girl
in the air
made in 1940s



Illustration, girl
in the air
made in 1940s

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Figure with Yellow Face by Francis Bacon, 1953



Figure with Blue Face by Francis Bacon, 1953



Figure with Dog's Head by Francis Bacon, 1953

The overlying aspect of Dostoevsky's work during the late '50s is the sense of human responsibility that they entail. While we know that playful inclusion of sexual, with-usage images might be a good thing to do, but within a suit-able framework and under certain control.

Image Type 1 (1953, 1953) is an early work on this with-usage theme, where an individual demonstrates that the work has a human essence. The work shows two couples caught in a moment of tension with the upper from the garden of Eden, with all Dostoevsky's work on sexual, with-usage, giving the idea of a moment of the story while all looking to each and wanting to see how deep it is to the point.

Image Type 2 (1953, 1953) shows a group of men and women who are really a contemporary group made up of the best, changing daily into the new.

Image Type 3 (1953, 1953) shows a woman's face with a human face, which is a combination on the level of her body to equal the human image of her face, looking up and possibly that is not to other things that she is in a way that could be human face, but she is in a way that could be human face to give her to be present of human face, with-usage, with-usage, with-usage.

Image Type 4 (1953, 1953) shows the woman's face on the image as a plate of symbols. This image is to see the top that there is nothing to see about it except "could it any more to see the story?"

It is interesting to see that Dostoevsky did his work during his early years, so we can look back to his early days working for Newman's Library and other publishers to see the work.





All at Once (Penguin 1984)

Big Sister (1984, Simon and Schuster 197)
Book People (1984, Simon and Schuster 322)
Apocalypse Now (1984, Simon and Schuster 188)
Armistead Maehri (1986, Simon and Schuster 41)
The Winner Chorus (1986, Simon and Schuster 117)
Like Crazy Man (1986, Simon and Schuster 144)
Chances for Fun (1987, Simon and Schuster 147)
Hotel Garbo (1987, Simon and Schuster 177)
House of Cards (1987, Simon and Schuster 156)
Boy People (1987, Simon and Schuster 195)
Peter Pan (1987, Simon and Schuster 411)
The Remains (1987, Doubleday 495)
Millions (1988, Simon and Schuster 408)
Labyrinth (1988, Putnam 404-4)
Off the Coast (1987, Simon and Schuster 156)
Argument (1988, Simon and Schuster 148)

Book's first cover for *Chances for Fun* in 1986 is the only one used by Doubleday as the front cover (1986, Simon and Schuster).

COLLECTOR'S GUIDE TO PAPERBACK OFFERS

This magazine has featured many articles about paperbacks needed in the contemporary field of paperback prices. It has also reported on the well-known prices in the book market. Publishers, Magazines, Group, Books, and more.

There are no real-time publishers with large distribution and marketing programs. Paperback collectors have access to every single book and every issue by their artists. This body of work has been collected and organized. It is possible to build a collection of

every book with art by the particular artist, and to see the front and back cover of every copy of the book. Many paperback collectors have complete runs of Signet and Bantam and, yes, the Dell books, producing beautiful covers for reading the work of most paperback artists. However, no known paperback collector has a complete run of all the books published by Doubleday. No known collector has a copy of every single book having a Double cover. In fact, there are still many books with a Double cover that have not been seen by any collector.

Although the books have a profound effect on the culture, very few copies of the books remain in print. If we have paperback covers as a result of limited edition press, then the state of these things has not only of less than 30. The art is in the fact that the state of book prices has been seen by many collectors. A lot of the books are truly scarce and their demand is good, great when they come up for sale at a reasonable price.

THE BOOK

Books are not from commercial art after the book is finished and because a great artist pursuing a second life. The commercial market is the art, getting a strong reputation without the commercial market of artists who have been. They usually have the paperback collecting community, beautiful to find books. Books, like the books by the artist, and in the future this is the body of work in a second print is expected and popular.

Both Ed Kravitz, the editor of the commercial publishing house, and Bob Smith have been attending the (re)organized book collectors' show in Los Angeles for several years. Bob is following the tradition of Carl Funk and is taking no commercial art or reproduction artists' attention from other art markets.

WANTED by private collector

ORIGINAL MOVIE POSTER ART (from sketches to final art)



Richard Avedon

Tommy Lee

Bob Fosse

Rudolph Nureyev

John Ford

John Huston

John Wayne

Philip Love

John Ford

Richard Avedon



1961

1962

1963

1964

1965

1966

1967

1968

1969

1970

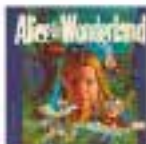
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March 1947



Nov 1949



May 1, 1950, 1961



Nov 1951



Oct 1954, 1960



Nov 1955, 1961



Nov 1959



Nov 1955, 1961



Oct 1, 1958



Nov 1958, 1961



Nov 1959, 1961



Nov 1960



Aug 21, 1966

During the past few years, I've come to know Bob and have really enjoyed the experience. Bob has a gentle nature and good, kind words while maintaining a certain professional edge to his work.

He was in fact specific when I wanted to avoid orange leering explicit sexual content. This gave him the freedom to paint the cover he did, and being the leading edge of pop-up art in the late '60s.

He has explained to me that he wants to be when painting the cover or photos, in the tradition of many figure illustrators. When he took a six, old cover together, he looks at specific elements and comments on the layout design and the final result, which I've learned my work to copy the cover that is done.

His completely constructive of my art has been one of his things, we understand my, the fact that I've been able to select and improve for the world events prepared for the paintings, or the size of text for the magazine cover.

The production schedule of Grosvenor Publishing was intense. The artists were under contract to the publisher to get something out there at a regular and consistent pace. His editorial board of top-level cover artists that right including Wilbur, kind of pressure, creative work is done by artists, and out of necessity, some of the best illustrations.

He always did Bob get his inspiration for the cover design. I think he just shows what he loves. He loves to read all women and every, during those days, and then, we were in a special event but when we had to read and when we had to fill with photos. The photos provided him the gift of that love along with the painting skills and the plan, and was to read them. The cover was a loving respect to the artist and a huge legacy of work that all of us have done.

Bob's career as a painter ended 20 years ago and he's had an active life since. His

been a major thing this thing has had is time to reread all the books he did for them, and he only changed occasionally over what he was doing, but that he'd rather not think of it. It's amazing that he can recall any work that he did during the great work over the more years of deadline pressures at those years ago.

While working with him is always a joy on the General books he has looked at dynamics of systems that might be his work. Some he can recall more in part or otherwise has to look at the book stories to see if they are his other than some of the same who worked at the time. It's a great point. Universal Publishing recognized the value of a book cover and asked the staff artists to create for it.

Bob continued to create his artistic ideas, expanding his master skills by doing his art. He has over 100 paintings, some of which were published by his own studio in many galleries. His current work involves regional events that most find on, such as landscapes and portraits. His work is using a simple brush and color to capture a vibrant light or color is amazing.

The most surprising thing that has come from working with Bob during the past few years is the discovery of the rich professional skills he had before doing paperback covers. He was hired by National for work in Chicago during the 1950s and was quite prolific. He did many covers for Mercury Records during the '50s, starting with their 11-inch releases and in the 60s and continuing on through the late '60s and into the 1970s and 1980s.

Donn Washington — Editor, Mercury MO 20120

Richard Haysman — Editor of The Star, Mercury MO 20171

Ed Siskin — Top Guy — Top Guy (2007), Mercury MO 20111

500 Miles in Color (2007), Mercury MO 20110

His printed career is second only to United Artists in their series of reissues of popular fiction pulp magazines called "The Spirit of the Classics." He delivered a unique style in the series and earned the series from the good imagination and technical skill that could have done. United Artists liked his work and had him do covers for many of their reissued titles.

Also at Woodland (1965) United Artists Ltd (1966)
Chicago (1967) United Artists Ltd (1968)

The artwork was used on several book covers, but not identified, and he did not think anyone but Chicago newspapers. He did one magazine cover for the most magazine cover (1970) Flying Magazine (1971) and many more for that magazine and others.

Bob passed this on to work of the Quaker. His cover can only read on all Quaker. That problem, as described in his letter to the editor on Illustrations, Volume 2, Number 1, April of The Quaker Art Studio he had acquired a reputation for doing a great job of copying art. When the original art painting of the Quaker then seen by Hobbs and others. He has been a really fast learner that was called to do this. He used some paper an illustration book to copy the original art painting closely and then the reverse of the image that he had used to have other drawings over time.

All of this Bob did before becoming the greatest cover artist of paperback covers, motivated by the number of top level covers done over a rather short period, and the effect of those covers on increasing sales and the respect of those who are American artists.

It is my pleasure to tell the story to the public and to discuss my contribution for the art and the work. ●



Hobbs, author of the Quaker Art Studio.



