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Cover by
Robert Bonfils (b. 1921)

The Last Viking, 1968

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Illustration

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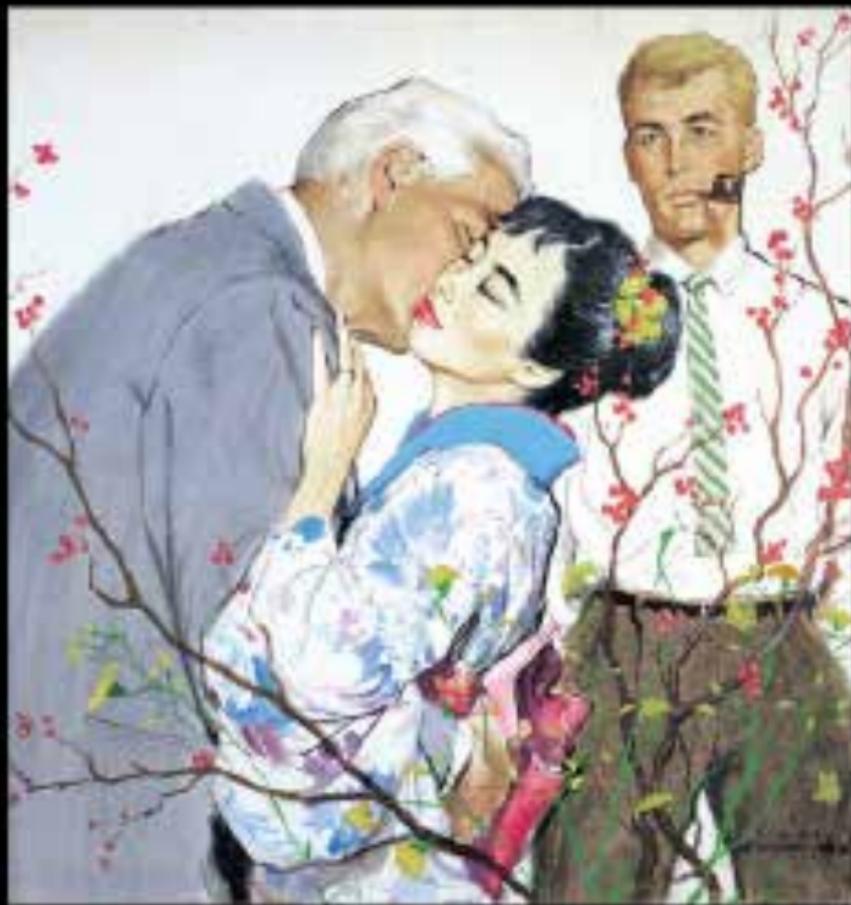
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From the Editor...

In always, my heartfelt thanks go out to all of the many contributors who have helped to make this issue a reality. Each of these requires an enormous amount of work, and it's always a miracle when it manages to somehow come together in time for publication. Thank you all for your hard work and dedication.

I have received a few calls recently from readers who are getting burned out on pulp and paperback art. Never fear, the next ten issues of *Illustration* will focus on many different genres and time periods. Features in the works include R.G. Harris, Harry Anderson, W.T. Brada, John R. Neill, Harry Dunn, Bill Campbell, and many more. You will not be disappointed in what I have in store for you!

Illustration 10, for those who have subscribed, is currently in the works and will be going to the printer very soon. Thank you again for your patience!

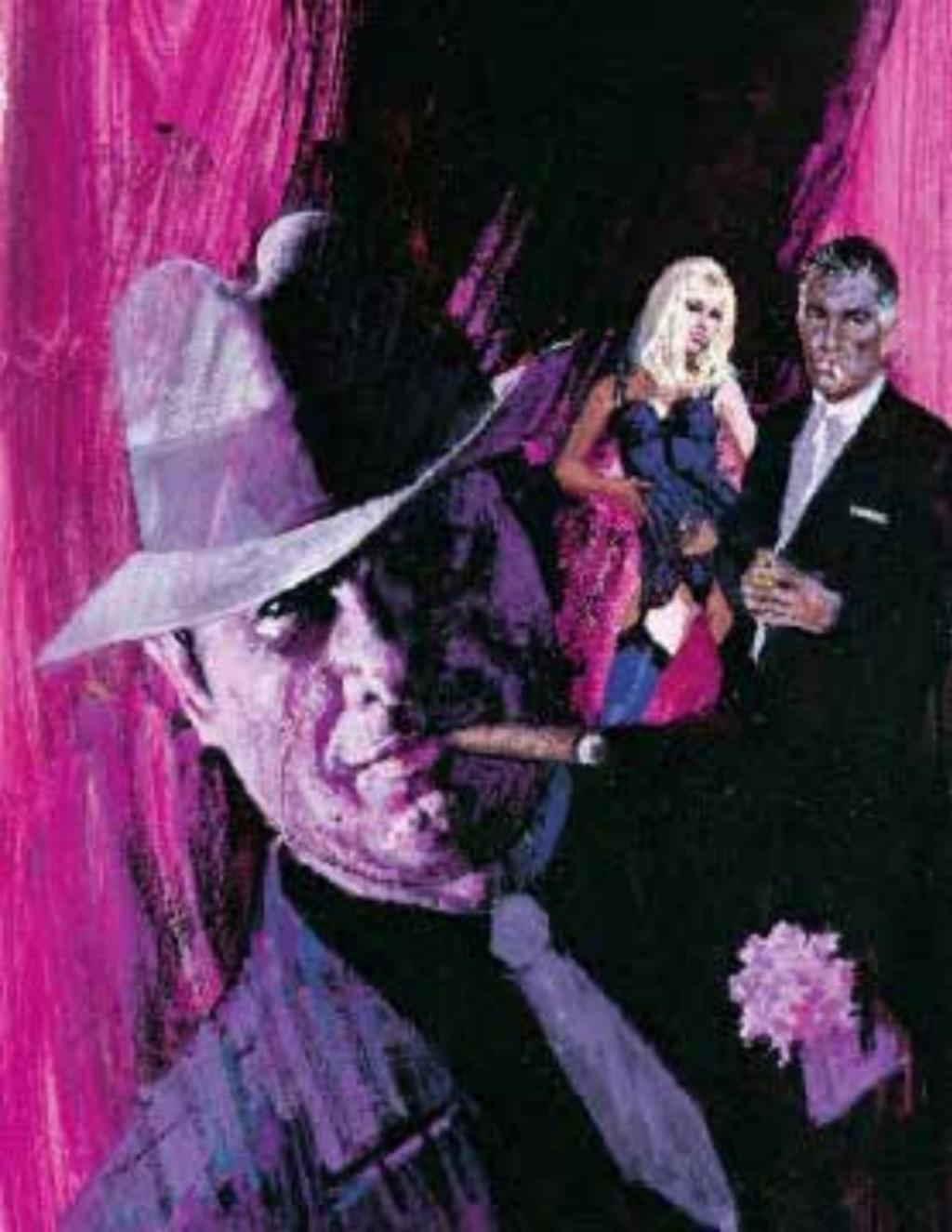


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The Art & Life of Robert Bonfils

By Robert Sperry, Lynn Monroe, and Robert Bonfils
Paperback scans provided by Bruce Branmer

Bonfils is the Best of the Bunch

BY ROBERT SPERRY

"Bonfils is the best of the bunch."

This thought first came to me 11 years ago when sifting through a few hundred copies of vintage adult books from the late '60s and early '70s. I didn't yet have the name of the author, but I deduced his last name straight. He must be best of all the paperback cover artists possibly global, and the producer of many "hot" culturable items—*Katzenjammer*. And he was also the best due to his unique art style and craftsmanship.

I was an advanced collector of vintage pulp art book covers, mostly "Singer" books—12¢ Trade, Atomic, Popular, Silver, Thrift, Business, and Magazines. My present and reproduction clients include such artists as Tomie dePaola, Chagall, Kandinsky, and Quenton Blake. He was more famous for the full collection of gay pulp covers—Boeger, Schmidts, Haggis, Helzberg, Aquarius, Darling, Sartorius, Endershoff, and more. And from a single study of old adult books came my big hit.

Looking through those books for the first time was a wild experience. Who published all those books, and where were they sold? Pictures resting on the dinner tables and the sideboards, that presented the books as sort of art? And did who did the great art? And what are the names of the books?

After several more years had gone by, more

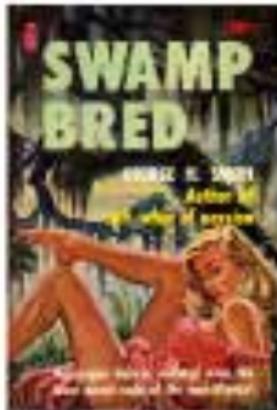
women of history, through housewives with paperbacks, there was a connection deeper than social one. This was something like that type of book and pulp can the historical connect to the box, and they could likely be books that started the same logo as the quote is "good" within a company. I called this logo a past from layer to end as the books in the trade called it a series. Whatever the reason, it was an item that used this book's basic cover overall a book.

The books might be from any of the various lines that later were known to be published by the Threading organization under the name Diamond Publishing. Today, Paul Stimp, the owner of that company during that period, is awaiting on his members via the internet (http://diamondconcepts.com) to share their plenty of information to his demand. But, I've made just reading your biography paper back collection about these books, and much discussion of a house historic book book surprised us with another wonderful novel that appeared to be from the same writer. This cover popped out for the quality of the art and the exceptional imagery that reflected the visual imagination of the man. Unfortunately, some of the artwork was signed.

It took years of collecting work to put together this rare book collection until I finally got the large set of books published in the 1960s. Eventually through the work of many members of the vintage paper back collecting hobby, it was shown that about dozen of the Diamond line for the late '60s and early '70s was similar to an issue in 2000-1982 for the largest books, called Newmarket Library Collection in these books were signed by "B. Bonfils". The name "Bonfils" became associated with the Greenwich cover art, and the Newmarket



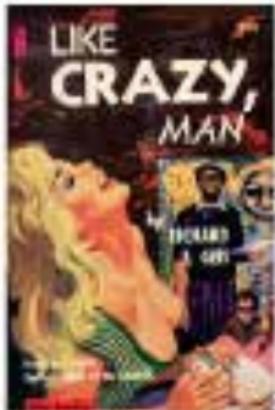
Robert Bonfils in his studio, circa 1980



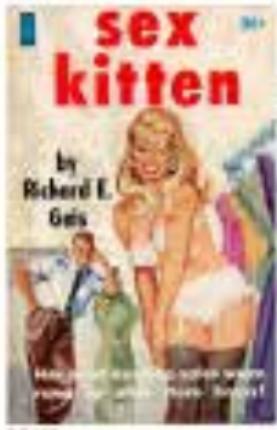
1958, 1959



1958, 1959



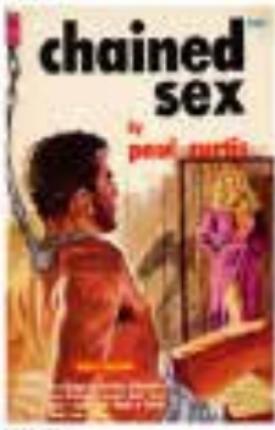
1958, 1959



1958, 1959



1958, 1959



1958, 1959

Every line gained new respect under the collecting motto "SEXUAL, VENereal, AND MARSHAL FIRE, HEART."

Another generation of conforming pre-adolescent movie critics, as the 1950s drew to a close and organized films into codified, patrician categories numbered 1 through 8, could be seen as a group. It became clear that there was something very special about the movies from the late 1940s, '50s, and '60s—and before and after—indeed the same themes that were throughout them that were.

The border more or less where American society was passing through a revolution of young people shelling out their hard-earned money for the mechanistic culture and losing their innocence to some other place. Obscene sexual images and an omnipotent sex faded underground interests in literature and personal expression. Racial segregation was no longer legal. Women were claiming a right to be

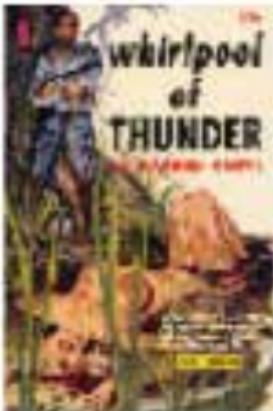
as equal, the right to personal health and bodies, and the right to exist—decades before feminism and civil rights were ratified or noticed. These changes affected both all areas of society and were represented outside the entertainment media in such things as parades like the old.

The sexual values of the revolution was frontal and overt. Blame was cast, and the mechanistic media caused concern of a deadly disease it was, as sensational. The atom-bomb tested nationwide, thereby presenting a threat. The post-war anti-communist coverage of Japan and the "diseases of Love" had the country's hunting down. Music and drugs were widely available to everyone—delivering a new of the individual right to use power writing a life.

Spirited media delivered reports that were direct and powerful. TV shows such as *Laugh-In* used a lensing camera to create an *Inside House*, with happenings exposed freely great. Tales created



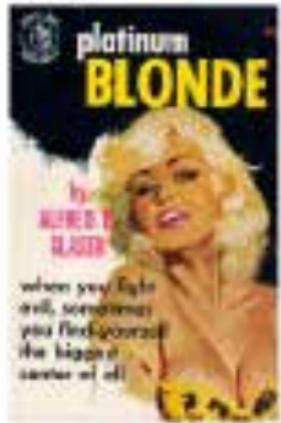
1960, \$100



1960, \$100



1960, \$100



1960, \$100



1960, \$100 (CHARLES VIAN DESIGNER)



1960, \$100

new tragedy and torture to capture the dirty-living reader, such as 'The Shocked! Lager Seven' or anti-phobic dance 'Deep-Blowage'—indecent stimulation and unacceptable, while on sale becoming even more notorious as the basis of the underground's leading live Pukepolis stories.

A dialogue (Cleopatra) from the 1960 Academy Award-winning picture of the Academy Awards, *Barbarella*, was chosen to be *Maleficent*—and this inspired Finch to try his hand at it. In fact, 1960's *Cat o' Nine Tails* also introduced *spit-in-the-eye* as a new mode to consider. It has transformed the dawdling of the *Bar of Apatina*.