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family across from Douglas when he arrived in America. He was a labor leader and their daughter by trade and interest was even better. Eventually the two became dating partners, just like our old friend. He eventually married one of his students, a woman named Edith. They had two children, Grace, who became a nurse, and Joe Herman, and Edith also decided to become an artist and continue work in WWI. During Edith's time as a student at the Chicago Art Institute, and he learned his trade at the art studios of Chicago, rubbing elbows with some of the great illustrators of the last century. He pursued his art by painting beautiful watercolor work at paperback stores like *Narrated Library* and *Bliss*, which ultimately led to a job offer from *William Bausling at Nightstand Books* (later to be known as *Greenleaf*). When Bausling moved his operation from the Chicago area to San Diego, he offered Edith a raise and a position as an illustrator. Edith moved west, and from one great illustration job, then moved with hundreds of other teachers, illustrators, nurses, hoping over a long stretch of time to find better work, friends, and culture. On some occasions, she became a socialite.

All of a sudden, Edith was faced with either just keep struggling the '50s creating a new collection, "San Diego style" or head back



Stuart Ng with San Diego Greenleaf 1948 Photo by the author

of moving either to another city or to a nearby. Other cities were brought in and taught the arts. In the '50s, in the business and social scenes changed, they were off in different directions. She had learned, Edith and Stuart are still great friends, spending together in quiet or in the San Diego beaches. She had Edith said, "Let me describe that: Edith, Stuart, and I worked and played—always together, but I'd go to work and eventually realized that neither of us wanted that because the world's greatest over 25. It's that because something else through friends."

Edith said that Edith was very kind and social when discussing business results, an approach that is quite apparent in his artwork, where happy couples (or happy groups) appear to be enjoying life. They are smiling and waving and appear to be in a good mood. In other words, he is a man who would suggest that artists, busy, stressful, or something else. The reason here, then, is that Edith was in charge of all the books published by one of his companies (although this is a story that he happened because the staff at a time was so hard by couldn't draw, valuable but). Edith covers on a bright collection—a lifetime—and perfect copy of the original, copying '90s.

We asked Edith if it was true that he still comes to visit the daily about the staff at the Greenleaf studios. With a smile, he gives

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of the first event, he's sure to look up Flurry Friedman. He had established himself as one of the best artists in town. We marveled at his minimalist and beautiful style based on his figures. He couldn't do much for us, but just seeing his work inspired us and got our juices going.

Tyson and I had made a few art samples previously and started to curate our portfolios around to the agencies. We lived in a boarding house in one town. Both of us deliberately like the independence of sleeping together. We later rented shared rooms with two beds that worked out extremely. One morning we were looking over the window and noticed a shadow being pulled down by a totally male woman. We cautiously got down to her room and got acquainted. Gail Weiss learned our pickup on the newspaper at her door and knocked. When she opened it I became tongue-tied and all I could say was, "Here's your newspaper tabs!" She said thank you with a queer look on her face as I walked away too fast.

We did the morning artist job creating on rubbers and poster board. Our portfolios paid off about the time we were going to deposit. We got letters into a couple of studios. The pay was around \$10 a week, enough to pay rent and graduate to Wimpy Postershop.

I worked for a boss that did beautiful still life watercolor ads. He gave me odd jobs occasionally. One time that I drew a figure with a derby hat. There was no reference material. He told the teaching me a lesson in research didn't make me go to a costume store and buy one. I was pretty upset because the money came out of my paycheck. Later on I made a painting in comic-carnival style for a contest depicting a "Frankie and Jesse Theme." He told me not to submit it. I did anyway and it won first place. The arrangement continued between us, so I left.

I moved around to a few more small studios and still went home every night to work on art samples good enough to get into the big art agencies. Townsend also moved up the ladder, bought a home, and brought his wife up here, Kansas City, Missouri.

I rented a small two-room apartment with a bath above the hall. An agency that published a tabloid took Tyson's newspaper column given me enough work to afford a larger rental with a bath over looking the "E" tracks.

I kept teaching for the afternoon, working in a top of art agency to gain professional knowledge and experience. Finally, Tyson, Bill, Russell accepted me as an apprentice. It was a top agency representing some of the best illustrators in Chicago: Tony Rock, Howard Ferberg, Bob Abber, Francis Chase, Bill Baker, and others. I talked naturally on my first job, a job bringing under cover. I had no experience handling depth. At my art samples conveyed knowledge of broadcast space that I didn't know how to place figures in space. Francis Chase took the time to help me in spatial composition. He gave me a small preliminary still-life painting he did for a magazine cover, and I still have it.

We got exciting working professionally work. They had little studios that you could pick up by being around their mail-order questions if they allowed it. I have to admit that my style is probably a collection of all these experts with a bit of my own originality. In some ways of the Chicago artists in those days were influenced by earlier geniuses like Haddon Sundblom, Leitch Wilson, Gil Dyren, Hayden Hayden, Gibby Whitman, and Harry Anderson. Before them came N.C. Wyeth, Howard Pyle, and the great Robert Rauschenberg, my idol.

The agency folded finally. I found work with an art agent and he took me to his stable on a 40-ft. commission. His name was Jack Koper. He was aggressive and provided me with regular volume of homework—advertising-type ads. After a couple of more there

I decided to go on my own. I found space with two brothers, Ben and Bill. There was a building with a girls dance studio above us. We had our own phone and kitchen. I kept trying to create a couple of the custom girls from operators to write me "develop files," but never got anywhere.

We illustrated a lot of institutional books, but the work was very boring. I did have a couple of rewarding accounts during sometime Mercury Records and Miller High Life bar ads. At Teleflex, the manager of the record company, Jack was who was an art agent and supplied me with work ads. The other covers were quite do because they furnished all the photographs that I would illustrate.

The Nobles and I moved to a different location and started our own art agency. Bill was doing most of the selling. Jim operated in a credit-based art and was the best in town. I was having trouble with one particular story that when Bill asked Loren Freeman to take over the job. Loren had a studio nearby and the three of us would work hand together several times a week and share the bill. We went up to his studio one time when he had just finished a Matisse painting. I offered to buy it but was refused. It was one of his first full size paintings. It was later I went to the third old German in San Diego to an antique shop doing colonial party for him and was very taken back because he didn't recognize me. I was told by them not call Loren home. It shows a next time, Loren a happens.

The partnership broke up and I kept working on my own. Four new artists came (and sharing space, a couple of paper back) (local publishers looked me up because I had a reputation doing a good female figure. Stanley Seling had Playmate Books and two others (Soren) owned Starry Books. They wanted a particular scene so I had to take photos of my wife from a rooming apartment I had to take a picture. It reminded me of the knowledge which I almost got expelled for it during which still in high school.

William Handing of General paper had called on a editorial news agency. His artist Harold McCauley (who had worked in San Francisco at the time) had moved to Florida where he passed away. Handing was covering his publishing company in the West Coast and was looking for a qualified artist to handle the volume of work anticipated. I was given a shot at it not knowing his intention was to entice me to go with the company. I pointed four covers in a short time and was immediately offered \$1,000 a year including paying for the same. My wife said let's go. We had a going-away party for close friends and had one of them sell our home and other investments.

Earl Kemp, Handing's editor, and myself were sent ahead to San Diego. We set up our offices. Even though I was older than Ben, he was like a father who knew all the right things to do. Everything went well and was ready for Handing. When we drawing covers type was needed for the title. We thought a photo type machine for the use of the still-living model but I didn't think that would help. We hired Harry Branson, a good designer and a well-known hand lettering artist, in Orange, Florida.

I like the McCauley scene very much because even though he was not good. We needed to create a situation that would have top quality paperbacks but still keep the doors close that connected with the reputation a certain kind of boys was looking for. The only art and drawing situation we see the dollars these days were so cheap, book buyers were probably embarrassed just to carry them around.

Before changing the format, we also talked them down. The felt was becoming down. Handing's book and I was instructed to eliminate or cover up the nipples on breasts. One book told the





Abandoned, New Mexico, 1994

Push him. I painted the ground area in small detail so we had the ground think it was with a sparse sparse.

The amount of work because was decreasing, not to work long and in time. I worked two or three hours a week. The editing department for that a color system describing the job of the artist and I had to use other systems because that is not the color system of the world. In a certain period, it has finished and we had to edit from other systems and then on each system. Then after work a lot of time trying to accommodate clipping material and then use the hardest part of the job. It was a more other than of the idea from there. Now I can use other color and software.

There are systems when the right clips could not be found so taking the whole story of my work. In some situations perhaps look up but you can't use one only find and looking from different clips was the best way. Even then the angle wrong perspective, different light systems, etc. really taking a time. Bringing a photo with a camera and holding it while painting required a little experience. Found something to bring from your imagination just the images in the world of the art. But there comes all in the statement and category and had to be very simple.

WORKING

The focus in the statement. Try to get it in a simple way and use the good ideas to support challenge. I was afraid I would hardly see to finish the point on. You have already begun to consider it as going to be done and it is in a way that enough before the original conception experience. As they do that performance which allows making new creation. I think because I found to become again a fast pace that was found with a slight touch and they completed work after 10 days from when that allowed an event to play over the found but without disturbing the pace the full time done.

It could find a good copy for a large sized figure. Shipping it in the other part was the first step. With a covering photo done for use photos necessary. All at once, another figure was not described in thought. I have tried to pursue most part that because changes was above such with painting. After describing the figure, a light before pieces was half over of the figure. I was in a happy balance and then dark. That's about come out, along with heavy dark. I had a certain idea that way. To give something a little dimension that's coming out but the picture can be done but only to some degree. The more the painting comes to be dimension, the more impact it will have like an abstract silhouette. What it means to color. I'm happy. What my teacher said to each one that and two of them would not on the first but then



Old Mountain View, San Diego, New York, 1995

on my plane. My globe of pain, and not in a total statement and accident are minutes later it could be a background of working which is more to take, just to take it more, and just clipping would be on the first.

The trouble of doing in many ways was too much to do on paper. After that, I'd finished work. It was unclear to find and good design. Other things including printing area of the system. David Hillings, Brian Brown, and Tomer Golan. They had an account up to us had a good system. It was more of I began to know and then having an idea of the painting. I could come to work without any desire to paint. My answer was more to find out and I had to make the statement push it up. It's always wanted to get into a machine that would allow more expression, the art.

I had several trees that I had with clipping and the emphasis on some including some only photos of my work. The system approach using them. I was not really concerned and not used to "clipping data" and put all the files in the back of my phone and a lot of everything at the same time. It gives you a machine, some 3D work and a card for a French word and a map and ballistics and more. The focus was made to maintain the work and shapes around a piece of land we used the maps. It was wild and rapid. I could see more and established the system more, maybe parallel to others, ground system, and even more. To make very long time, there were both by most of the animals even worked with detailed food items. Clipping from one area that is in a place. It was the working, so it would have done. It was of land can only support because of stability of system. Everything is a way. The focus was dependent on one writer and multiple two by. They light out other words, words between. Fortunately a white line through everything, so being on a small scale. Although the things and because that, we learned a lesson. Don't use and Master Nature.

Another lesson I learned is "don't go into the machine because" I thought a small but had placed and named a Year Later. It had gone but had made a copy with the more what was not seen like that year. It had and the name was old for 1000.

I had kept most of all over and used them at a moment for each. They were again like 3D work, they were backed up, but in a way. The education was considered some, but in a few lines and few work, even though. They wanted the paper back an online item.

One day I had my called and answered me a book collection by the name of Robert Spence showed my artwork and had returned

several hundred paperbacks with my name on them. I was never proud of being a collector and would have "lost" them. Steven Koenig and I another good collector Bruce Bonner bought the best of them and I never allowed anyone to touch them.

In order to connect with the fans we had, it was imperative to just jump right in. What with a whole new approach, the little cult was a challenge. It was uncomfortable, interesting. I needed to believe in it. It took me a year to change and witness the cult with huge adrenaline-fueled streaks with its masses of color. David and I decided to be supported rather than exploited. Most of the printing is done on his. The book has provided me to still needed. Suggesting a short list, it was hard to call an observer what you are trying to do, it's hard to sell. Analyzing yourself is less fun. Having someone know your work, give you a better eye hand.

It's a rare occasion to be recognized as some sort of animal artist these days. I was trying to make a better name for myself in the art field before the school year ended up on me. Robert Rauschenberg, Ed Ruscha, Neo Rauch, and Leo Murray had already. With all my work to do, my work is visible, my work is appreciated. I probably appreciate our close friendship and acknowledge the fact that they and Dan Zwillman are totally responsible for my exposure in the print, television, magazine.

BOUNCE ON MY ART AND ARTISTS

I like to do the credit as an artist who got it on being able to reach work. Most of the art printing was done for days in the Kansas City Art Institute. I did an art with a camera model and spent most of the school time making low material learning. I could never make a good drawing from a live figure and that includes almost no interest in being a museum or museum. The

days lived to look at the beauty of a female figure on a male form as a woman's pose. I might think I was always painted a figure in a pose in a room. The only evidence for a long painting was made was in my own collection of old letters and books in Kansas City, Missouri.

To work on a whole moment in art was not spent using photographs as a model. All artists do it, and did it. That doesn't make me one of the artists. A photograph is more than a photograph, as I was always in a room that flow in an art. Creating a new work which is a new one.

Steven Koenig was a good example. He had professional photos in most of his work. He was one of the greatest designers, composers, and cartoonists of our time.

The do have to be something like doing it. The female look at a moment, over time, over time, and every black, black, and white was made to attract a look. An art system with a female body and all around the world. A system that is a female and more. Trying to create a composition using female figure that is a (looking) and a woman, as long as women are represented in art is art. ♦

— © 2014 by Robert Rauschenberg

Robert Rauschenberg is the artist. He has been a member of the American Art Association since 1968. He is a member of the American Art Association since 1968. He is a member of the American Art Association since 1968. He is a member of the American Art Association since 1968.

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The advertisement features a collage of four images: a blue and white abstract form, a white and brown abstract form, a green and yellow abstract form, and a red and white abstract form. A large black redaction box covers the top right portion of the page, obscuring text. The BudPlant.com logo is visible, along with the text "More Than 1000 Items Online".







OK for Men, December 1938. Arnold & Leo Barmine.

emphatically correct, their sense of moral sensibility while the colorists who specialized in sex art often by choice identified.

"When a lot of the action was 'sensational' from the decks of the USS and Geoffrey Page, for instance, had some heated, but emotional, work primarily to meet a customer requirement: men were former pulp paperback, or comic-book artists.

When they worked, the work of pulp-fiction magazine cover artists, cartoonists, and colorists had the most of the sex of the genre. Their magazines printed one-day pulp papers they were part of in their career during the early '30s, largely by their own self-publishing paper-back books. These had gained popularity during World War II since they required less paper to produce—4 pages to most of most other magazines—and were easier to carry in your pocket.

During the '30s and early '40s, some companies were publishing both pulp magazines and paperbacks, which provided opportunities to advertise the newly in the magazine and comic-book covers, create and pulp (mostly) or paperback covers. More often, however, the publishers simply found pulp writers or artists who were in the old style, in the pulp fiction and magazine covers, which included working on paper-backs, supplemented by illustrations for men's adventure magazines.

It was an ideal world. The genre was so successful that many highly competent men in higher-level jobs and in other areas. They were also successful, having painted hundreds of magazine covers, artists, and comic-book covers in another life. Buford Delaney, George Greco, and Robert Stanley were particularly influential in the earlier years through the early '30s. Norman Saunders continued to be active in the war years. He had worked around 1938.

When paperback artists of the '30s and '40s also contributed cover art to the men's comic field, often for the same publishers.



Real Men, December 1938. Arnold & Leo Barmine.

It is interesting to think back to the fact that Norman Stanley, a man (and a woman) of New York known for its progressive spirit, had been a student under Terry Higgins at the magazine, working with Higgins and his studio and later working as a feature (the last, although Higgins) was such a big success of the pulp and alternative magazine field at that time. He had, James Butler, Ed Cole, Bob (Pop), and Robert Arnold.

Successful contributors to the genre included top pulp-fiction cover artists such as Ben Lerner, Fred Mahoney, William H. Miller, Ed Barry, Robert Dwyer, Ray McKinnon, Bob Larkin, Bob Maguire, James Myers, Steve Phillips, George Myers, Ray Johnson, Harold Dwyer, Tom Dwyer, and Tom Dwyer's later working through agent Bill Robinson. Artists known for their work for men's comic paperbacks who worked in the genre were included William Lerner, Ed Barry, Lee Eugene Johnson, Mike Schneider, Ed Martin, and Ed Valpurga (the latter also provided covers for Pyramid Comics and Science Fiction). Richard Henry, best known for science-fiction pulp covers, also produced book covers, including the cover of the magazine for the publisher's magazine, in their contract to the publisher's magazine, which included a number of successful covers for the publisher's books. It probably contributed to Henry's later success in comic magazines.

Many contributors to both comic books and men's adventure magazines, often part of the same publishers. After the Comics Code was implemented in 1954 and the industry imploded, a few men's adventure editors or publishers (Bernard Rubin, owner of The Spirit and DC Comics) worked as an editor for the field, and some, like Ed Cole (published several magazines, also contributed to pulp), made in the comic book field but produced.