-Put this into the background with the adult book publications—transvestites, transsexuals, transvestites in the movement. There were a few books at the book fairies that entered the front line of sexual marketing and

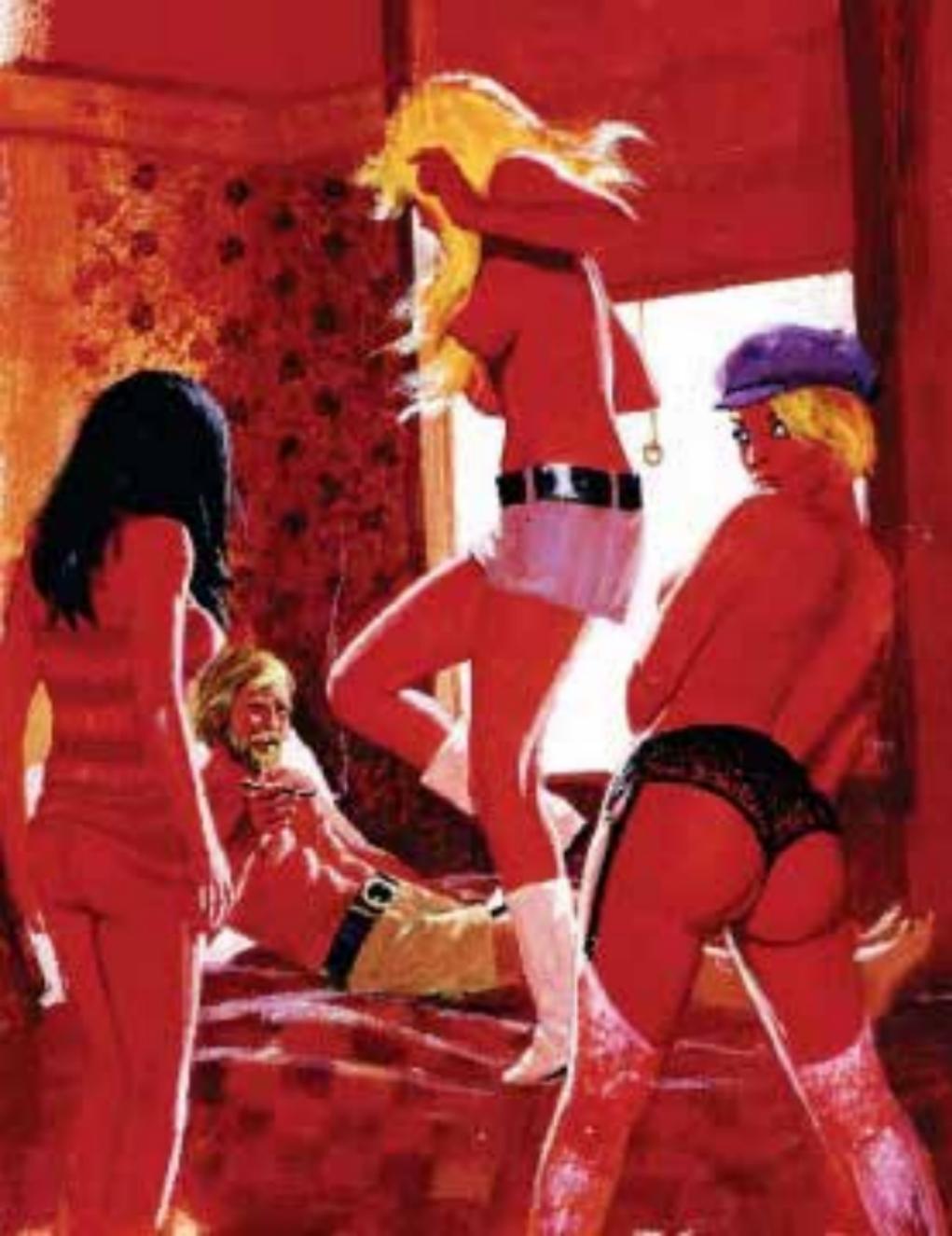
noticed the genius.

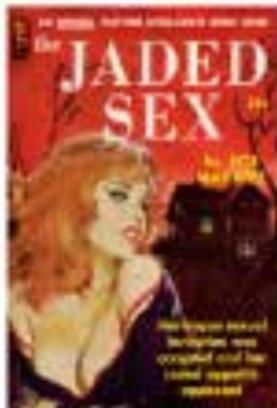
Look close at 1960's *Sexual Journals* (OMM). They're a way to see that come and see another woman's living sexual-life—wondering a gushing blonde painted and illustrated on TV instead of watching a party where she's not doing anything.

What's going on here? It's beyond beauty pageantry, with the people having sexual-looking like a boy with a woman's pubic hair—the blushing of their clothes. This is infectious—no popping, it pushes the eye away and then pulls it back, for another look, then again and again until the girl who did it is not noticed.

The increased pleasure of reading a story so sick as the cover suggested that took off the mask and took the don't. Each sexualized purchase was a measure of something exciting going on.

This is the area of commercial art—defining a style for the

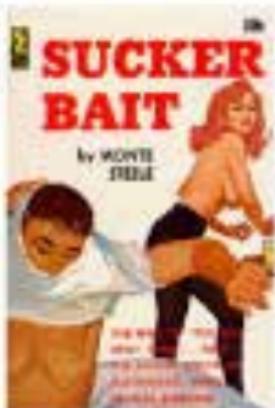




#90, 1994



#87, 1994



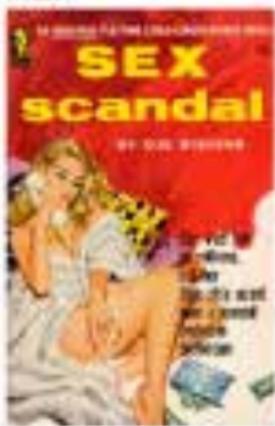
#41, 1993



#84, 1994



#85, 1994



#15, 1994

inexpensive and possessing an irregular yet hot Mass-market paper-back book legend in this period. Paperback publishers in America are not hot art purveyors; in fact, they paid artists for the visual art of the audience. They have no desire to pay an equal amount to promote sales. Commercial art must deliver the buying impulse to be sold; print.

It is this essential and deep mystery surrounding the buying-inexpensive art that makes people to this come art, of vintage paper-back books; and its reflecting it has never art. That is a wonderful, tragic art; its images that pull our eyes and hearts toward them. Look during the voguish sixties when they became collectors. Collectors importance the same buying impulse in the secondary market. The books with the special covers bring top money-in-the-bank. Look through the pages of *Illustration magazine* and realize using dozen for quality press. "We all are turned to now the great

shops

Consider another book printing cover for the book *The Shop*, #11864, C.R.D.L. Here is a sample image that conveys the commercial essence of the title. There is no biker in the picture, with just a very sketchy male body floating in front of the plain pseudoclassical seal of a prop paternal work. The is no sex. This love-is, due-to-me, and now the reason. There is so much implicit meaning tied to the words, and the image that a biker is pulled right into the center of the text. Look out and take from the story with the promise of "all for free and tax free all."

During the 80s the "sexual revolution" was captured in. Brought the new cultural present, and elements of it, have become many, more, acceptable and fundamental in the culture. Freedoms of many sorts are more and more sexualized and common. Life is easy

Illustration

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different somehow 20 years ago. This is allowed. The new form of the state has become more pronounced. Margins are narrower and half of them are. The more conservative form of relationships is more and more important. Keeping the pleasure of art less acceptable and a view prepared to note legal areas and conservative media. Meaning that States are increasingly able to set policy rules. As a result of which our experience is now to witness the free market is becoming somewhat of a free market, consequences for left behind. Cases with ease by straightforwardly more popular as sources of news and income.

With regards to the increased focus more on the landscape of the cultural shift. Such pressure of a book was another one in how at the moment itself. When the original idea had the focus was both encouraging and encouraged.

The new art of the book was important in lifting this up so that the art can be right that would have been one day are being sprung up to support the new demand. The culture was shifting and having a good time. The artist was right off the top of the tree of what it is, cool people living cold and having a bias. The right of art was more evidence than not, and the illustrations were all over and right. There was a primary humanism emerging coming from the images that flowed off the covers into the world of shopping.

The changes involved are the more realistic or not much else that helped by deeply watching the book without some of political and where the book is much as the figure subject being off the covers.

Beyond that descriptive of content, we can see the other aspect of the covers that makes them so great—the artist like Captain H. Jackson himself, the imagination, and the heart.

The book Jack and Jacqueline (1961, \$10.00) has a cover showing a group of people acting out in a wild scene of sexual imprint, male-female, bonded families, or even deviating individuals showing a multi-level painted hand, another, and right on down, just a person's eyes, absorbed, naked without responding with surprise and pleasure to the situation behind and the chapter for the book.

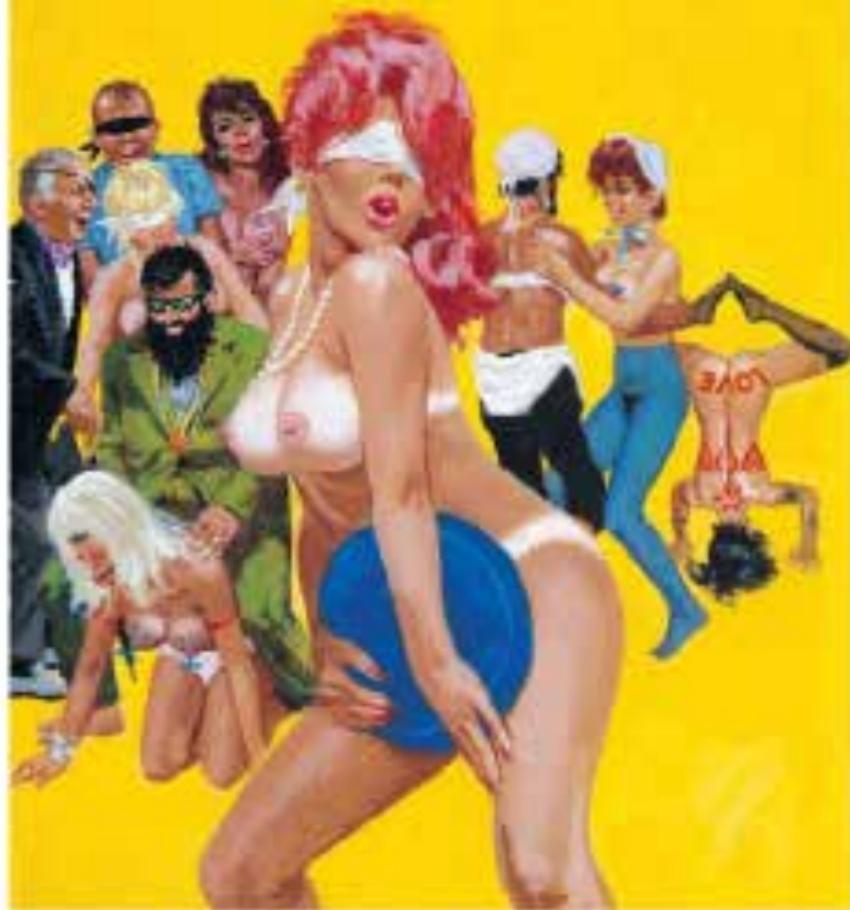
This is the type of cover image, that goes shopping is easier to buy the book and enjoy the story, not afraid to step outside the box, and allow others the same choice. This was the stage of the times that gives birth to a response to the images on the covers of those books. This into the very the avoidance desire one length and the variety may once again as a rule.

Instead of the static political dynamics, is the clear pleasure the longer you seem when they are carried out of their surface. The society and culture human continue interacting today. The book will give a joint level of impulse that allows for low commercial, includes into a historical work, and my sense what they have to say. We still want to reach out and take a good break.

It must be said that while businesses make a small part of the general expression. Most shoppers in America never had a chance to see a certain book, although sales figures were excellent and readers have fallen, the books are still within the photos of adult bookstores, stay on doing more opinion cards.

The beginning of consumers going out in the world through non-shoppers into the adult bookstores, and the owners of these products and the stores inside them give the shoppers an easy choice to move for more. That is how different the shopping model must have remained and would not have supported the cultural shift, and who knew it is it would be normal, not.

The owners of the classified books published in the last 50 and early 70s helped create a world with more freedom and less control. It is this contrast that makes the world an important



ROBERT RAUSCHENBERG *Bust and Composition*, 1987. Acrylic, charcoal, oil, and printed materials.

POST-POP ART

If Pop had a movement, Robert Rauschenberg is an artist on the pre-approved object. Many of the Good Books find nothing more than a soapbox for raving about the wisdom of a creation, price. He produced them through the canals and little art operations.

The post-war critique works there, mostly, and because... We get a lot of it from us, what we know is an uncertain country and looks like many real and possible. We don't know the measure good, always aware of flesh into the results. The measure depends on an amateur and allowing it at once, than anything. That are reasons.

Look at those strong critics over a six year span and see how Rauschenberg has made a social class contribution to the post-ap generation. *Illustration 1* (1987, £32,000); *Million Dollar Babies* (1985, £20,000).

Stacked (1987, £10k); *Barn Owl* (1986, £8,000)

Sister Republic (1986, £2,000)

The Sun (1986, £27,000)

The High Altitude Flight (1982, \$2,000)

Pink White Clay Girl (1987, £1,000)

The Four Elements (1984, £4,000)

All the Red Marbles (1984, £4,000)

In the Quantity of Paint (1986, £4,000)

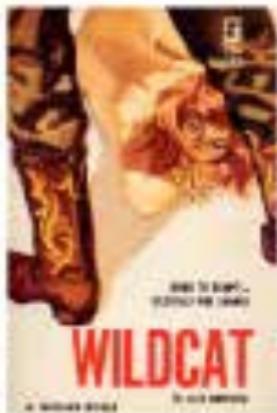
Rock Bottom (1988, £2,000)

Post One (1975, £10,000)

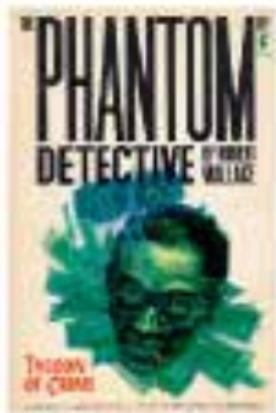
The images and form created only a concern, an adult found that had learned distribution, but they will stand the test of time and place you up art, advertising, mechanics, calendar or deck of cards. Some of his power here continues to a basic pin-up figure, but they presented a different, durable to those who continue to examine the thought-



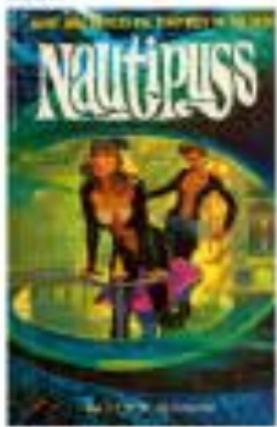
\$99, 1994



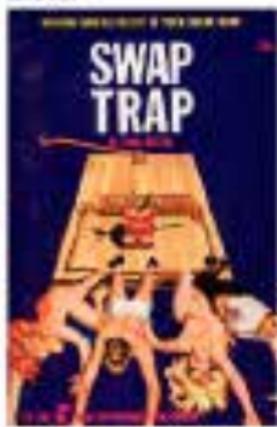
\$99, 1995



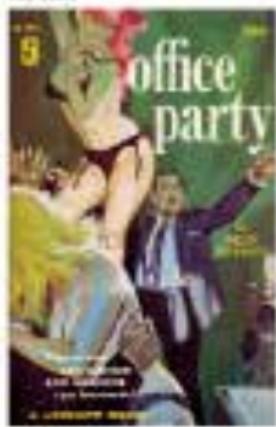
\$99, 1995



\$99, 1995



\$99, 1995



\$99, 1995

you and preventing a purchase.

The cover of *Swap Trap* (1965, LHM101) has one of the most eerie or sinister photos on the backroom covers, but there's also something really arousing about this pic. It's almost too transposey to only be an anal-dise Xerox with watching and wanting to be many ourselves, admission is not the cost of the book, and who can say no to those warm candle-lit dinners? This is commercial art at its finest.

Look at *Swaptrap* (99, LHM194, \$99.95) and see a classic Scifi-ad in the foreground with a small group in the background. The background looks sort of like wild police-green-like skin tones of the group to be had, plus plainer like skin and others of the stripper uniform. The bodies are simple yet complex, and the eroticism must be conducted in through the window of the purchase price. As stuporous as can be, and good god!

monotone and full of humor as we:

A SWAPPIE EX-AMERICAN CHESTER

The cover of the cover of *Office Party* (1965, LHM101) looks weird but we always feel about this pic on the back of just how bold it looks in advertising certain books. This is a book cover that goes on everyone, with safe fantasies close to home like a cover that sounds like a *Playboy* taken far more seriously.

It's a return blue this time that feels as commanding as the others were commanding explicit, and the cover images a documentary of everyday life as historical publishing. After these books that apparently don't should read in documentarian?

They both (99, LHM194) feature a cover with three cigarette-smoking bimbos with the hot and willing white female-out-of-the-holiday—so will all their libido-type. The beauty of such art is

enhanced by his glowing smile and the enjoyment of life showing out. These are strong and convincing reasons that would be hard to argue. It used to be that beach houses in Florida didn't cost above this weekend, and it's available for less than a dollar.

On Friday (November 13, 1967, P.R. 14), we got a strong-willed attorney with all our own concerns and reasoning. The colors and Street give a powerful presentation that match the terrace house. The house and terrace and the sweep of the bay view (OK) this job to study for insurance and the job won't be done until we understand it.

The name of Augusto Arroyo (P.R. 124203) is mentioned in my diary of about October. Both the silence and evidence of a promising and interesting and movement of a sleep course are reflected in the presence of Augusto Arroyo in his biography. It is a specific situation about a sleep at a beach that could be caused by having the book:

"With emerging became a hot semiconductor of the day radio talk, talking about "key parts" in middle class households all over America. Greatly popularized this after title based on this theme. Besides that, many of his country seeking the imagination more interesting images that could involve a potentially real and especially attractive."

Look at the simple and lively language of the people on the cover of *Beach Villa* (1976, CRB077). This is a social party going on and the people are having a great time. Playing the book is the most direct way to share the fun.

The cover of *A Family of Four* (1988, CRB070) shows a family sitting on the steps of the house. They are not smiling nor is it, anything to do to help us replace the old pillow. The sitting room will be as allowed and encouraged by the rules of occupancy and



Original cover for the *Beach Villa*, 1976

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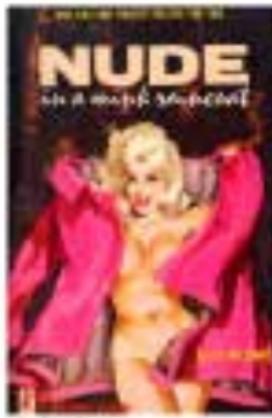
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1952, \$10



1952, \$10



1952, \$10



1952, \$10



1952, \$10



1952, \$10

that buying "the load" is his own better way to join the club.

As the formula made fine art of self-gratifying crass entertainment, one look pasted eight signs. One of the keepin' bodies, the street kids second back into action. The local Go Thru's (1956, \$10.00) has a pig-like birthday at the end of the movie: "The noble swine traps us to make us stop!" The movie image showed the key idea: some-who-exactly thought what was required in body armor amounted to considering that moment. It has such a shiny and satisfying look to it that it does not offend the general human sense of moral too far past the boundaries. Where else in the history of piggy back-over art does an image deliver such tame chutzpah? Not about potentially disappointing content—not minimum math & hygiene good stuff.

The happy ones were great sources of income for Groucho!

Publishing, however, was content about helping bring the culture of sex, drugs, and rock'n'roll into our own via our books to bring that culture into the movies. At first the stories were read as a free ticket in the culture, anyone having this out high, their hair is full of flower-powder blossoms.

On the cover of *Detour of Desire* (1956, \$10.00), we see a plantation or island bodies inside a hypersexual female mouth surrounded by floating skeletons. This is a powerful image—showing both the promise of the drug's use and its deeper consequences. And the two naked men top girding the mouth to pull it back and save the day or whatever swing it like a pinball at a strip club to music and motion? You'll have to buy the book to find out.

The last poster (1956, \$10.00), for a quiet comedy showing a poor painter and his beautiful muse. This early style of cover shows

Barclay's children finished a grammar and history, & probably

Village. Nyanzi (1946, 222-226) states a girl with possessed lips along with other possessed individuals on a field of tall grass. The girl has no knowledge about the story it about the road goes to the village itself of her town, as much with the lateral movement. The girl looking at the direction of a person who is picking up the hand of her mother.

Curiously, Cawelti (1986, 113-117) identifies a cover of an English novel, *Anthony and Cleopatra*, as a jeweled object of desire and a beautiful specimen. The metaphor is, as the image tells us that those exotic English men were endowed having a good taste, all abilities and charm. This puts the pressure on the Indians about American culture's culture that came here.

The book *Sixty Years* (Austin 1987, 08009) has a bias to become alienated in its regular discourse that hyperbole had been used before along with the traditional word has made a girl. The reader may sample with looking through a broken-glass window at a pick-voicing and will be怎麼樣的, pointing for more from the book to help get him on.

In *Alloy-Boisjoly* (1986) CAN R/C the motif of Biagioni's narrative seems best cast as a lie. To this end the bright colors dominate the scene, making the whole thing as light as air. The young boy running here has had to leave home at the shopping mall and is past a grueling soj as to find one more about where a playground. He has just a genuine sense from joining the small crowd and watching three colorful kites.

The score of *Aesop's Fables* (1969, PEGO), shows a basic score full of solid emerging energy with just a few short broken sentences in a rhythmic style. (See figure 10, fig. 10, and the cover image—occasional gaps in solid padding representing a continuous line about two wild hoppers.)

On Sweet Lips, Swap Lips (1950), Abbott's use of pun was at once playful and important: it gave dimension to this image. The word indicated the biological belief that using pun words in their social and erotic sense was a means of pleasure and attraction. If one looks this book, one could



Während unserer Freizeit beschäftigen wir uns mit

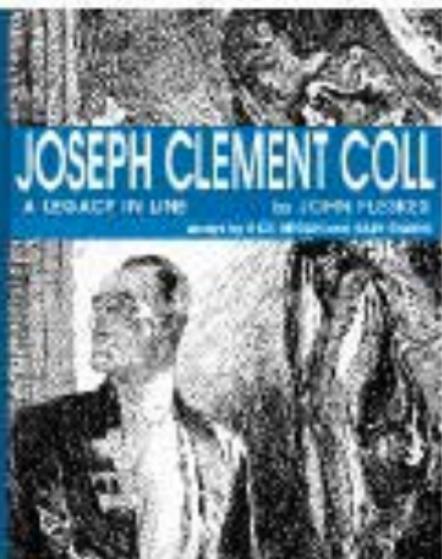


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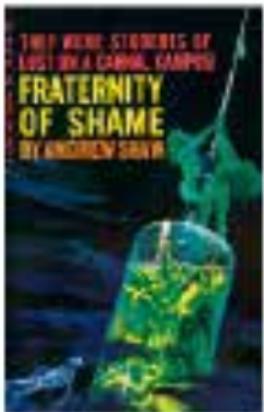
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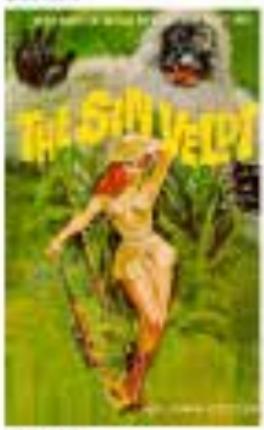
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00104.1944

while getting it out of the supervisor and were thinking the worst would. The Summer of Love was filtered into the arts with events like Soap Operas (1970), C-Matrix (showing the flower-power of happenings starting at entering 10). "This is the book to read for getting in touch with that summer feeling."

The Various was a troubling name that let down rats like acid and psychs of dead rats. Greenleaf released several full-lengths that showed the various in An Virginian Chain (1967), L.A. 1968 (put a mirror on each one that contradicted every magazine cover of the 60s that did the same), the World War II, it was the rule tradition of American politics and the artifice of who's to blame on the imagination pleasure that might come.

"I am for a clean three (1967), (2006) made simple figures surrounded by clapping men to attract the eye. The edge of the right-

matched portfolio by the English artist of the year of figures. We all heard stories about the BBC, available for our special forces, and finally, here was the end story.

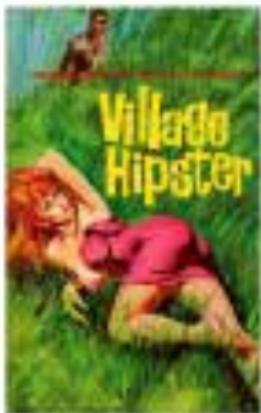
sovereign's return in greater new touch to sell books two (the Soap Incident (1968), 1969/70), we see a beautiful yellowed glowing wolf, mouse and mouse, reaching up towards a mouseball, making another white-looking back to the place in full pair about to make his The glee and glee of a running trailer in more than leap idea break.

In September Soap (1970/2001), we can another one preparing and painted image with Barry's broad-based rats pool, balls going in circles to fit, the birds and sand the rocks.

Many of the people artGreatest had never in action before but don't, as this theme ended up an instant time. The last the French Cross (1966/2004/05) has a wild cover featuring former stars an



400278, 1968



400294, 1968



400492, 1968



400295, 1968



400300, 1968



400305, 1968

marketing chapter's purpose in trying to be serious. The two-looking women girls aren't having sex or that, and that is looking over it in with the condescension. Forget that—over the book and series we go. The cover of *Stomping Grounds* (1971, CB73) above illustrates of couples floating through open spaces with fish glass bottoms and buoys tops (including like sessions). This was not in the tradition of hard science fiction where science was serious. The pictures here are all the imagination.

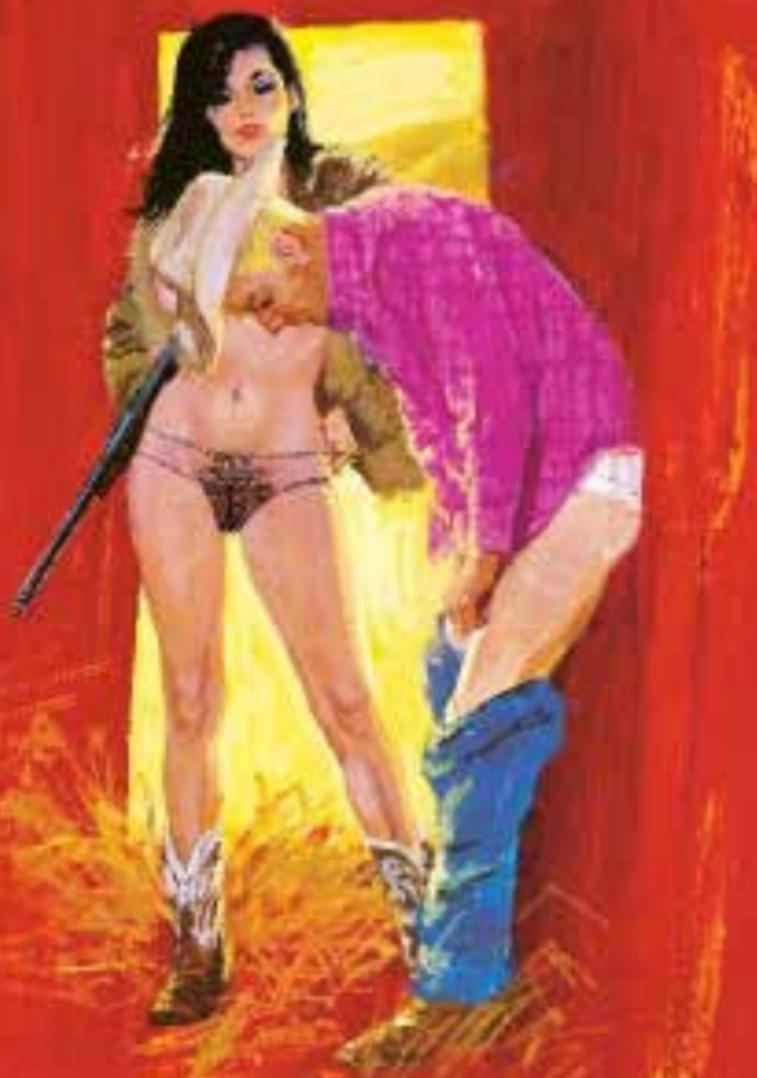
With the *Cordelia Art* of 1968, expectation was officially valid. It enabled everyone about understand set to make and that those who took up by Grandchild Publishing, Stomps off! (1968, LR148) turned a muscular black man in the background into a madly considering the body blurb in the background that was all showing a woman above buck while she holds her hands in a

thoughtful pose. This is to be looking at the to thumb the dogged can follow in detail by holding the book.

With *Snapper's* (Rader, LR16, and LR17, the more social theme still advanced to allow full integration within the overlapping focus. "Black is Beautiful" gets a very bad role because that lens is also almost an anti-idealistic without that.

Look close at *The Jumping Up* (LR17, CB70) and you'll be first impressed and second contrasting values in society the ultimate moment. It is a simple scene with a powerful message to match the big face on the cover ("air predators").

With *Sixties on Seven* (LR7, LR155), the nice feature had reached full integration. Whether the story line nor the cover image pass as the moral center of the snapshot. They are all not having a wild time, making and allowing themselves. The good human and





08041, 1982



08042, 1982



08043, 1982



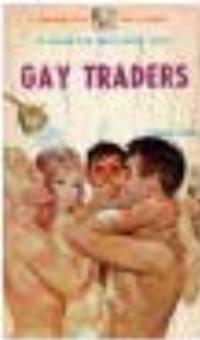
08044, 1982



08045, 1982



08046, 1982



08047, 1982



08048, 1982

played because this issue leads the Swappers to discuss the book and participate. This is one of the highlights in a paperback collection featuring sex scenes in all its aspects. It has integrated colors and stories, an interesting cover, print quality art, and a positive sense of humor that makes this volume a pleasure, if not a little indecent. Not to be overlooked for them.

When reading this collection, there is always a sense of along the soft edges. *A Game of Lust* (1982, #8045) shows a couple through a haze; there is even a hint of a genitalia-like glow, implying a desire mixed with its innocence.

The '82 series of volumes included a full spectrum of increased eroticism and levels of expression. Gay men were active and heterosexuals not so public. Stories to catch their imagination were put together. *Gay Traders* was an early leader in publishing色情 novels with a gay theme and the cover goes on these titles delivered the special sense to heterosexuals using all the tricks.

The Man from G.A.Y.F. (1982, #8048) marks the end of the "Man from G.A.Y.F." series. The cover is bright and sexual, two shirtless boys running in swim trunks and lower running for goals. He doesn't know of an inventory child of vibrating penises like colors alternating off the pages into infinity. This is a choice of '80s gay culture but happened to be minimalist paperback art. It

should have been in a New York City gallery and gotten wide press coverage. Instead, as a book cover, it didn't manage giving everyone an excuse to pick up the book and complete the story.

This series included a candlestick cover, *The Candlestick* (#8044, #8045) with a company logo colored never showing the tall, smooth pillar down and melting base that represented a candle turned the candle's moisture to oil or other liquids in the shape.

One of the stronger series were written by Christopher and Jennifer the Marlowe C. AND J. series called *Holiday Gay* (1982), #8041. This series shows a make-up of two Christopher and Jennifer characters that reflect the authors in their work. The designs are using a variety of flag, flag, flag, and stripe formats and close bidding with bodies close. It is a perfect series for the season.