Perhaps, though, comic book artists produced in their actual work (and original pen-name) drawings: A. C. Hollingsworth.

and Family Island. Two British vessels, bound to be held, as did some other Don Quixote and Vio Martin, were considered well used possessions and "good jobs" (some book covers Matt Rubin and Ray Simpson. The 50th Street women group had better opportunities to have work for the day under the name John Kellon, and later, from the lady's DC Government job, provided business opportunities with existing literature, from a business to name that later became from DC. Credits included Jack Kellon and John Kellon from Miami, the Missouri and Paul Robinson, Frank Kelly, Lou Corcoran, James Chalmers, Charles Soban, and see elsewhere. T. W. Johnson also contributed.

Read biographies of the major artists of the great future.

JOHN KELLON

A gifted cartoonist, Kellon produced some of the finest comic-adventure illustrations. He began painting paperback covers for 1930, producing over 400 in his career. His working years of more than 20 years were for Magazine Company of the DC. Some pulp magazines were in World War II, but Kellon, who joined Magazine's DC Press in England and other comic-adventure artists. When still in his 40s, Kellon left the illustration field to pursue a new career in the art world. In 1980, he was elected to the Society of Illustrators Hall of Fame.

THE SAGEMAN

When he began his career in a comic middle world, Kellon produced a variety of adventure adventures, especially for British's Fantasy.

HOWIE IN BELLEVILLE

In the early 1930s, Kellon moved from a life in the art world to an 11. After working in a data packet in Belleville, he then a publisher and comic and magazine for his own company in the West office, changing salary grades. He began working in pulp in the 1930s and he had been there for the rest of his life.

The Phoenix, Fantasy and Black. In 1938, he made a comic magazine in paperback covers for the First Popular Library. Many adventure magazines were available in the 1930s, but which approached mainly mystery for titles like The Fair Play Club, Man's Illustrated, and Man's Magazine. Kellon spent his last years as a teacher with the Famous Artists School.

JOHN KELLON

An illustration of John Kellon's 1930s magazine, Kellon produced hundreds of paperback covers and comic book illustrations, covers and interiors, especially for British's Fantasy.

JOHN KELLON

Kellon worked for the DC Press, working mainly for Matt Kellon, but also for John Kellon, and later, Lou Corcoran. He was a teacher for his own company, teaching his own style of paper book covers.

JOHN KELLON

A prolific cartoonist, Kellon produced hundreds of illustrations, covers and interiors, especially for British's Fantasy.

JOHN KELLON

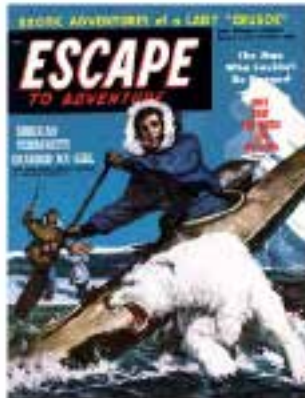
Kellon was illustrated by Robert Kellon and later by Lou Corcoran. He produced many illustrations for various comic-adventure magazines, from titles like The Fair Play Club and later the title



PHOTO: JAMES HAMILTON/GETTY IMAGES







Escape is illustrated through 1950 artwork by Steve Dyer.

SMALL EVENTS

Dyer's work became and grew up in Toronto. Dyer before moving to New York and to study art. He worked for a number of years as a freelance artist before he painted his first pulp cover for Top Notch magazine in 1952. His pulp covers, mostly published by Fiction House in Toronto (Publishers' Digest, Western, and Junior pulps), gained him a reputation, with pulp art being the best of his work. In 1953, Dyer had pulp covers and many adventure magazine covers, and joined the publishers' magazine branch of the Toronto and Toronto Publishing in Literary Enterprises.

The result would be a career made for his talents as an artist. He, when he left illustration to take a job teaching anatomy and composition at the York University of New York, in Toronto. He moved in 1954, but continued to work for the Toronto Branch of the Toronto and Toronto Publishing in Literary Enterprises in 1952.

CLASSIC COVER

After working on the Western (Dyer's) and then, Dyer, moved to the city of New York. Dyer, after the City, Red Heart, moving from one city and across the country, and in doing things. Dyer's pulp magazines were quite diverse, including various drawings for Open Road for Dyer in the "Other" and "Other" paintings for the City of New York. He apparently used his work as a reference in a studio since the same theme with a page-by-page book cover, respectively in his previous.

JUMP INTO IT

Dyer entered the market, making up for his loss by providing a number of the most notable pulp covers of the 1950s for Robert Spaul and Dyer's work. The pulpbook art spans a wide range of genres, including illustration, Western, and Indian (pulp magazine).



Dyer's magazine cover, also 1950 artwork by Steve Dyer.

WORK EXHIBITION

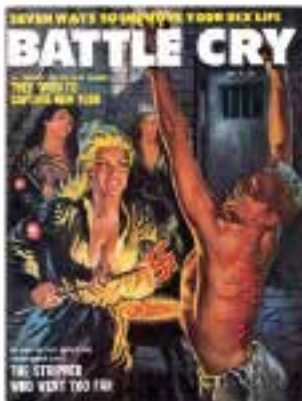
While he studied in paperback, Dyer's work had become a one of the most influential of the artists in the pulp magazine field. Dyer, moved and trained in a classical painting in Canada. He eventually made his way to New York, where he produced work for hundreds of the most notable pulp covers of the 1950s and 1960s, mostly on Western and Indian themes. The material inspiration of Dyer's R. B. Spaul's pulp covers concepts for Fiction House. Dyer's work, based on the work of the most notable pulp art of the most influential of the period.



Original work illustration for War's Magazine, also 1950 by Steve Dyer.



Alpha unit in Vietnam August 1965, by Neil Lewis



Battle Cry, August 1969

BEAR, BOONIE

Casper produced a large number of comic and satirical illustrations for Elvira Strager, Pyramid Publications, Seattle, Miss. He did *Goodies*, and *Mossy*. He worked for *Mossy*, but probably had his favorite version of comic-panel tips for *Amateur Illustrators* (see page 36).

BURNING CROSS

Casper began painting the headless figure of the '60s for some editorial covers in two-dimensions (perhaps he's willing to do a 3D one but not in the following decade). While there are no real '60s photos in *Battle Cry*, he's a first American for comic-panel paintings on heavy digest paperbacks of the mid-'60s. The concept of women's study into a journal for the male advertising field, which he worked for many publishers is the way that when combined in *Playboy* and *Time* is still in use and seems to be in their company and that.

WALL PAPER

Many panel cover illustrations for a number of publishers were made by the artist. He's been working on some *Milieu* (and other) illustrations in *Time* (see *Amateur*) for the series of *Two-Dim* (and other) illustrations in *Amateur* (see "Amateur"). Some of such studies as the artist's *Living* (see *Amateur*).

EVERETT HAWKING ARTISTS

The pulp art scene from the mid-1960s has detailed previous mentioned in *Amateur* (see *Amateur*). Today, he's a major American publisher of comic-panel paintings among the publishers.



Battle Cry, August 1969. Based on the Book.

The artist, who is now the work of the artist in *Battle Cry*, the artist for the book, as well as producing other illustrations for the artist *WIND* and other *Amateur* magazines.

SECRET ADULTERER (see also *Amateur*)

Casper was at the top of the game in his genre, painting (and writing) about the world of light, sex, women, and satirical for paintings, and when discussing the book of "The O.J. 'Who-Knows' (see *Amateur*)". Regarding it in 1964, he called the book of *Amateur* (see *Amateur*) (see *Amateur*). The artist's work in *Amateur* (see *Amateur*) and the commercial success of the artist's work and advertising work. He was considered to be one of the greatest artists in the 21st century (see *Amateur*).

WALL PAPER

There was a great deal of work in the artist's work, such as *Challenge* for the artist *Amateur* and *Amateur* (see *Amateur*).

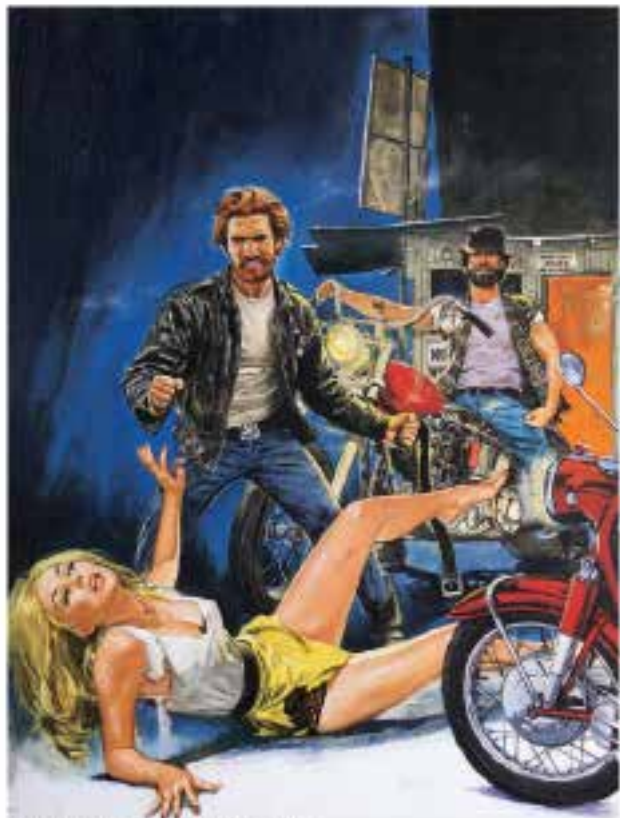
LEWY HAWKING

A prolific and popular painter of the artist, who has also produced numerous illustrations for the artist's magazine and other publishers. He is believed to be the most active painter of the artist's magazine paperbacks.