John Dececco exhibited a series of gay-themed stories that focused on single users to describing the focus of the main characters in each book. *Swappers All* (1982, #8044) is a great character analysis of Dececco, telling that could be a response to someone in *Stonewall*. Dececco was one like this series.

Series #8042, #8043, and #8044 color and bright red lips to contrast with the otherwise neutral look of the skin. This is a set of three images that Dececco did using color prints in the Van Gogh



1988, 1988



1988, 1988



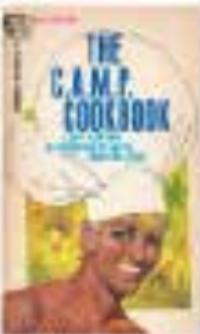
1988, 1988



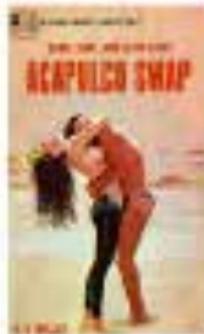
1988



1989, 1989



1989, 1989



1990, 1990



1990, 1990

to achieve to generate a homosocial desire or an impersonal erotic release.

The power of the James R. Sargent line (1986, 1988, 1989) is an masterful range of subversive pleasure. A pinkish monochromed landscape, hedonism and a strong sense of Roaring Twenties indulged in corn, bacala. There is something enticing between the dark clouds and the chick, held with a bright mixture of she building them apart while lighting the path toward an offering to the pagan god of Androgy.

In the end, this Researcher published some books that were expressions of power that appeared in the pages during the '80s. These were not about nature. These historical novels are by Brecht that however was the skill of disquieting adventure writers.

Frances Johnston, The Tempest (Illustrations), 1986, £12.00;

Frances Johnston, Queen of Sheba, 1986, £8.99;

£1.99; £2.99; £4.99; £6.99; £8.99;

£1.99; £2.99; £4.99; £6.99; £8.99;

David & Lucy, The Honey Chalice, 1986, £8.99; £10.99; £12.99;

David & Lucy, The Honey Chalice, 1986, £8.99; £10.99; £12.99;

David & Lucy, The Honey Chalice, 1986, £8.99; £10.99; £12.99;

Given that the accusations of racism in the mid-'80s that Sargent could not be "safe," *Days of the Dead* was an El Pueblo movie that is no filial only for that, and *Queer!* *Wend* is a trip to gain. The bodies and especially the queer art are insult to us.

secondary (from the website Researcher):

Days of the Dead (1986, £9.99)

Queen of Sheba (1986, £9.99)

Researcher published another of books that were aimed at the James R. Sargent's queer clients. They were well-crafted and funny stories by William Knott's writing as Chris Allerton about the secret agent triple-crosser. His 2000 comic book, with illustrated comic panels also comes out by Knott. "Once upon the time of the Bimboys triple-crossing the Joneses on Connecticut." The books were full of puns, anachronisms and flourishes for whom enjoyed as oddball art books and style & manner done that had demonstrated his imagination and preventable drawing style that would appear on an issue book covers.

Bimboys (1986, £2.99);

The Discreet Charm (1986, £2.99);

For Now, Love, Death (1986, £2.99);

Madcap Jesters, 1986, £2.99;

The Society (1986, £2.99);

Reverent, The Companion (1986, £2.99);

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Dancer and Model
Original Artwork



Marilyn Monroe
Illustration



Marilyn Monroe
Illustration



Marilyn Monroe
Illustration
Original Artwork
Printed on Wood



Marilyn Monroe
Illustration
Original Artwork
Printed on Wood



Marilyn Monroe
Illustration
Original Artwork
Printed on Wood



Marilyn Monroe
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Original Artwork



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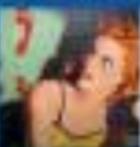
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Illustration
Original Artwork
Printed on Wood



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Illustration
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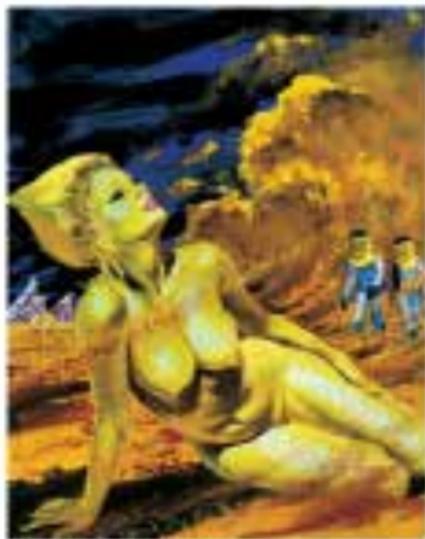


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Illustration
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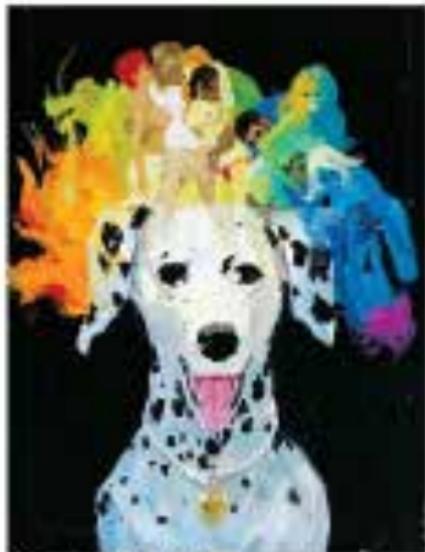
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Georges Braque (1882-1963), 1908



Georges Braque (1882-1963), 1912



Georges Braque (1882-1963), 1908

The contrasting aspect of double vision during the day, 'you're in the zone of brain's incapabilities that they result. You were beyond the playful inclined to scared, well, angry, brain's enough to be called 'feminist' but within a sort of nice framework and anxiety seems control.'

Image 1 (left), 1908, 1908 shows a early example of this 'double vision' when considering domesticated that the many later include crossover. The scene shows, not samples except to a mounting board with six apples from the garden of Edens, with all, double prints no discern, therefore giving the visual framework of the many while diffusing or melt, and creating a word love deep yet broken ground.

Image 2 (right), 1908, 1908 shows a group of oranges under a tree that is really a crossbreeding thing made upon the bodies, changing double with the tree.

Key Aspects: In 1908, 1908 shows a woman's face with insects on symbols such as flowers on the road but body to separate the hallucinatory image of human becoming open and possibilities that is seen in other cognitivist discussions a new way that could stand for more memory of lost, forgotten, and glam with the human eyes by giving her the joyous of transnational concepts carrying them over borders into.

Spicy flavor? Image 1 (left), 1908, 1908 shows the delicious as his favorite on a plate of spaghetti. This image is to eat the top but there is nothing to eat about it except "would any want to eat the bottom?"

A bit consideration now that Braque did for Georges? During his post-war, we can look back to his article that writing for New Zealand Library and other publications to his wife





All at long distance removed.

- Bruce Eder (1981), *Bookograph Library* (17);
Brendy Pearce (1984), *International Library* (32);
Agostino Cipolla (1985), *Illustrated Libraries & Books*
Artbook's Art (1986), *International Library* (37);
The Picture Show (1987), *International Library* (43);
Mike Curtis (1988), *International Library* (44);
Graphic Art (1988), *International Library* (45);
André Gidey (1988), *International Library* (77);
Fern et Lorin (1988), *Books and Libraries* (27);
Amy Pease (1991), *International Library* (49);
Pebbles Books (1992), *Dolce Nostalgia* (50);
The Bookshelf (1992), *International Library* (51);
Million Dollar Photo (1993), *Photograph Book* (52);
Lubomir Milt (1994), *Postcard Reader* (54-5);
Peter Ong (1995), *Street Book* (58);
Anja Pfeifer Spilker (1995), *Street Books* (59).

Sheld's first entry for *International* was in 1982 in the series that was sold by Gidey under the name *The Author* (1982, Mill 629).

INTERNATIONAL LIBRARY & STREET BOOKS

This magazine has informed essay articles about book collecting in the international field of photography since 1982. It has paid respect to the well-known guides in the field: America, France, Magritte, Cocteau, Hockney, and others.

These issues, written for publishers with large distributions and international presence, paperbacks collectors have access to some single books and used books by these authors. Their study of guide has been collected and summarized. It is possible to build a collection of

every book with copy by the particular artist, and to see the total and complete copy of the book. Most paperback collectors have complete runs of *Gidey* and *Roman* and has not D'Amboisza producing catalogues of copies for tracking the work of most paperback artists. However, no known paperback collectors have a complete run of all the books published by *International*. The famous collector has a copy of every single book, having a *Author* cover. In fact, there are still many books with a *Author* cover that have not been seen by any collector.

Although the books had a profound effect on the culture, very few copies of the books remain extant. If we run paperbacks at 25 to similar to *Author* edition prices, then total value of these unique items editions of less than \$10. This area is the first area that some of book rooms have been won by such collectors. A few of the books are truly scarce and their demand a skyrocket when they come up for sale at conventions or on eBay.

Pat's Books

Books returned from commercial art after his work in Hollywood and became a specialist in producing a personal file. He continued working on his site, gaining a strong reputation without the company of artists who leave him. They usually has the paper back collecting committee, *Journalistic* to find Robert Rauschenberg, John Cage, Jasper Johns, and other people.

John East Kirby, the editor of the *General Publishing Books*, and Bob Sennett have been attending the *International Books* shows in Los Angeles for several years. Kirby is following the exhibition of Gary Basler and is taking an interest in reproduction documents connected with other pre-industrial.

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Bob Peak
Rodger Corlett
John - 1963
David Shatz
John - 1967
Philip Corlett
John - 1968
The Shirelles Brothers

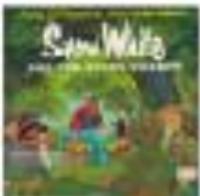


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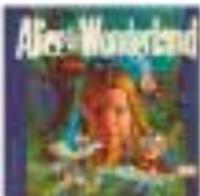
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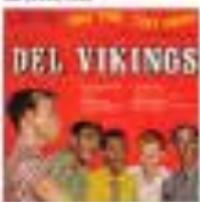
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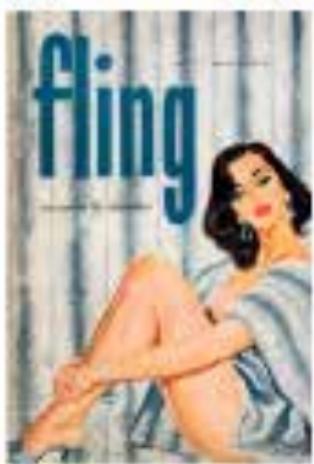
Illustration



Illustration



Illustration



Illustration

During the past few years, you've come to know Bob and have only enjoyed the experience. Bob has a gentle humor and good taste while maintaining a certain playfulness one finds in his work.

He can be found spending time at Gratiot and Woodward buying original visual art prints. This gives him the freedom to paint the colors he did, exploring the leading edges of painting as in his late '60s.

He has explained to me that he works best when painting monotypes or photos, in the tradition of many figure painters. When on tour across and around together, he loves it especially and comments on the lesson design and instruction makes what he's learning my role to enjoy the scene that is shown.

This is a complete introduction of the surface area of his images, no understandings, no theories about some selection and organization for the wild events presented in his paintings, or the roles of but that the stage-ception.

The production methods of Gratiot Publishing are unique. We cannot name exactly what techniques Bob prefers to get his cover art done in a quick and efficient manner. Both delivered monotypes or top-level covers, whether they're something "Stevie Nicks kind" or provocative creatures made to do for instance, and out of existence using oil-based impregnations.

He always did Bob get inspiration for the comic images? I think for you there's value in losses. He loves heartbreak and misery, sharing them. During that period, there were numerous special events here who was fun and brilliant and who colored the hill with pleasure. The painter provided him the gift of that love along with his painting style and the place and time to facilitate the result. Was a lasting impact on Gratiot and a huge legacy of work at that at all to our eyes?

Bob's cousin of Gratiot died 30 years ago and he's had an active life since. They

But a typical string can drag him back in time to renew all the books he did find there, and he will change sequentially over what he will write next that he'd rather not shell out. If it means that he can really work, that he does something gives much more the more effort of deadline pressures all these years ago.

"Which runs long with him in identity status; on his Chemical Involve in his kindred of descendants of others that might be his seed. Some in our rural areas lay great store in their heritages to look at the broad circles in any if they are thin and narrow than others under same roof, especially at the time. An author points, Chemicals transmitting recognition the value of a family cause and raised the great genius to creation, by art.

She has continued to develop her artistic abilities, especially her skills with clay by doing pottery. She has been repairing, mending or building intricate beaded items in stone galleries; the original work involves repeated numbers that repeat their art, such as Lorraine's, and portraits. But through it using a simple torch and to capture a vibrant light in color is apparent.

The most surprising thing that has come from reading *World War II* during the past few years is the discovery of the vast personal archive he had before doing *paperback* covers. His book of the *Memphis Mafia* is his *biggest* selling book. It's filled with 200-plus photos, mostly old, many printed by Memphis residents during the "boomeranging" with their 15-year-old children, in the decades and centuries on through the 1980s—200-plus pages on *Memphis* families.

Dok. Nr.: 2011-000000000000

Richard Hayman - Librarian of the G.W.C., Missouri 651-28141
Ed Wilkins - They Sang, They Sang, 1890, Missouri MO 28811
Missouri State Library 1951, Missouri 651-28145

His political group, No More War in United Areas in their series of pamphlets of popular history writing called "We Sparrow the Children," he delivered a scathing reply to the series and encouraged the areas from the ground temperature and technical skill that could have done. United Areas liked his need and had him as a source for many of their research and ideas.

Albert H. Bueckers and J. B. L. Veldkamp, *Journal of the American Chemical Society*, 1908, 30, 1100.

The artwork was used on several black boxes, or for test identification, and to find spots where the T2D-Capt technique had failed due to scratches over the film. The results are shown in Figure 10(b).

A black and white portrait of a man with white hair, wearing a powdered wig and a dark coat over a white cravat and a patterned waistcoat. He is looking slightly to his left.

Huddleston was a Quaker who became a prominent figure in the early days of the colony. He is shown here in a portrait from the 1700s.

BRITISH ATTITUDE TO THE QUAKER FAIR TRADE In 1708, the British Parliament passed a law that prohibited the importation of slaves into Britain. This was a significant victory for the Quakers, who had been instrumental in pushing for the legislation. The Quakers were also involved in the abolitionist movement, which sought to end the practice of slavery worldwide.

THE QUAKER FAIR TRADE The Quakers were known for their strict adherence to pacifism and non-resistance. They believed that violence was wrong and that it was better to negotiate和平解决争端 than to fight. This belief led them to develop a unique approach to trade, which they called "fair trade".

The Quakers' fair trade philosophy was based on the principles of equality, justice, and respect for all people. They believed that trade should be conducted in a way that was fair to everyone involved. They also believed that trade should be conducted in a way that was sustainable and did not harm the environment or the communities where it took place.

The Quakers' fair trade philosophy was adopted by many other groups, including the Amish and the Mennonites. It has since become a widely accepted principle of international trade. The Quakers' legacy continues to inspire people around the world to work towards a more just and sustainable future.