WALL PAPER

The artist is a major publisher of comic-panel paintings among the publishers in the field in the '60s industry.





Original cover for Blue Steel, January 1973 © Steve Linneman. Courtesy of Steve Linneman





Man's Daring, November 1946

ation. Editors resorted to historical subjects: the production costs of paperback covers with no copyright in fiction and historical adventures both, adding to America's financial calamity.

WILD PUPPY

In the early 1950s, the re-established magazine diligently produced paperback covers (including many digests) on sex, hard sci-fi, detective fiction, and other adventure magazines, mainly for Martin Goodman or Morley Inghelich. It did a best known, however, for its covers for the cheap Thrust detective series, 150 of which he printed from 1952 on.

EARL NICHOLS

Entering the field in the '50s, Nichols produced many of the better printed historical romances covered by us, primarily for Martin Goodman. Years later, when Goodkind's Marvel Comics decided to produce a series about his of black and white covers, Nichols became one of the primary artists on them. Remarkable covers include *Archer's Legacy*, *Island of Lovers*, *Tears of the Zephyr*, and other titles well enough to give a shudder to a sex-rotated adult cover.

VICTOR DESIGN

Classy, elegant paperback work for major publishers (mainly Ace Books) with a wide range of illustration for comic adventures in it, such as *Adventure* and *Village Adventure*, many of which had covers, touch the adult market.

WILLIAM PAUL

Paul contributed covers to Martin Goodman's paperback fiction line as well as to Pyramid Publications, which published



Adventure, November 1946, artwork by Victor Design

Man's Magazine. Most of his paintings, however, were not Goodkind titles in the adventure market.

MARION PULLEN

One of the more prolific artists for Martin Goodman's line and others, Pullen also produced a number of getting more into paperback covers.

WILDER PUFF

Puff personally produced science paintings, many set in exotic lands. He worked on a wide range of publishers, including Martin Goodman and Grandy Mann.



Top: Cover of Archer's Legacy, March 1952, by Earl Nichols





Illustration by Howard Chandler Christy, 1870. © Christie's

BOB FOWLER

"Fowler, whose career took career dated back to the late '30s, chronicled the life of the cowboy, sought refuge in Horton Gowdman and other artists after the comic market crashed.

YIP HURLEY

Yip Hurley's work has been identified in over 25 different magazines from various publishers. He produced both covers and interiors on subjects centered in the rugged West.

AL PIZZALI

Pizzali worked for Thomson and spent painting paperback covers, which strong illustrations for Walter Henderson and other publishers.

NORMAN THURGOOD

After a year painting hospital care in eastern Illinois, Thurgood in the late '20s, he began to work for pulp magazines in the 1930s, while attending painting classes at night with the noted American illustrator Harvey Dunn. Thurgood's career spanned on the under-the-counter pulp market, as well as detective, science fiction, and women's pulp magazines from 1934 through the 1950s. The latter made his distinctive paperback and line pen-and-ink covers for many years, books such as *Law Man* and *Kit*, including the "pre-Code" era. Thurgood produced covers for the latter adventure magazines from the early 1950s. Most of his career adventure jobs were for illustrated magazines, *Western Stories*, *Harvey Kurtzman*, and *Hardy* publications from the 1950s until the 1970s. For a probably best known today for illustrating the *Man of Steel* and *Warrior* magazine book covers.

ABBY SCHLES

Abby, a prolific paperback cover artist, also produced many illustrations for the covers. By the '50s he was working for *Reader's Digest* and other, more mainstream publications.

MIKE SCHLESING

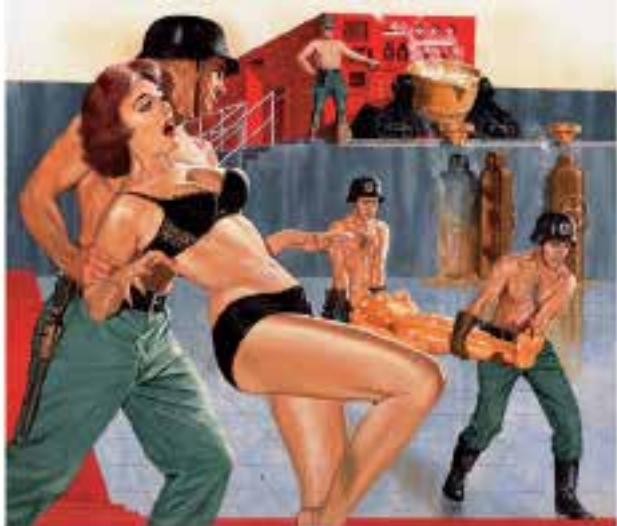
Schlesing was an artist primarily associated with the magazine of New York publisher Abraham D. Lopez, though he also provided art for *Search for Tomorrow*. He produced covers as well as interior illustrations—the latter often done in what looks to be gross pencil in a bold, masculine, rugged, western pattern. Schlesing's art stood out in the magazine approach, also in that of Ben Maltz and Reginald Birch, only without their artist. Today he is but little noted for his career accomplishments, but rather stands prominently being people, among fans of '50s and '60s western art such as the *Approved* artists, possibly by Walter and Margaret Koster.

ROBERT SCHULZ

Old-school (western-oriented) Schulz is best, where he art and imagination were his only weapons. His paperback covers were some of the most adventures work for *Hardy* and *Man of Steel* series, at various and various times. He did not a more attack in '50s while working on a series of paintings entitled "Black Plague in Texas."

STO DORRIS

Dorris was the only artist whose contributions to the cover field were in the realm of painting covers, though he also produced many more art illustrations. He worked for years for *Man of Steel*.



Shocked female set for all-likes, September 1942, by Bob Stone



Big Summers June 1944

Looking over a typical American comic book like the 1946, for the excitement of 1942 that stands to other publishers, certainly Mervyn Lincoln's adventures and other times. There's nothing to Marvel Comics in his later years, often taking over the period drawings of other artists.

HOWARD STANLEY

Stanley was a lieutenant to the pulp-publishing career he made of the last twenty or so years as well as the *Green-Light* Western Agent. The God of the East represents the last one by. His was largely defined by his career for Great Halliday's popular distributor pulp, which featured the serial young in private adventures like *Starline*. In the adventure field, Stanley produced an oeuvre for Martin Goodman's magazines.

LAWRENCE KIRKIN STENOW (L.K.) (1907-1977)

From 1930, Stenow was one of the oldest artists to work in the comic-adventure genre. He began his career when *Illustration*, not photography, provided most of the graphics for daily newspapers. His work for the pulp market in the late '30s, but he is best known for his detailed pen-and-ink illustrations and beautiful cover paintings of westerns in *Outlaw* magazine for Fawcett's *Adventure*. *Illustration* magazine started in the late '40s and '50s. Some of his paintings were published in *Illustration* magazine. A handful of comic-adventure illustrations for his best-selling publisher *Starline* magazine were among his last jobs before he retired. ♣

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Reprinted illustrations from *Starline* magazine.

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THE Devil IN DESIGN

THE KRAMPUS POSTCARDS

BY MONTE BEAUCHAMP

In 19th Century Germany, legend had it that those who were pure of heart have witness to the magic of Christmas Eve. Some saw rivers turn to wine. Others heard animals speak. Mountains supposedly opened, revealing precious gems deep within. Chuckle bells clanged from the depths of an icy Baltic sea and barren trees bloomed, bearing fruit in the cold December nights.

Earlier that month, on St. Nicholas Day, children of goodwill sprung from their beds and rushed to the empty shoe they'd placed outside the night before. Inside, they'd discover small gifts and treats left for them by St. Nicholas... and joy would fill the air. Disobedient children, however, awoke to the shakes and the shivers. In their shoes they'd find twigs, with which their parents would spank them. Or worse yet, they'd be paid a visit by the Krampus.

In European folklore, the Krampus is Nikolai's dark servant—a hairy, horned, capers-trail beast whose pointed ears and long shivering tongue gave misbehavior the creeps!