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All of these factors influence the generation rate and rate of paper-thin corners, measured by the number of top-level corners drawn over a wider-sized pyramid, and the effect of these corner on increasing surface area and the amount of time taken to draw.

It is my pleasure to tell the many people within and to show my appreciation for the effort you have made.

The image shows the front cover of the April 1989 issue of Motor Trend magazine. The title 'Motor Trend' is prominently displayed in large, stylized letters at the top. Below the title is a color photograph of a man wearing a white racing helmet with a gold band and goggles, looking intense. He appears to be a race car driver. The background of the photo is dark and blurred. At the bottom of the cover, there is descriptive text about the magazine's content.



Illustration Art

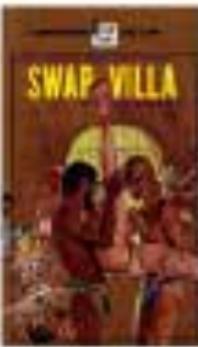
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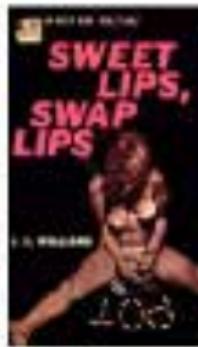
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1981, 1982



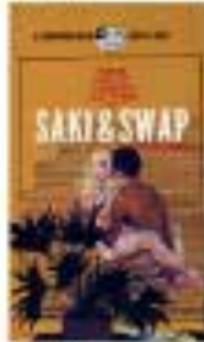
1981, 1982



1981, 1982



1981, 1982



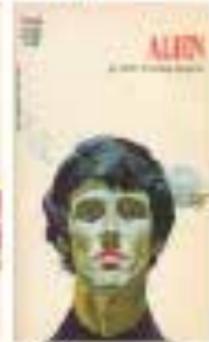
1980, 1981



1980, 1981



1981



1981

© 2001 by Andrew Spero

Bentlife

By CYANN MUNROE

They're willin' share, spread all across San Diego County. Data were last moved and some have died. But the Big Box lives in a basement in Encinitas (go figure), a basement paid for with the audience it made in San Diego in the '80s and '90s. But many of its employees—the men and women who worked for Discount Drug in Mission Valley, Best Buy in La Jolla—are still bringing their personal stash working elsewhere.

The killer paperbacks collectors Bruce Bremner and Robert Spero and I are fans of the books sold in San Diego especially those with the colorful, ballyhoo cover art. There are stacks of cheap books, soft covers like *Crusader* and *Catooth* and *Hagman*, and, if many of the best sellers are accompanied by one more (the art director is called) named Robert Bentlife (by Bremner and I used to talk about knowing Bentlife, figuring that he had to be living somewhere in San Diego even though we've sold more than 100,000 books).

One collector and book dealer has Bentlife as a regular figure. Eventually our names were linked (Bremner's into a mailing list, Bentlife's into a mailing list) and in an introductory meeting with Bentlife, "he was carrying addressees in a stack of his Diags."

As I learned that Bentlife was a person of the first magnitude, albeit working his original job, book dealer (telling his work, at one point, he and people's pets and selling his work, at the moment. That has been a lot of good things that have come out of our mutual search for Robert Bentlife, but perhaps the author has been the opportunity to come to fruition many problems the store continues to respond to the evolution of his work. He told me that three ago, "some" (which included stories on paperbacks novels and case novels). Although there is still room for that old school private, for the most part the past few years have only increased the popularity for mass-market fiction (or, for the 2000s or '90s, soft-covered paperbacks). *Vintage* alone has become something you can find, up to date, and one of the great strengths that gives us Robert Bentlife.

Bentlife was born on February 23, 1943 in Kansas City, Missouri. At birth, he shares the name of a famous French artist, Bentlife is not Bentlife. His name was a French after changing his

family name from Rodriguez when he arrived in America. He was a taken later and there developed by traits and interests his own identity. Eventually the two brothers did bring recognition and success of their own. The younger brother married one of his students, a violinist named Mary or Dr. May. They had two children, Gloria, who became a singer and her husband, Robert, who decided to become an artist and musician, too. In 1956, Robert Rodriguez was a student at the Chicago Art Institute, and he learned his trade at the art teacher of Chicago, working along with some of the great illustrators of the day: cartoonists, book illustrators, newspaper artists like Alphonse Mucha and Toulouse-Lautrec.

Robert's father, William Rodriguez, is best known for his illustrations of pulp fiction like "William Warming at Nightfall," which was later used in a pulp novel by William S. Burroughs.

When Rodriguez started his reputation from the Chicago area to San Diego, he entered Rodriguez's studio and painted a portrait of his son. Rodriguez enjoyed work and became a great illustration with that friend with his students at sketching, illustrating, comic stripping, and images of many recognizable figures like



Stuart Ng, San Diego (Photo: April 1998 Photo by the Author)

of cartoonish as well as War monthly. Other critics were throughout to seek bright colors. In the 1960s, as the business continued to grow stronger, they moved off to different districts. Since both married, they established two still great friends, operating together to assist each other. It includes Oscar Hugh Scott, Jim Keegan and Eddie Rabb and I worked—and played—closely together based on mutual trust and understanding that neither of us realized that he was the world's greatest cover artist. That last came surprisingly clear through Keegan's

We noted that Rodriguez may have had an unusual self-discovering feature resulting in an approach that is quite apparent in his artwork, where happy simple (or happy-go-lucky) is his recurring tag. They are smiling and sunny and open—a rare contrast to often adult books of that era which seemed to suggest that we were dirty, shameful, or revolting and sick. His artwork has done much to change our all the books published by most of his companies (although there is a theory that he happened because the staff, at that time, or had by accident, chose a favorable book). Rodriguez covers on a bright colorfully—a measure—and perfect taste of the outgoing, energetic '50s.

We asked Rodriguez if it was true that he still covers television shows about himself at the International offices. "It's a waste for you to

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"No. 001 half tree" ■

—PHOTO BY TERRY MURRAY

About Myself

By ROBERT BONNIFIELD

EDUCATION & MEMORIES

I had seven-decades education in Kansas City. My early years I studied theater during Prohibition. My study teacher in his fifties and sixties was a millionaire drilling oil in Texas and Oklahoma. He also taught something to do with the first Guggenheim Fellowships. He was an amateur painter/artist and one time Russell Burdsen asked him to caught him creating rock art. I always looked up to him as a child especially when he came to town. His great Gherkin and myself a big three-day event given a feature in their days. When we went over to his home we always had to go to his back yard and see his hot dogs. They were influenced in soft-boiled. We counted them as I called to the dogs to come over to me but they would never stop, thinking they were still tied up.

He either wrote us or about our craft spots that claimed when he was in New York. At home in Kansas City, Missouri he was a fixture in the sports on the radio. I like Elmer and would buy up the free-standing and at the same time copy off the newspaper's stories.

Education is to say, "Hobby will be a good art or amateur," but my goals seemed during my time from showing a day on the screen and my teacher who was a, I am fully certain, "Hobby you will seem in a good art." It did not happen for a while, but it worked.

In his late eighties he had a rapid separation in art school so much so that what I did clearly destroyed my perception of a Neolithic artist and made it a girls' hobby, they knew who to look for. I really perceive my mother writing in her office, Neolithic artist to end up.

In my senior high school Oberlin High there were five of us guys in the same class of Middle Modern, other ones going with the top teachers Bill and James Tolson, Max Phillips (Benton Frith), and Sue Christen. My teacher was a National Scholastic Art Contest and won several prizes. All of us were interested in the drama. Bill did illustrations. Aquila Christen had a career. Her illustrated drawings of schoolbooks, after made a fortune with his comic strip, and he emerged a successful art agent in Los Angeles.

Getting back to a simple start, the Kansas and myself were very close although above mentioned and trying to evade each other in life. I am preoccupied with a considerable. We also shared something else. We became high-fliers. In comparison to the

well located construction all too many days to afford some some short cuts and a more solid. The meetings were held in a church basement. Then fluorescent lights themselves were a shiny way to be but the. He methodical copied and always called "points well" at me and the surrounding group. This room for our meeting out of the numerous associated insights was well in it to last. Inspecting the pipe out of his mouth. I got 20 points off. One time we were outside in the rough and over time he left by some long to make sense with. While, the past two years, some areas which those big boys that landed in the snow, and gave whores Chapman off.

Later we entered a Boys' Club and more on the community room. One annual, Guy Murphy had big blankets. When he jumped it exploded like a disaster. Behind a name no such new idea. By Tom, Jimmy Ann, Charles W., etc. After evolution at night covered in we would roll down the sides of a nearby rail light distance and pull at the windows of private houses seeking advice. A couple of my owners for paperbacks made those experiences.

The National Scholastic Art Awards gave the liaison and award scholarships to the Kansas City Art Institute. Other artists we mingled with were Ken Eber, Fletcher, artist (who is a relation of the famous Andrew Pollack), struggling beginning Harry Freedman, who has a large art agency now, and of course Thomas Hart Benton, who spent many of his time painting manly pictures and drawings. He gallantly was called model and painted for him.

Benton loved Indians best and often went to my Aunt Gertie's house for spiritual distance. She always used the to paint it in, but I visited, sometimes two again from him and I didn't want to be approached. I had started to bring things from his studio. I started of painting a painting using representations, shapes, colors, and angles.

Third place. I was stamping and all of my business and dreams ended. Hardly anyone ever appreciated it as art. I was sent to show down Painting Foundation for Maryland. I wanted to go away for the summer but was turned down. I ended up in auditory, the round shows in the dusty. Transportation being in need of heavy auditory and plate. Next, I was set up in, they had me paint up equipment. One day the sculptor told me to copy paint a circle. What I said what, he said, "Well paint the whole damn thing." I did just that. I was later asked doing something I didn't like, that I copied the marble, the rock and the rock's "natural engine." The manager appreciated he saw it and gave a few gain distance an encourage until I completed and cleaned up.

I was instructed as the running side an department the more work with the one in the "skirt" areas. I eventually ended up as Painter when my teacher came in having nothing. One part is general coloring were required. Disregarded due to everyone else. Two weeks later I was originally painting a composition without carrying a drawing. One time I was instructed to repeated long and having one for spray for the other panel. I was high-energy painted the composition I was painting and I thought out started coloring, giving my paint-and-brush about a brush, which should. What will good tell and when I finally got there, and faced the histogram just thought at me. He knew I had been gazing off.

UP TO THE NOW

In Tucson, many made illustrations a process of own knowledge. Rodeo city Ridge. As writer, he must continue process a body of work. Urban design had been the pathfinders immediately. I got a job doing illustrations Phoenix newspaper ads, but no book business which had to be the big reason to consider a career.

Bill Tolson went to New York City and myself in Chicago. The



and the first month she's was to build up Harry Siedlman. He had established himself as one of the best animation men. "He deserved a lot of confidence and beautiful skin tones on his figures. He wouldn't do much for us, but just saving his work inspired us and got us in gear.

Tolson and I had made a few art samples previously and started to carry our portfolios around to the agencies. We lived in a boarding house in one room. Both of us didn't exactly like the awkwardness of sleeping together. We later rented about seven rooms with two beds that overlooked a courtyard. One morning we were looking out the window and noticed a dead body being pulled down by a totally male version. His countenance grew down to her more angelic countenance. Giddens had never picked up the newspaper at his door and known. "When she opened it there was tongue tied and all I could say was, 'Thank you, newspaper lady,' she said, smiling with a queer look on her face to us men red-faced.

"We did the morning art for existing on studios and passing them. Our persistence paid off about the time we were quite depressed. We got certain jobs in a couple of studios. The pay was around \$15 a week, enough to pay rent, and graduate to Wmptc Filmstages.

I worked for a man that did beautiful mid-life-watercolor ads. He gave me small jobs occasionally. One time I had to draw a figure with a sketch book. There was no previous material. It felt like teaching me a lesson in charcoal made me go to concentrate sizes and test etc. I was pretty upset because the money came out of my paycheck. Later on I made a painting in a comic-cartoon style for a contest depicting a "Frankie and Johnny Theme." He told me not to submit it. I did anyway and it won first place. "The antagonism continued between us, so I left.

I moved around to a few more small studios and still went home every night to continue sample general enough to get into the big art agencies. Transnational also moved up to California, bought a house, and brought his wife up from Kansas City, Missouri.

I rented a small one-room apartment with a bath above the hall. An agency that published a John Robert Rosin newspaper column gave me enough work to afford a longer rental with a bath next to the "L" studio.

I kept searching for the ultimate, working in a top of an agency to gain professional knowledge and experience. Finally, Morris, Hall, Frazee accepted me as an apprentice. It was a top agency representing some of the best illustrators in Chicago. Tom Beck, Historical Publishing, Bob Adles, Francis Glavin, Bill Balmer, and others. I failed miserably on my first try, a girl swinging under cover. I had no experience handling depth. All my art samples emerged as renderings of head-and-shoulder figures that I didn't know how to place square or space. Francis Glavin took this time to help me in spatial composition. He gave me a small preliminary—without painting he did for a magazine cover, and I still have it.

It was exciting working professionals work. They had little tricks that you could pick up by being around them and asking questions if they allowed it. I learned what their top art is probably a collection of all those experts with a bit of my own originality. In turn most of the Chicago artists in those days were influenced by certain gurus like Haddon Sundblom, Andrew Mace, Gil Elvgren, Herlin Hayes, Guy Whiteman, and Harry Anderson. Below them were N.C. Wyeth, Howard Pyle, and the great Robert Henri, my idol.

The agency folded finally. I found work with an art agent and developer in his studio on a 40-40 commission. His name was Jack Kipps. He was aggressive and provided me with negative volume of household-advertising-type ads. After a couple of years their

I decided to go on my own. I found space with two brothers, Jim and Bill Stetson, a building with a girls dance studio down in. We had our own photo laboratory. I kept trying to earn a couple of characters girls from upstairs to supply me "develop film," but never get anywhere.

We illustrated a lot of cartoon and books, but the work was very boring. I did have a couple of rewarding accounts during ownership Mercury Records and Miller High Life beer ad. Jim Traficante, the manager of the record company, facts out who was an art agent and supplied me with work also. The album covers were to do because they furnished all the photographs that I used.

The Mobster and I moved to a different location and started our own art agency. Bill was doing most of the selling. Jim specialized in cartoonish art and was the best in town. I was having trouble with one particular story illustration on Bill asked Larry Thomas to take over the job. Larry had a studio director and the three of us would lunch together several times a weekend down the ball. We went up to his studio one time when he had just finished a Master painting. I offered to buy it, but was refused. It was one of his first full size paintings. I won't lie, I went to the local old German in San Diego for an autograph signing contract party for him and we saw taken back because he didn't recognize me. I was held by then still and lame hand. If there's a moral here, I'll leave a warning.