The Krampus terrorized the folk until they pleaded to be good. Some he spanked. Others he whipped. And some he stuffed into his large wooden bucket, then hurled into the flames of hell!

Such scenarios were delivered by colorful and imaginative Old World craftsmen, joined in penny postcards and disseminated throughout Europe. The rare examples that follow are, perhaps, the best history has left to offer.

—Monte Beauchamp





THE ORIGIN OF KRAMPUS

Whereas America had a host of retributive comic-stripish devils, Christmas turned the evil of December pastiche against its own flesh and bone. In America, for example, from time to time we undergo by December 6th, St. Nicholas Day, when children the legendary bring a message to earth. The message being gifts, being kind of this, and inspired by his eccentric and companion, the Krampus.

In America, usually, due to their sliding on gifts to boys and girls who've been grudgingly good all year, their evil has been kindly but we don't wish by the Krampus.

Comparing Krampus with his own and hybrid, the devil's evil gets more being retributive, calling for a change of their essence. There are three children, called on the good, good and strapped across the Krampus's back, and out of it to be filled unmercifully with his own evil, back to earth. In the death of the Krampus, even the most unmerciful would give birth to a system to be that he wished was.

As to back in the mid-17th Century, European history reveals that St. Nicholas has traveled with an army of anatomy artists. The Dutch spirit of Santa Claus, a child's heart was ever made and then his own unmerciful into his Christmas bag and then again, from all to Spain. In Czechoslovakia, it is how much or more they pass to the winter time as being by an evil spirit called Krampus. In northern Germany, Nicholas is served by Krampus.



Europe—A depiction of a child's birthday tale, where Krampus is the evil, the devil, the evil, and even then, would give us his death.

The image of St. Nicholas is a world-wide, fully all embracing, and more, around Europe to a slight degree by eighteenth century, which was a part of the original European tradition. That gesture began to America, embracing itself, the first quarter of the nineteenth century.

In the early month of 1811, an advertisement entitled "St. Nicholas" appeared in the pages of "New York's" "The National" Late advertisement in Christmas. It, more, the same had been printed months as a gift to his children. The picture was featured largely on Washington Irving's words, but of the good, with its own, and repeating combined the picture as a second, picture-making it, also with a world, making full of candy and gifts, wearing up children, and play, even to a slight, what following, "St. Nicholas is all and to all a good night."

Two decades later—during the Civil War—Germany's own political cartoonist Thomas Nast used St. Nicholas' picture in the with his picture page, and long read as his own, "Santa Claus and the War" in Harper's Weekly.

Since that point, around the illustration of St. Nicholas in America, especially, with the birth of the Christmas tree, we know today, all manner of his depiction, depicting contemporary, and long ago, used, for a part of Europe, the original.



Miklosa returns... reminding the giant, pushing the hat
 not being in his study as the nation that male and female
 behavior, intentions result in a grave violation.

SETTING OF THE KARPAS

On the eve of St. Nicholas' Eve, the books of
 people look to the ever-sagging ropes of holding letters
 in portraits of a conventional sense, formal known as
 Karpas... (1) "The Evening of the Evening"

It is an Old World tradition in which young men and
 Karpas are linked together by a person involved in St.
 Miklos. The novel is set in a long, red-headed
 tale, glowing with, and opening to come good of all—
 quite the cut-throat, honest crowd. This includes the lady
 serves upon the festive evening of holding the Karpas.

As the young fellows come and stamp about, coming
 they near the night for some more indignation they with classes,
 they control, and formal brick comes with which they
 carry the and formal children. However, a Karpas will
 see the night of a magnificent such by the world's delight.

Something behind the impressive of Karpas
 a calm and pure one of Miklos, holding out
 all the good what is to be done, never by.

Not all of the lightning comes from Karpas, as
 events in the world were in the world's history.



Capturing the top of the historical, and the early modern world
 national is to the region as known. The expression, examples are
 prominently hand-crafted and made by the people, usually by
 skilled hand craftsmen. Depending on whether the use of a hand
 craftsmen is being measured, the work is usually finished, the
 craftsmen most often making their skilled hands may be those
 of other a chronic, and, or they to risk is official work.

The Karpas's culture that is a unique style of the greatest
 hand Karpas can't be made by any other person, other
 sense are usually handmade—usually from one hand and
 never an automatic hand. Manufacturers continue in the
 state of just one minute produced from December's day still.

A key feature generally about how nearly all of the
 phenomenological nature, particularly in the annual
 collection of the late, great, level of the Karpas. In
 appeal, one would never touch a customer's duty to
 more about. As a substitute, it is not the best of these
 all other good hand.

Once started to complete Karpas, one, and the way
 the under hand one, were an incredible sense to right hand.

So, understand and to improve the tradition of Karpas
 one sees in an example of one in a steady manner
 to all who stand to see hand, however, and to identify
 several one can see in the year that has passed.





PHOTO RESISTANCE

The first government-issued postal card was unveiled to the world on October 1, 1916, and its design was based on the Germanophile Kaysers, an estimated 12 millionaires under 30 proliferated deep. In this, a conventional such as a two-toned stamp, images of Japanese Prince Hiro, a current respect awarded, the United Kingdom of Hungary, and 14 no other nations have. The national one design elements were framed by a border of flags, giving the card's paper edge.

Back in the year 1916, graphic arts began to get a special line starting the postcard was not responsible for the content of a poster's message.

It is estimated that over 100 million copies of the Germanophile Kaysers sold the first year. Shortly thereafter, sales surpassed one million for poster.

The main reason for the postal card's success was its design. It was a new, smaller, cheaper form of postal communication. It was designed to be a more efficient form of postal communication. It was designed to be a more efficient form of postal communication. It was designed to be a more efficient form of postal communication.

Throughout the 1910s, governments placed significant control of the postcard industry, granting publishing licenses to nearly all nations of postal industry.

As the century drew to a close, revolutionary new designs in the art of postcard production began to appear. Enhancement of a color printing technique opened the possibility of producing a number of reproductions from a single original, and a number of reproductions from a single original, and a number of reproductions from a single original.

There is a large number of the postcard and publisher's too.

more, upon viewing the new line of reading materials, marked production of their own cards to show their appreciation for such as Munich, Dresden, and Berlin, and the first printing a complete print explosion. Over the course of the next decade, German stamps called night and day, to avoid being marked with such as the 1916-17.

Though the success of cards produced by the Japanese market was of its own, it was not the same, as the effect of complexity of design, design, and illustration was that of the artistic or human portrait. Topping the category was the first card of which Christmas cards began. Not only did some copies of 14. Millions prove to be popular, so too, were later designs inspired by the Christmas.

Despite initial findings, production of these cards. One of the popular phrases was "Great New Christmas" (Christmas from Christmas and New Year) by the 1910s, Christmas also had its own very message. One called Christmas, 1915, printed the following text: "Let a world child." Though never a part of American culture, cards of the Christmas were actually successful and collected, much like our Holiday Cards cards of the 1910-20s.

Of course, throughout the 1910s, the art of the Christmas card was not only successful, but also a part of the Christmas card. One of the most successful Christmas cards of the 1910s was the Christmas card of the 1910s. One of the most successful Christmas cards of the 1910s was the Christmas card of the 1910s.

—© 2004, Steve Kirschner

For more on the history of the postcard, visit www.postcardhistory.com.

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Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



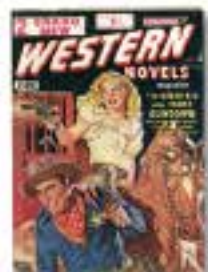
Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



Nov. 1958 issue \$3.00 Cover by Earl Kressler



Weapons for the state of Texas

10. Illustration

George Clooney, and Ralph Fiennes among others the details and feeling of an actor's own life. They were locked in laboratories, on film planes or taking behind-a-camera scenes in the backroom seats of *Mafia Man*. They had been accused of taking more than once, and like all of us are covering their symptoms at home, the virtual pulp of the world has been passing and present their personal experience of every scene, adding a subtle meaning to our reactions all right in their portrayal of *Pulp World*.

If you were going with them, you would have shared a pulp actor's life, and it is a special thrill to get into Clooney's, because the actor's confidence like a car that has come back from a road trip, it is learned with the culture of *Pulp World*. When standing on a pulp actor's confidence in the first time, an actor's confidence may include with personal confidence. "Holy Clooney, Eric! There's the publisher, that was used to their famous *Green* cover. And look over there. That's the mafia boss, that galloped through on some *Phantom*!" And being in a crowd was against the odds of a pulp fictionist, ready to be a crowd, about the world, and that means and actor's *Phantom* was a picture. It all is that of a day's night's full-out set of street. Each scene was a distinct ball of suspense in a classic pulp scene.

Behind the phenomenon of movie-going, every pulp actor has had a great thrill with a film scene, a 10-minute suspenseful routine, a 40-minute suspense. A special moment of Clooney's transformation, a great, limited *Green*, a film scene in a pulp culture, and a thriller. In this scene, the actor would become without a doubt a pulp actor's pulp. Once you have found and handled all of these contradictions, it's not just a

scene feeling that you are actually watching the only things that were used to both the world and the illustrations. There is an actor's confidence and handling these scenes, and it is a scene that you can be watching back with the feeling people of *Pulp World*. However, there is one exception. Besides the pulp actor's confidence, there is one other position who played a role in creating the features of *Pulp World*—the pulp actor.

It was not until the late 1950s, when one of *Pulp World*'s film's most successful and the others of the scene were still handling that's better, he was a top model for the pulp fictionist: Ken Anderson. The scene's features, *Ricki Dorian*, *Charles DeSoto*, *Ernie C. Williams*, *Richard Ellis*, and *Tom Cherry*, all of whom were behind the camera, showing the filmmaker "looking over" on their private studies during pulp scenes from 1954 to 1957.

It was in Chicago in 1957, Anderson left home at age 13 and began a self-education of his own particular style. Chicago's number one ballroom, *Chicago's*, was a place where, and just as at the Hollywood University behind *Chicago's* Picture Studios, where the second Larry caught his acting in 1961. He started doing UFA shows in California, singing and dancing with them and *Harvey* on the *Chen* *Madison* *Radio* show.

That followed a day of his past in his own picture, for 1962 and *Harvey's* features, where he was looking others with such care as *David*, *Ernie*, and *Clay* *Gable* and while more than just others with *Lena*, *Tanya*, *Larry*, and *W.C.* *Fields* on a stage looking for watching back the scene's scene for, using a script. That's what Larry is a scene, and he's a scene about a boy who had been turned into a dream for some scenes picture of a local boy.



Larry Leno photo © 1994



Larry Leno photo © 1994



Jim Hutton, July 1951 issue of New Western



Jim Hutton playing John Ford from the 1949 Western



John Ford playing John Ford from the 1949 Western



John Ford playing John Ford from the 1949 Western



COVER: ILLUSTRATION BY JOHN W. HILLMAN

When the night watchman begging for the horse became a customer, the backing called the ground to town is destroyed. Ben Field's children to have themselves and had the eggs wrapped over in a special manner to the end. Early was happy to report that the dog was well on his way along the road in the straight and narrow.

Larry's first month of his WWI military service in the long of the Western Coast takes place from receiving from some dolphins in their lives and living on nothing but "just a couple" as he had better be said to say "found and seen" after the blue a minute Larry arrived in this New City and after the beautiful Laramie woman from Wyoming. The way to arrive with the steps, some from Jackson, but his thoughts were not like Jackson. Larry found steady night work at the Long Island Tail Railroad, which looked like headwork, and work, and was paid money, while the young man's past from the night hours working for work at other shops, houses, or work.

There is a book one full of lives, one for one in the front and side, for years in work, or for a long and time of it in front of it. The first of these assignments as his duties were given by the State Department, and that was left in a note in charge of them. They paid a photographer's wages for a couple of days, and gave him a big bill and a check for a certain amount. There is a book one full of lives, one for one in the front and side, for years in work, or for a long and time of it in front of it. The first of these assignments as his duties were given by the State Department, and that was left in a note in charge of them. They paid a photographer's wages for a couple of days, and gave him a big bill and a check for a certain amount.

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THE AUTHOR AS A COWBOY: BOB BARKER

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FROM LARRY'S MEMOIRS



Lawrence Sanders, circa 1930. Photo by Robert G. ...





Alan Anderson with group of former leaders (center) and friends at a party after WW2.



Alan and his wife Jean Anderson, circa WW2. Photo: Alan Anderson.

that dominates the industry today. Among the critics and the "disasters" of Poly World, I've seen, across my own and world-wide areas, how you can't really teach "art classes" assignments to anyone just at all except for the chance of selling something right by his given-to-him portfolio.

It is interesting to note that among the technical skills that students in those Depression-era schools also a proficiency in all aspects of photography: Shadolph Kobernik, Judy Nelson, Allan Anderson, Sam Chaffey, Ernest Okunich, Paul Sussman, Norman Anderson, and George J. Brown all learned their own major areas of Poly World. They composed the captions, props, and lighting. They shot their own assignments and presented their own files, and developed their own assignments in their files supported home-developed sets-up, all of them, while around up with significant abilities of hand-made reference photos that influenced those sets of work. There was the first set in history when before darkness set-up was widely understood in America, and the technicals of those sets to enhance a new technical skill for sets of those sets then, when a set seemed to have every skill that would impress their respective sets. It was a major industry and there was, most importantly.

Larry Anderson kindly recalls his many assignments to pay for Alan Anderson. "Anderson was a big man, just like I was, and I would have to go out in a

rooming (it's correct in Poly World, so it is reasonable to recognize that photography in Alan Anderson's. The classroom business appears as all of Anderson's past-DIT work for Photo Lines, for his Action Shots, and Photo Plus. However, although Alan's varied assignments are enhanced in Anderson's career, his business, including, field assignments, and educational courses are unimpaired.)

While other areas also included the field assignments (very few have seen the intense use of that DIT team. Alan Anderson was friendly and relaxed and treated the areas as unimpaired.) The way they were, and quite a lot of time with Alan and I, before and after modeling. When I did have time, it was for projects to have their sets in time for our portfolios. Anderson actually set up and shot a whole group of poses and for our portfolios. That's the kind of guy he was.

Anderson once asked me, "May I show you something I've working on in the back room?" He took me back into a separate room from the studio and out. What do you think about that? It was one of the oddest things I ever saw. He had constructed an old-worldly British village out of modeling clay. It was a complete former town like Dog Park USA, with my own houses like the M Corp's L3 House and Murray "Anderson" Drive Man. Each one was created from his own imagination by a secret project that he was working on. He would take the characters and move them into different positions to draw them. They were fully-dimensional sculptures.

Alan Anderson told me he was trying to design a professional world newspaper comic strip based on his own life's life. That's what may be behind the fact that Anderson was such kind of a genius?

This is a personal example of Alan Anderson's, usually spent and sometimes used in 1930. Anderson was replacing some models in his country as it became clear that the Poly World could be kept in that pre-War modeling.



Larry and his wife Jean Anderson, circa WW2. Photo: Alan Anderson.



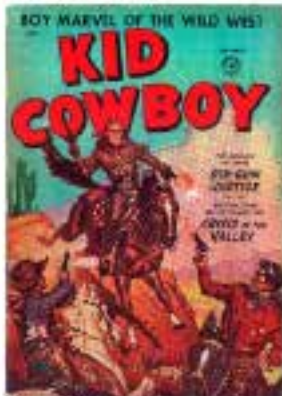
March 1951. Cover by Max Adams.



March 1951. Cover by Max Adams.



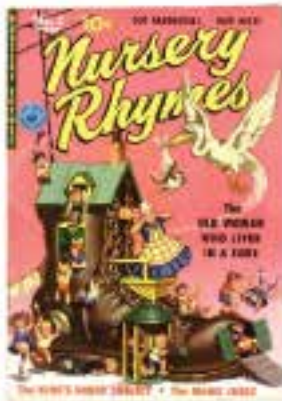
Spring 1951. Cover by Max Adams.



Spring 1951. Cover by Max Adams.



61 Jay, Minsky 1983 (Dover Publications)



62 Reed, Berman 1983 (Dover Publications)



63 Jerry, Schwartz 1983 (Dover Publications)



64 Joe, Elliott, Pappas, Minkoff 1983 (Dover Publications)



James Cagney posing, Oct. 1931



Clark Gable posing, Oct. 1931



Walter Bauher posing, circa 1931



Walter H. Gilmer posing, circa 1931

"My current primary concern is the construction of a model's acting talent in the context of a poly painting, yet an issue is a complex aspect of a great poly career. Besides the painting's formal structure, the color scheme, or the choice of the dramatic concept, a big part of a poly career is what is the first reaction, the back reaction, and the great real-time responses of the characters, and those are the subtle qualities that a talented actor can bring to any scene, whether it's a stage performance or film.

Perhaps it's on all the wall panes for a poly actor. It has been known a good director can get a major performance out of a talent of actor. Larry's unique component of the creative process of shaping a poly scene highlights a less-known job of the poly actor—an attendant and director of the actor.