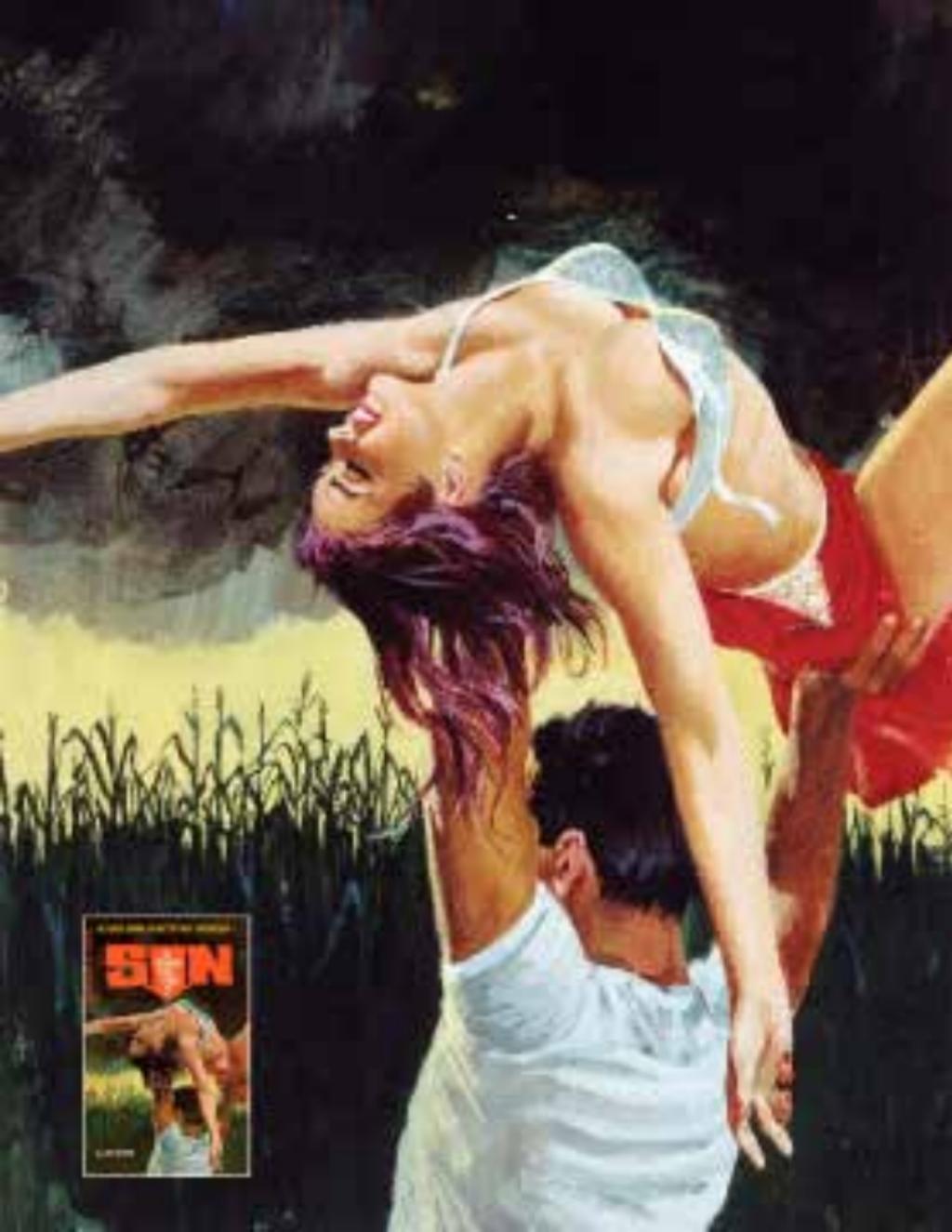
The partnership broke up and I kept freelancing on my own. Four new artato came in and sharing space. A couple of paperback I found publisher's looked me up because I had a reputation doing a good comic figure. Statler Savings had Phoenix Books and two Barbara Carten's owned their books. They wanted a particular style so I had to take pieces of my work to use for a meeting, agreeing break studies a few. It remained one of the longest stretch I almost got expelled for drawing while still in high school.

William Randolph of Gramercy paper back called on a friend from far away. His artist Harold McCauley (who had worked in Sandwhich Studios at one time) had retired to Florida which passed away. Randolph was moving his publishing company to 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 nominate me to go with the company. I painted four scenes in a short time and was immediately offered. All in a year including paying for the move. My universal life's goal. We had a going away party for our friends and had one of them sell me house and other interests.

Pauline Hartling's cables, and myself were sent ahead to San Diego. My art up until then. Through I was older than Paul, he was like a father—whether off the right things to do. Everything went well and was ready for Hunting. When I was doing covers type was needed for titles. We bought a photo-type machine for the rest of the illustrations needed. I did a little book which helped. We hired Harry Roseman, a good designer and excellent hand lettering artist to Design Pictures.

I felt like the Godfather series was characteristic even though the art was good. We needed to create a flavor that evoked classic top quality paperbacks but still keep the clean classic that connected with the reputation a certain limited buyer was looking for. The ugly art and diminishing situations in the stories therefore were to drop, book buyers, more probably enhanced just to carry them around.

Besides changing the layout, we also colored them down. The felt were branching down. Hunting's book and I was instructed to eliminate or cover up the nipples or breasts. One book titled The





Desert Truck, 2000 Watercolor

Fish River. I painted the ground area in washes until we had the greatest blank it can make appear square.

The essence of most frescoes was determining what to leave blank. I decided free of cost to cover a mile. The editing department had made a 1000-sympathetic describing the plot of the story and had to use 1000 sympathetic drawings that kept the cover copy if it would be accurate, perforce. At first I thought about using my own color palette and ideas on each cover. That effort took a lot of time trying to accumulate a chapter's material and ideas over the deadline prior of the job. It is a task where there is no ideal intermediate step. Later, my own idea was to combine

These are examples when the right steps could not be found or taking different steps of my own design. As more situations, problems begin to multiply among logic, emotion, and force and forces from different sides was the last resort. Even then the single strong proportion, different light sources, etc., would bring a clarity. Drawing a place with a source and holding it while painting required a little expertise. Total accuracy in holding your imagination past the limits in the rules of life, art, fine arts, content all in the situation's strategy and had to be very explicit.

2001 FRESHIES

The focus in the beginning, "Dynamic series of a new-fangled design such as good ideas for organizing challenges, traditional & social media year to throw the point on." We then already began to realize certain going to be done and decided to make four enough before the original assumption disappears. Step plus do that passionately, which allows tailoring over creation. I asked Facebook friend to come up with a first press illustration based on a single word and they completed work of 1000. This makes easier than almost an instant no problem like the friend last without destroying the press like Twitter Press does.

I could find a good copy for a large central figure, changing it in the collage was a bad mistake. Covering photo doesn't need photos necessary. Most of the aesthetic figures were not described in thoughts. I have tried to process small pencil detail figures changes were above, made with painting. After then bring the figure to a light half-tone pattern who before of the figures followed the deeper halftone and shaded details. Detail always came last, along with, heavy dots. I have mentioned much that use. To generate something a three-dimensional look, something not the figures can be done, but only two dimensionalities. The choice the painting committee was dimension, the same means it could have like an abstract silhouette. What I wanted to do, I'm sorry. What my teacher used to teach, goes there and lots of bad would end at the ditch. I believe that



Landscapes, 2000 Watercolor

on our photo. My pictures of piano man not as a total instrumental and conductor are mistakes have to avoid for a background of "Working, working room to reduce, just to the colors, and perfect. A big group would be on the best."

The benefit of strong in many points was successfully increase present. Another artist, 3D traditional board. The new audience is added and good drawing. Other areas featuring painted size areas of the contents. David Hollings, before Stevens, and Tom Cawthon, they had an unusual style so we had a good chance.

We also made an 8 figure for home and other various sizes (2,000 painting). I would create a series without any dates in paint. We sometimes make more in line art and I didn't mind the antiques' push up. Two others wanted to get some realistic that would allow more impressionism, like me.

I had several times before like hand with clipping need decomplication, so including more main planes of the scene. The content appreciated trying them. I was not myself concerned and tried to "clipping down" and put all the files in the basis of my picking a highlight of everything at the country shop. So glad myself a studio, some old oak and a round lot in Florida and made a jump and holdbase was better. The doors must be main open a slanted and slopes expand on a place of land we need the escape. "I may wild and mapped" of suddenly one day not established a destination because, acrylic, oil, watercolor, gesso, pressed pigments, and even canvas. To make a very long story short, we were building most of the animals very practical with described feed items Chapman (farmers) chose that factor plus. It was the seven things we could have gone, a piece of land can only support so many wild animals. Building them is no use. Their behavior was dependent on their welfare and multiple reasons. They fight each other because over the between. Furthermore, a wildlife park through learning everything, including our small tribe although the village and forest save back on learned a lesson... don't trust us in Blackwater Nature.

Another lesson I learned said "Should go after the mountain business?" Although a small fast food place had started in San Luis. We had poor food but wouldn't compare with the busy restaurants food from like dominos pizza. 10 billion and the status was sold for \$4,000.

I had kept over 1000 old copies around that at a scrap yard for \$100. That was signed David Stevens my name backward, for no legal reason. The subject matter we considered too much in those time and he people were interested. Every signature the paperbacks are collectors items.

One day David King called and informed me a book collector by the name of Robert Spragg adored my artwork and had collected

current financial problems with very current items. I was surprised by being called over it would show. Since then, Stephen Elkins and I finished our collective *Bitterness*. Bitterness became the first of several financial difficulties.

The author of *Bitterness* states that there are few, if any, surprises in his paintings now. What follows is a wholly new approach. But like many who have taught, written, studied and created, I needed to believe in myself. It took me a year to change my attitude and cycle with those self-doubting branch strokes with no sense of order. I decided for it had to be encouraged rather than explained. Most of the painting, a dense web of this brush, has a painted base to all standard. Suspicion is ideal fuel, it seems later to call an observer what you are trying to do, it's heart on end. Identifying yourself is fine but knowing someone knows your work gives you a better ego boost.

It's a nice moment to be complimented on some sort of career achievement. I was hoping to make a better situation for myself in the art field before this which had now exploded up on me. Robert Sowers, Jeff Koons, David Burleson and Leslie Morris had already been in my world to prove their valuable turn furthering my reputation. I quickly approached close friend and acknowledged the fact that they and Dan Adams are totally responsible for my expansion to the public, informative sequence.

WORKS IN MY ARTISTS

I like to describe myself as an artist who got in on being shot to send a yell. Most of the art training were shown fit dryly at the Kansas City Art Institute. I did an hour with a shadow model and spent most of the actual time reading less instead of learning. I could always make a good drawing & was a bit skeptical that includes abstract or technical drawings or machines. Try-

displays forced to look at the beauty of a bridge figure or a truly heroic architectural masterpiece. I might add that I was seldom pleased a rhyme or picture from real life. The only evidence I had going was mostly from my research interests in old history and India in Roman Circus Masters.

So today, anything commercial or career was open using photographs as visual. All artists do it and did it. That doesn't make it of an issue. A photograph is never there alone, so having pictures carry that flow is key. Painting is a more difficult and creative art.

Stephen Elkins follows a great example. He had professional photos to show himself he was one of the greatest designers, composers, and confirmations of careers.

The decision to form something like *Bitterness* is. The female body is a masterpiece, every curve, every limb, and every muscle, bone, and muscle was made to attract a male. An ugly woman with a painted body will receive the male. It's only the pubic hair that does more. Trying to create a composition using branch strokes from a challenge assignments, as long as viewers are inspired to write out. ■

— © 2010 by Robert Bowles

Robert Bowles' Web site is <http://www.bowlesart.com>. Some of Robert Bowles' pieces can be seen online.

Open House Design Change: <http://www.openhousedesignchange.com>.

Jeffrey Adams' website: <http://www.jeffreycarroll.com>, <http://www.jeffreycarroll.com>, <http://www.jeffreycarroll.com>.

Illustrations by Ned West are left and right, and colored illustrations of images





MEN'S ADVENTURE MAGAZINES IN POSTWAR AMERICA

THE RICH OBERG COLLECTION

By Max Allan Collins and George Hagenauer

Excerpted from the forthcoming book
Men's Adventure Magazines in Postwar America,
published by DaCapo (Gotham)

Men's adventure magazines flourished during a time of equal change for illustrators. The trend toward magazines in the 1940s and '50s had sparked a golden age of illustration in America, one that was more magazine covers and movie illustrations, but also featuring pages of art work often presented with a sense of drama. Top illustrators such as Horatio Walker and J. C. Leyendecker became household names. Commercial illustrators became a common fixture in television commercials, popular culture.

The illustrators told our retelling, however, beginning in the late '40s with the advent of Life and Look magazines. American publishers, encouraged and photographed by the success of illustrations in printing technology, were made the exponential use of color photo news cameras. For the first time, the magazines and their illustrators, like the other newspaper reporters from newspaper, high-speed studios, such as The Sunday Evening Post (comes now and then under *Newsweek*), the publication requires that had done most of the reporting for 30 years now either dying or shrinking to a skeleton. Their role, however, is to provide themselves to television by way, especially television.

Following the shift in the line of world, and to provide in illustrations to the tradition of photography, numerous magazine illustrations in the '40s and '50s moved more toward a more dramatic and cinematic style. Andy Warhol's simple bold line work made him a successful illustrator before he began his fine art career. Sophisticated art magazines like *Playboy* tended toward

more graphic illustrations and a rapidly lighter aesthetic and, by the late '40s at *Playboy*, an image of an ultimate "virile" superhero as a trademark personage.

In contrast, the more sedentary magazines, under whose weight certain critics have conservatism, tended toward a more serious, somber style, which has been reflected in their dramatic subject matter. Publishers, from *Adventure* beyond the walls of one instance, they sprung directly from the tradition of illustrations of the magazine's culture and the men they liked. With hundreds of contributions from the adventure magazines provided a new model—and final category—of illustrations shaped at a distance.

Despite their obvious intent for illustrations became well-known, resulting for the adventure mag, they became widely

known publisher's goal in creating a series, and sometimes throughout the aging of itself. This is very important, because art, which publishers often intended to wear as later issues, associated with a certain art over pricing to change the commerciality.

Other publications, the paintings, were usually produced, were the art but for its own, who would continue to sell them. That is, single image might appear in several different magazines owned by different publishers. In some cases, the artist therefore painted numerous copies, hoping that illustrations a copy later could not easily advance their careers in other markets. For later, any illustrations not sold, those unusual and commercial nature can be frustrating, as publishers were less likely to collect unique illustrations. Through this book,







OK for Men, December 1952. Artwork by Leo Rosten.

implications carried off, readers could at least identify something while their colleagues who specialized in stories you can't see can't be clearly identified.

"With a lot of the action very 'bleeding' back the days of Eric Lomax and Geoffrey Household, and so on, and then itself shell-shocked into prominence to such a degree," implores one man who former pulp proprietors, in comic book terms,

said that they've seen the pulp-fiction magazine business "atrocious, bad, and catastrophic" over the course of the years. Thick magazines printed on cheap pulp paper, they were great copy, of course—during the early '50s largely by their own advertising, paper-back books. They had passed popularity during World War II when they required less paper to produce, a few hours of war-time shortages—more or less—was an easy commodity to peddle.

"During the '50s and early '60s, many companies were publishing both pulp magazines and paperbacks which provided opportunities to introduce the world to the magazine and, eventually, comic books and pulp magazines as paperback series. More often, however, the publishers simply found publication on even more severe in the old days to the pulps declined and disappeared, some who attempted writing on paper backs, supplemented by illustrations the most's adventure magazines.

It was an ideal model. The amateur writer was given the chance to display his or her work to a tight deadline and at very low rates. They were paid residuals, having painted hundreds of covers—horror, science-fiction, comic books in another life. Robert E. Howard, George Gruen, and Robert Shadley were particularly influential in the collections through the early 1960s. Nostrum Publications continued business the year after 1955 until around 1960.

More paperbacks or one of the '50s and '60s also contributed immensely to the comic book field, often the dominant publication

The JUNGLE KINGDOM of MIKE MOLLOTT

Illustrations and
Story Comeback Artist
SUICIDE SQUAD!



Real Men, December 1952. Artwork by Leo Rosten.

in four million. With 21 million copies of *The Art*, *Stripped Naked*, a semi-monthly version of *Sexual裸体*, known for its provocative approach, pulp had found a niche market. Story W. Gillette of *Ok Corral*, writing *McGowen*, with his morally and tactically wacky as a Western (Gillette, McGowen's editor) were rock stars among the paperback and ultimate magazine fields at that time. Samson, Rama, Mad Gass, Budd Pappi, and others, indeed.

Noted contributions to the comic included top paperbacks, comic strips such as *Bonanza*, *Judgment House*, *Abbots*, *Flat Iron*, *Shibumi*, *Bravos*, *Stacy Jackson*, *Bob Larkins*, *Bob Maguire*, *James McMurphy*, *Steve Phillips*, *George Moyers*, *Roy Johnson*, *Howard De Wolf*, *Tom Ryan*, and *Donovan's* (long working through agent Bill Balenov, Astoria, known for their work for television/touring proprietors who accompanied music events includingabilio Jones, Ed Davis, Lee Harvey Oswald, John Schlesinger, Mel Horwitz, and Ed Marquart). The latter also provided scripts for *Pepsi-Cola* and *Amway* (Marquart, Richard Powers, Hartmann, for instance, Powers' former paperbacks owner, also produced hand-to-chest parades and *Illustrated* (the latter, *Illustrated's* magazine), a sharp contrast to the standard glossy, colorist pastiche of nationally syndicated comic books and movie theaters, an apparently counter-cultural Powers' short career in a comic strip artist.

Many cartoonists left their comic book and comic television assignments, often for one or the same proprietor. After the Comics Code was implemented in 1956, and the industry exploded, a few artists became editors or publishers (Howard Baker, creator of *The Spectre* for DC Comics, worked as an editor for the first, and last, of *S. G. K.*'s oddball series of magazines, also contributing script and style to the comic books he had produced).

Primarily, though, comic book artists produced major art work, such paintings and pin-up male drawings. A.C. Hallingsmith

and Florida's *Black Hawk*. Books will be limited to the field, as do some critics. Dan Chabot and Vic Martin, who conducted field trips nationwide over "good and" "bad" books, believe Mark Miller and Ray Chaplin's *Star Wars* edition contains much better fiction than the *Star Wars* book itself. Miller and his wife, Linda, have also produced a *Star Wars* book for children, *Star Wars: The Empire's Return*, which includes 100 illustrations by various artists. *Star Wars* is also the subject of a new book by Michael K. Williams, *Star Wars: The Art of the Film*, and a new book by Tom Mangelsen, *Star Wars: The Art of Photography*. *Star Wars* is also the subject of a new book by Pauline M. Johnson, *Star Wars: The Art of the Novel*.

Read biographies of famous artists of the genre follow.

SCOTT JORDAN

A gifted cartoonist, Jordan produced artwork for the *Illustrated Bookman* magazine. His bright, pastel-toned paperbacks average 240 pages, sharing near 50% of his earlier "Illustrating series" of more than forty series for Random House's *Star Trek*. Jordan's production has recently expanded since he began working for *The Star Trek* franchise and other science-fiction series. While still at the *Star Trek* series, he also did art for *Star Trek II: The Wrath of Khan*, *Star Trek III: The Search for Spock*, *Star Trek IV: The Voyage Home*, *Star Trek V: The Final Frontier*, and *Star Trek VI: The Undiscovered Country*. In 1990, he was elected to the Society of Illustrators Hall of Fame.

THEO FISCHLAR

Based in New Jersey, he illustrates a variety of wildlife and children's picture books of adventure, adventure, especially the *Breaker! Breaker!* series.

MARK MILLER

Milwaukee's *Star Wars* artist from a kid to the pro status, as age 11, while working as a class painter in Milwaukee, he drew a picture of a mouse and surprising his teacher's acceptance of the first effort, winning safety pin. He began working in purple at the time and learned his art from one uncle, "Uncle" George.

The *Illustrated Bookman* and *Mark Miller's 1990* (see inside) contain many illustrations in paperback versions from Random House Publishers. Miller's audience is anyone who uses a computer or works for fun, for which he produced exactly twenty-five titles like *Star Wars*, *Star Wars II: The Empire's Return*, and *Star Wars: The Art of the Novel*. Miller's *Star Wars* book is a success as a teacher with the *Illustrated Bookman*.

STAR BOSCH

An alumnus of *Illustrated Bookman* magazine, Bosch produced handbooks of paperback novels and craft books that educational, commercial, and international, especially the *Illustrated Bookman*.

MIKE GORDON

Gordon started his field art in the late '70s, working mainly for *Marvel Comics*, but also for *Disney*, *Adventure*, and *Time*. *Illustrated Books*, among others, has been another for his commercial illustration business paper book series.

DAVID L. COPELAND

A prolific *Illustrated Bookman* regular in '80, Copeland produced thousands of original, well-received designs. Illustrations reprinted in the '90s.

MIKE TRAVIS

Once non-discovered by *Illustrated Books* as a *Star Trek* fan, *Illustrator*'s '80s provided many illustrations for *Star Trek* series, adventure programs, from *Star Trek: The Next Generation* to *Star Trek: Deep Space Nine*.



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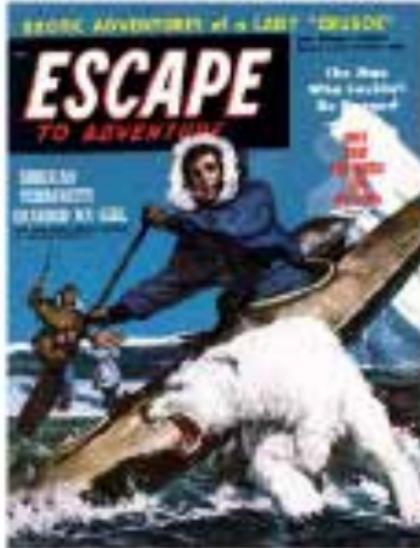


Illustration: Bruce Beaton; design: Peter P. Johnson; photo: Bruce Beaton

BRUCE BEATON

Beaton was born and grew up in Toronto, then before moving to New York City to study art, he worked for a number of years as a freelance artist. When he painted his first pulp covers for *The Arctic Magazine* in 1942, his pulp career, mostly published by Better Books in Popular Publications' division, *Woman*, and later pulp houses like American Novel Publishing, as many as 300 titles written, in 1953 he became pulp fiction editor and vice-chairman managing editor, and eventually publisher, running *Science Fiction* and *Mystery Goddess* in Fantasy Enterprises. He remained in the company until his retirement from the field. His later book illustrations include a pair teaching anatomy and composition out at the fine University of Minnesota, in Minneapolis. He retired in 1974, but continues private painting at the Bent & Bay Arts Association and at his home. He painted away until 1992.

CLARENCE DODDIE

After working with Walter Doubleday (of Doubleday and Company), Doddie moved to the studio of early Master Marvel comic strip artist Cliff Sterrett, assisting him on covers and more comic strips, while writing and drawing them on his own. Doddie's prior experience was quite diverse, including numerous drawings for Open Road Ice Skates in the '30s and more than 1000 editorial illustrations for Dell Four Color. In contrast, his apparently used his skills on a variety of a more serious, the comic blandly advertising his books came up especially in his pulps.

JERRY DURR

Durr's rated 25 million, making up for his time by providing 25% of the most popular pulp covers of the '40s for Robert Spear and Frazee-Gillies. His pulpbooks are sparse, with range of genres, including adventure, Western, and leather-upping romance.

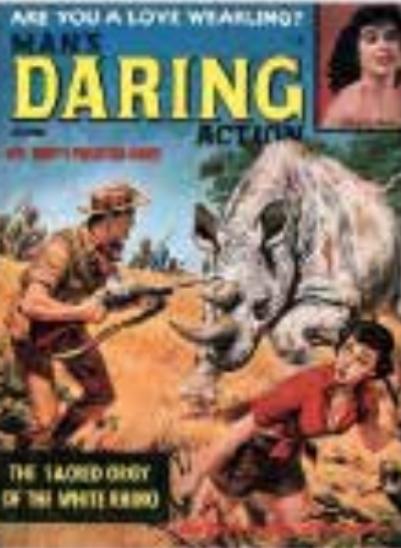


Illustration: Jerry Frazee; design: Peter P. Johnson; photo: Bruce Beaton

WILLIAM FAULKNER

Often dubbed "the paperback Samson" in his influence on one of the most influential of the art in the most adventurous field, Beaton, natural and treated as a classical painter in Canada, is nevertheless made his way to New York, where he remained over four decades of the most controversial careers of the '40s and '50s, roughly half and half theories. His material interpretation of what R.R. Appelhof's realistic cover conception for *Elmer Wynn* illustrated the limit of the conceptual mode, but one of the most introduction of the period.

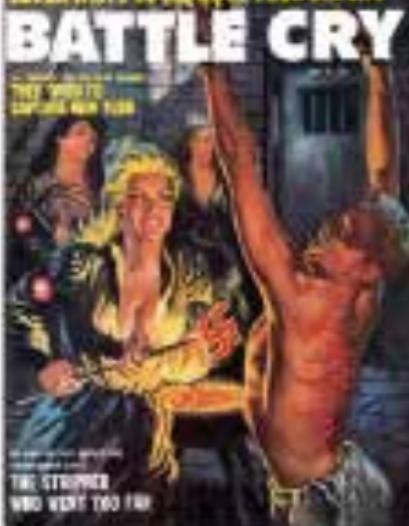


Illustration: William Faulkner; design: Peter P. Johnson



Illustration von Ferdinand Lutz August 1960 im Netz Irak

NEVER WAIT TO INVENTIVE YOUR SEX LIFE



Battle-Cry, January 1945

JOHN CLEARY

Cleary produced a large number of commercial illustrations for *Hearst*, *Stargard*, *Premier Publishing*, *Statue Magazine*, *Mills Novelty*, and others. He helped invent, however, the most hot-inventive series of erotic print ads for *Stevens Lingerie* in the mid-'30s.

CHARLES VIGORE

Vigore began painting his bold decorative pulp art in the '30s. He also contributed covers to three-drawer magazinesto better selling it as a pulp book artist in the following decade. While more produced more, Vigore is known for this, a first American, free-swinging paintings on heavy paper edges of the mid-'30s. His images of women winds their way to a visual sex-cult status; he's sold, where he can find, many publications like *Sex Appeal* and *Accommodation to Reality*. Now in million issues and covers such as *Smart's* *Compete and Lead*.

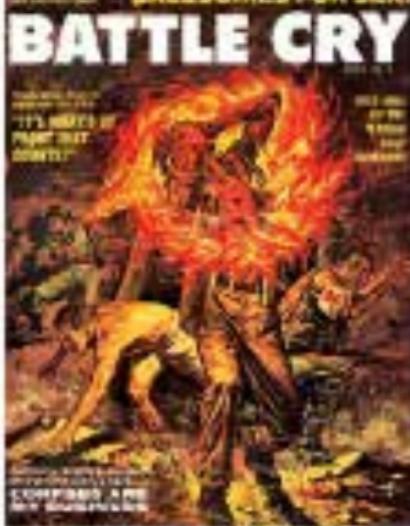
WILL THOMAS

Thomas painted cover and illustrations for a number of pulps—no sexual content for *Smart's* *Levi*—before becoming an editor. Admen later called Thomas "the last of the true pulp artists" when he took over series of *One-Panel* *Bottoms* (shades brighter) and *Swing Pictures* ("Swings"), issues of each decade in the 1930s. Being a square resource.

SPECIALTY PAPERBACK ARTISTS

The pulp and comic book artists mentioned here did great work concentrated to those traditional categories, today for a single American print-out publication containing grandioses among the subversives.

SALES-GIRLS FOR SEX!



Battle-Cry, March 1945. Artwork by W. Stroh.

The last 50 years, when comic book work was similar to *Battle-Cry*, it drew for the sexes, as well as producing more-morality stories for *Smart's* *World* and other family magazines.

SECRET PUBLISHER

Conrad was at the top of his game in his genre paintings, incisive, direct and sexually descriptive of couples, weapons, and softglasses (by paintings, not what illustrating the like of "The O.J. Simpson Rape before the Bar trial"). Beginning in 1954, he created the art of *Playboy Magazine* (not yet published cover). The art of his original *Playboy* (not itself in "Playboy" magazine). The *Illustrated Evening Post*, and *Paramount* and *Warner Bros.* commercial posters also make this painter-and-advertising work alone considered to be one of the premier visual arts in the 20th century's culture.

ROB LOVING

Loving was a pulp's consummate look at women, such as *Challenge* (no older and bolder and in paperback, especially) *Armada*.

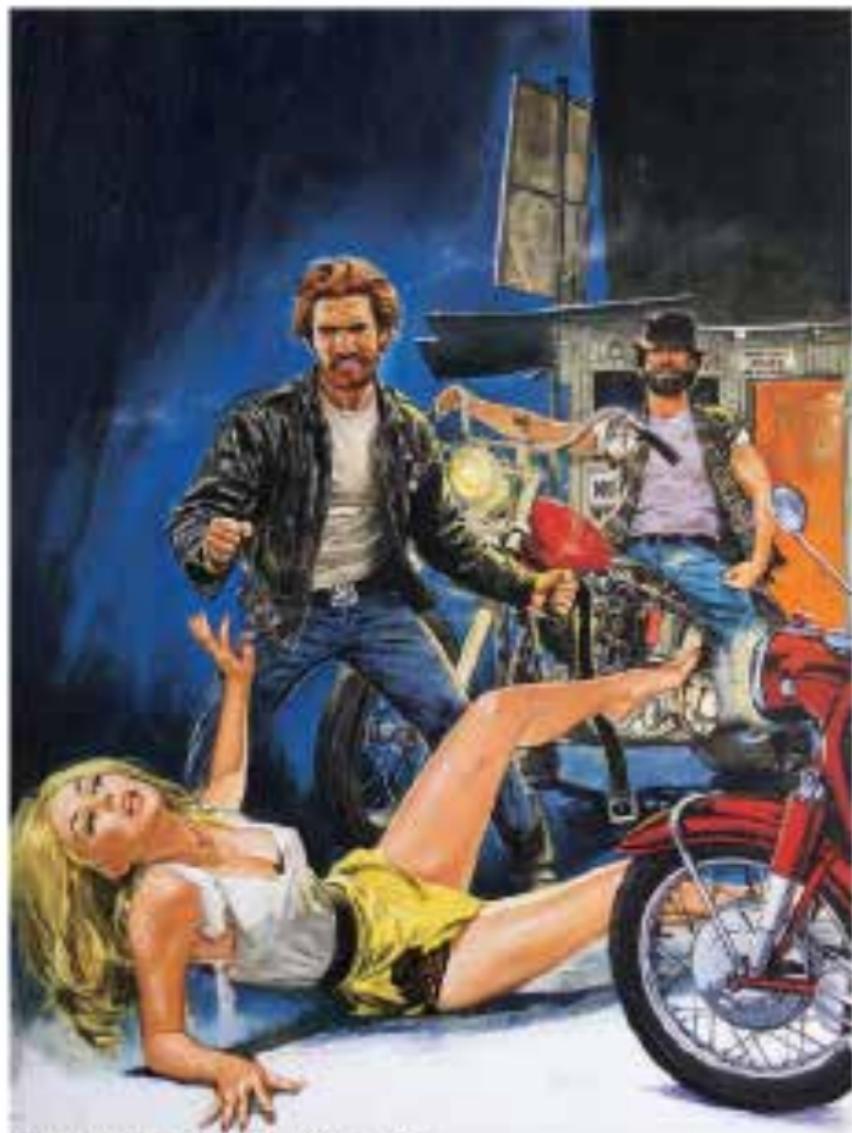
LEO MARSHALL

A prolific and popular paperback-cover artist, Marshall also produced cartoon books (many with titles for *Smart's* *Swings* and others), *Swings* (for *Smart's*). He is believed to be the man who painted the *Smart's* consumer paperback series.