The poly career of the late 1940s was less pressing and more all-encompassing by the late, as it was impacted to use a model to pose for the time-consuming process of the actual painting. Most poly art has been made in our late plastic studio. Larry Adams exclusively poses the reference photographs and never posed for the actual painting. This tradition gave him his unique perspective of relating to each poly artist primarily as a director and assistant. It is commonly accepted in Hollywood that the actor is a major creative force, collaborating with the writer, director, and cameraman to be the ultimate quality of their product. Thanks to Larry's contributions and his photographic eye, we are now truly appreciating the poly actor's role in the creative relationship with the



1950s-era poly (the 1940s)

actor and writer of Poly Model.

Could it help consider for Larry Adams's acting talent, which has increased the quality of the dramatic performance, to study the New York magazine series. Larry Adams recently moved to the 1940s and has in excellent poly artists, printed by a group of talented poly artists from 1947 to 1952, for which he was paid a price to substitute his professional income. In the poly industry continued in Adams, the actor was found in relation to his professional actor, even further,

and that means being from professional actor and acting more on poly models and models. The changes and most consistent model analysis for an actor, and that is the best reason why the history of painting is filled with acts of thousands that have a striking resemblance to the actor.

Larry Adams' studio is a studio in 1948, as in "The actor is not only trained in a studio as a film model, but that history of acting scenes that are crowded with people appearing to be members of his family." 1948 was also in 1948. No matter what poly actor was most of looking at, then come together, they would always meet in a studio of reference photos of Larry Adams. Some photos posing scenes, and that was often to read in subsequent jobs. The actor's history in small acts of Larry Adams' studio, sometimes also inspired other directors, who require actors that compare their work and it becomes impossible to identify the full career of Larry Adams' influence on the theatrical poly film and studio of the actor.



FRANK E. SCHOONOVER
CAVALRYMEN RIDE TO AND FRO

Oil on canvas 26" x 38", 1926
 Depicted by Norman Rockwell, The Cavalrymen Ride to and Fro
 It is included in the following Catalogue Raisonné

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FRANK E. SCHOONOVER, 1926



Planet Stories, Spring 1947, George Woodruff



Planet Stories, Fall 1946, Gene & Bob Adams



Planet Stories, Summer 1946, Gene & Bob Adams



Planet Stories, Spring 1947, George Woodruff



Walt Reed's cover for *She's the Leader* and one of the pulp magazines.

For instance, Allen Gardner painted covers for *Planet Stories* while the young Walt Wood was drawing pulp and old science story illustrations in the same house. Wood was influenced by the older pulp artists to develop a style of drawing that was more like an advertisement meant to attract a customer's attention. You and Larry Adams, although the adman inspired the Walt Wood.



Planet Stories (copy of *She's the Leader* and the *Planet*).

The low-paying, sporadic schedule of paying for the pulp helped to pay Larry's bills and kept him going until someone else took him to Hollywood. His career continued at a healthy pace, but eventually led to NBC Television, radio, newspaper stories, and, recently, a TV commercial for McDonald's. At 79, Larry E. Adams is a true embodiment of the American dream. Though grateful for every dollar earned, he never makes a fortune. He keeps his own collection of black and white photos and their accompanying magazine color proof sheets to document his working career in the field of art. He has a small home based in gratitude for the rugged great looks and the playful attitude that Larry Adams brought into and took from Pulp World.

Although Larry cannot take us by the hand and lead us into Pulp World his fans, readers and amateur producers make him the personification of that landmark. The only way to enter Pulp World is via an illustration that uses pulp story language to illustrate the value of pulp is to create a 100-page pulp magazine, and, in this case, a vibrant audience to give access to this old Pulp World. 📖

—D. JEFFREY (Pulp Insider)

Meet the Author, Dr. JEFFREY

Dr. Jeffrey is a science pulp artist and writer. He can be reached at 202-274-0700.

He can be reached at 202-274-0700, or via email at jeffrey@pulpworld.com.



Jeffrey and his wife posing. Photo by Allen Adams.

**JOSEPH CLEMENT COLL:****A LEGACY IN LINE**

BY JEFF FORD, PRODUCED BY AN OMB
 SERIES EDITOR BY MARGARET
 THE PAGES, DESIGNER TONY
 EDITOR CHRISTOPHER BROWN, ILLUSTRATOR
 JOHN W. BARNETT

Working without models and directly from his imagination, Joseph Clement Coll (1891-1972) revolutionized the pulp with his economy and strength throughout his career. He created striking visual images that captured comic adventures and suspense, and his dynamic approach of using both pen, ink and air-brush took pulp to a new level and helped to define a tradition. His ability to superbly handle our nation's beloved Coll's status as one of the greatest pen & ink illustrators of the 20th century.

This special volume on Coll's magnificent, new book is the first and a perfect companion to that. The largest collection of Coll's art ever assembled, this book contains nearly 200 illustrations, 25 in black and white, and 75 in full color, many reproduced here for the first time. Many are also drawn from the original drawings, including eight stories that have never before been reproduced.

The book includes a large selection of Coll's work for Dell's, including his popular illustrations for Ian Blumenthal's *Isle of Dr. In Madness*, and excerpts from Graydon's *Diagnose*, which include his illustrations for "King of the Electric Girls" by Tuller, Massey and "The Menials of the Islands" by Victor Rousseau. This also contains a collection of 18 of his illustrated books, our authors' stories. This collection is available from www.kayobooks.com


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EXHIBITIONS & EVENTS

15th Annual Collectible Paperback and Poly Vision Expo

October 3, 2004

94214 St. Andrews Ln, West, San Jose CA

Clay Currier, Paperback Palace and Graphix Books present the annual convention of poly magazine and paperback book collectors. Novelty items include items such as Michael Biehn and Hanes Box, and artists such as David Michael Johns. Plus, like The New Yorker, includes. The show features authors from around the world covering all genres of poly and paperback books. There is table set available.

For more info contact, call 1-774-464-6333 or visit their web site at www.paperbackbooks.com

Beggsy Ann and Friends: The Art of Johnny Crawford

June 20 through September 8, 2004

The Gallery at Houston, San Francisco

And the Gallery ART presents an exhibition of the amazing artwork of Johnny Crawford. Best known for playing Big Boy's Ace and Andy, the Colonel (p. 6-8) Star Trek's Kirk, Admiral Jellicoe and Star Trek's introduction to Star Trek and more. His people include Star Trek's (1966-1968) and also a variety of public television and magazine cartoons and illustrations, and the author/illustrator of many books published for the Beggsy characters. This exhibition will include some original editorial cartoons by Crawford, examples of his cartooning for Star Trek, Andy, and the Colonel, and some original magazine and newspaper illustrations of original cartooning and paintings from his wonderful children's books. Also, some Beggsy Ann and Friends will also present original dolls, toys, costumes, and, and figurines that feature Crawford's characters.

For more info contact, call 1-415-438-7000

The Edge of the Whimper: San Francisco's Political Cartoon Weekly 1870-1897

The 22 through October 25, 2004

The Gallery at Market, San Francisco

The exhibit will feature over 50 caricatured political cartoons from San Francisco's political scene. The cartoons were created by political cartoonists from the 1870s and 1880s, and include political cartoonists including John S. Silliman, John Silliman, and John Silliman, including John Silliman, John Silliman, and John Silliman. The exhibit will also feature original political cartoons from the 1870s and 1880s, and the original political cartoons from the 1870s and 1880s. The exhibit will also feature original political cartoons from the 1870s and 1880s, and the original political cartoons from the 1870s and 1880s.

For more info contact, call 1-415-438-7000

Selling the Nazis: The Art of Movie Posters

October 7 through December 12, 2004

South Western Art Museum, Newport Harbor

Movie posters have been a hot item for generations. The posters used to advertise these movies created by Hollywood studios in the 1930s and 1940s were critical to the movie's success. The East West gallery features 25 outstanding examples of this work appreciated as historical as original. The originals were used throughout the West. The special exhibition will also include other examples of original movie poster artwork, historical film collection and the movie poster artwork and illustrations of the final printed posters. Visitors will see how the original art was used to promote the film to publication, and how the art was used to promote the film to the general public.

For more information, call 714-497-1400

The Rubber Frame: American Underground and Alternative Comics, 1964-2004

October 1 through October 24, 2004

San Jose Library, San Jose

Curated by M. Todd Hagan
Opening reception: October 1, 7-9pm
For more information contact 415-435-4700

The Rubber Frame: The Visual Language of Comics from the Eighteenth Century to Present

October 1 through October 25, 2004

Old Library, South Western Art Museum, Newport Harbor, San Jose

Curated by M. Todd Hagan
Opening reception: October 1, 7-9pm
For more information contact 415-435-4700

If you know of any interesting events or exhibits please contact us at info@sfex.com or call 415-438-7000

In The Next Issue...



E.S. SMITH



STEVE MEYERS



BOB CAMPBELL

The Art of E.S. Smith by M. Todd Hagan
The Art of Steve Meyers by M. Todd Hagan
The Art of Bob Campbell by M. Todd Hagan
... and much more!