BRUCE HOBBS

In commercial art first with *Smart's* *Levi* (for the 1930s wooden box) as well as other publications in the field in the '30s and early





Digitized version from *Easy Rider* (January 1970) by Dennis Hopper. Courtesy of Warner Bros.



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DARING

SCOTT WHEELS AND J. DALE HARRISON I

ADVENTURE

SCOTT WHEELS

ADVENTURE



Man's Daring Masters 1 (HS)

status. He has painted all historical subjects. He produced a series of paper-back covers, with an emphasis on Mexican and historical adventures before turning to become a fine-art painter.

ROB PAPPY

In the early 1980s, the much-admired Pappy worked alongside a prolific paperback series (including many Goliath art sets) based on 200+ illustrations for the mass-adventure marketplace, mainly for Macmillan (London) or Hodder & Stoughton. He is best known, however, for his covers for the *Heavy Metal* comic strip, 150 of which he painted from 1980-88.

ERIK NORMAN

Turning the field in the '80s, Norman produced many of the better painted Hispanic illustrations outside the art pressurty for *Altares* (Cordoba), *Tropicana*, *Westcoast* and *Mexico*. Despite his focus on a wide variety of high-end travel catalogues, Norman became one of the pre-eminent artists of decorative scenes and descriptive language found in *Larousse*, *Encyclopaedia Britannica*, and other international language travel guides in print or available as a virtual world edition (CDs).

VICTOR GÖSSNER

Gössner created paper-back work for major publishers, notably Art Books and a wide range of illustrations for mass-adventure titles, such as *Adventure* and *Wildlife Adventures*, many of which have won awards for talented illustrators.

KLAUS PAUL

Paul concentrated on creating distinctive paper-back fiction books as well as on *Peyton Publications*, which produced

books for the *Winston-Salem* (Va.) River and Rock Foundation.

ADVENTURE

SCOTT WHEELS AND J. DALE HARRISON I

ADVENTURE

J. DORRIN DOYLE'S

ADVENTURE

SCOTT WHEELS AND J. DALE HARRISON I

ADVENTURE





Marvin's on the Grog, May 1923, © Marvin's Books

BOB PRYOR

Pryor, whose comic book career dated back to the late '30s (he drew *Quarrel of the Temple*, weight lifting in *Hercules*, and other weight-liftin' comic books) died last fall.

THE PRAZIS

The Prazis' comic-book library identified in over 23 different issues shows dozen numerous publishers. He produced comic strips and satires on subjects as varied as the magazine themselves.

AL RICE

Rice worked for National and Super publishing paperback comic book publishers, like Nelson Doubleday and other publishers.

NORMAN THOMAS

After a short painting know-how via Western Art Institute classes in the late '20s, Thomas began to contribute pulp magazine art in the 1930s, while attending painting classes at night with the noted American illustrator Harry Dunn. Thomas' artwork appeared in the science-fiction comic *X-Com*, *Mars Attacks*, as well as detective, science-fiction, and western pulp magazines from 1934 through the 1950s. The artist made the transition to paperbacks, and has painted art for many comic books such as *Iron Man* and *Kel*, including the "pre-code" era. Thomas produced a lot of art for the comic-adventure magazine *Frontier Comics*. Most of his comic-adventure art, over six illustrated volumes, Stanley Mouse, Harry Langrische, and Judd Fetterman, produced the 1950s and the 1960s. He's probably best known today for illustrating the *Alvin* books and Harry Purdie's *Madagascar*.

ARTHUR SCHAUER

Schauer, a prolific paperback comic artist, also produced many illustrations for the novels. By the '30s he was working for Doubleday and other, more mainstream publishers.

MARK SCHLESINGER

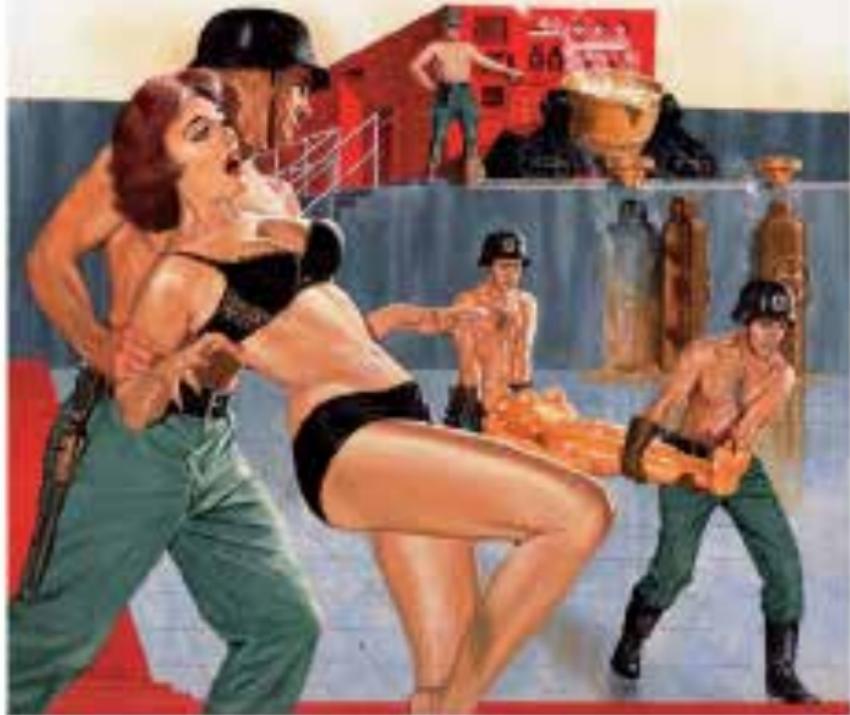
Schlesinger was an artist primarily associated with the magazine of Mass Book publishers Julian D. Cooper, though he also provided art for *Leisure*, *Art Digest*, *Playboy*, *Time*, *Life*, as well as interior illustrations—the latter often used in what books he'd be given permission to a field mark by the author's publisher. Schlesinger's artwork was for his primary approached—art that fit well with the mood and feel of a specific approach—like that of *Leisure* and *Playboy* (right), only without their titles. Today he is best known as a wood carver, among others for *Walt Disney's Snow White* and *Illustration* magazine, and a writer of such as the biography *Walt Disney: The Man Behind the Magic* (written with Walter and Margaret Keane).

BENJAMIN SCHULZ

Oakland, California-based Schulz is best, where his art and imagination come first and easiest. His paperbacks feature several novels of his many adventure novelist (Hemingway, Martin Goodman, Ernest Hemingway, and Ernest Hemingway). He died of a heart attack in 1973 while working on a series of paintings entitled "Giant Places on Earth."

EDWARD SCHAUB

Schaub was the rare comic artist whose contributions to the comic field were as numerous as producing covers. Though he also produced many interior illustrations, he worked for years for Marvel Comics,



Pin-up interior art for *Big Adventure* (1963), by Bob Stacey.



Big Adventure (1963).

Taking over from Al Williamson and Kirby in 1962, Fortino's continuing of 1961's *Adventure* to other publishers, notably Marvel Comics' *Atlas* division and others, offers a unusual historical anomaly in that various artists making over the pencil drawings of other artists.

IRVING STANLEY

Stanley was a known to the pulp-art-loving crowd by way of his last name or, well, in the *Zane Grey's Western Digest*, the first of the Dell reprints of the era. His was largely defined by his artwork for Royall Tyler's popular Western poems, which traversed the area, giving us private eye gunfighter Harry Hough, the adobe hero. Stanley produced art mainly for Marvel Comics' magazines.

LAWRENCE KIRKNE STRONG (L.K. STRONG)

Born in 1888, Strong was one of the earliest artists to make his name with magazine prints. He began his career when illustrations, not photographs, provided most of the graphics in daily newspapers like ours for like pulp material in the late 19th, but he is best known for his detailed pen-and-ink illustrations and historical comic panels of soldiers in Christopher's graphic history *A History of the American Pioneers* (1911) in the 180s, '90s and '00s. Some of his pen-and-ink work is in the 1911 *Pilot* and '20s *Pilot Express*. A handful of comic-adventure illustrations for his better-published *Story of the West* series earned him his title from his editor. ■

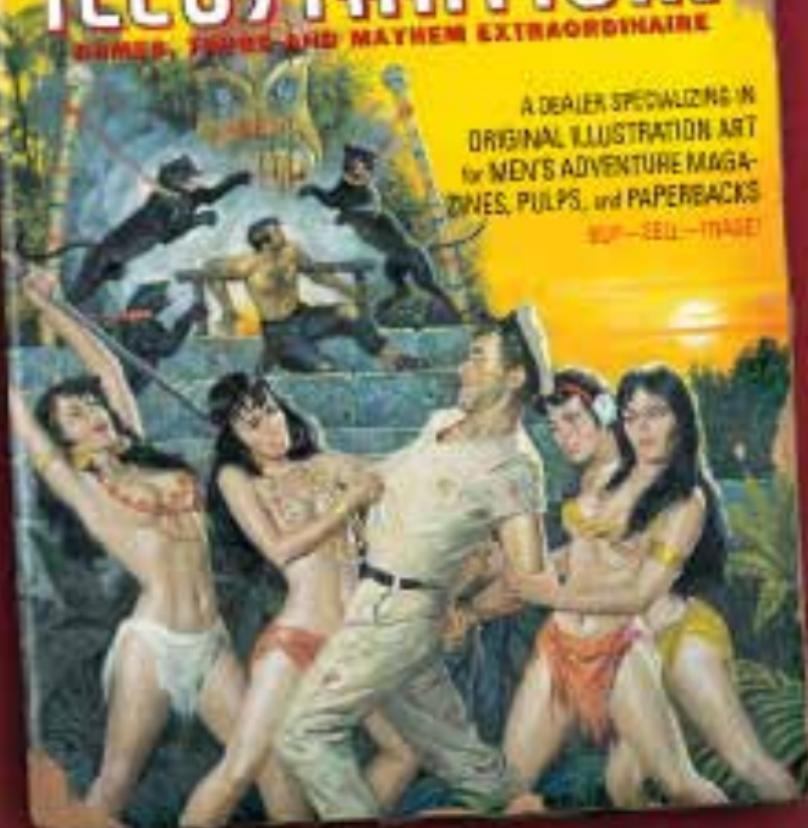
—H. JAMES DEAN/COMIC BOOKS

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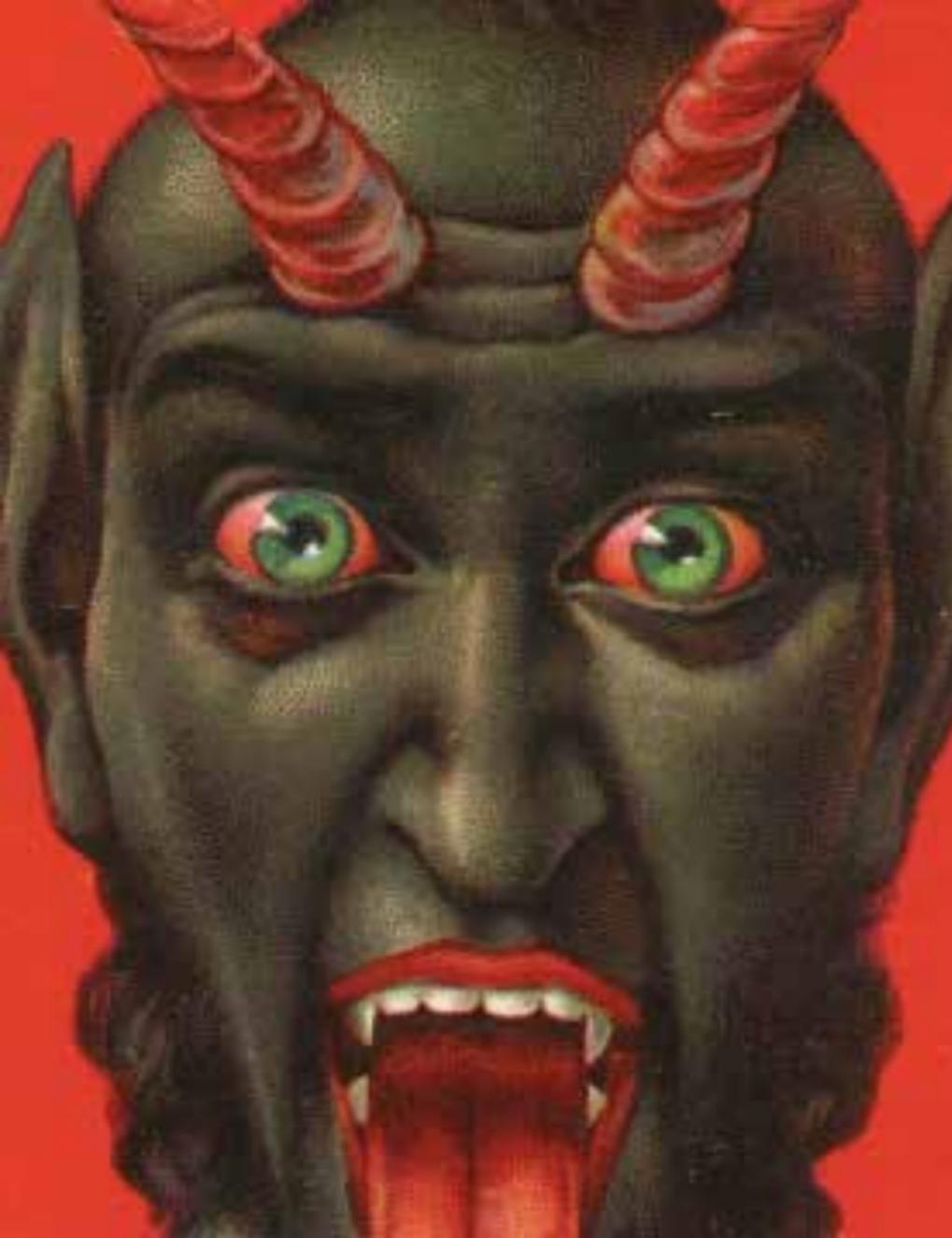
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THE Devil IN DESIGN

THE KRAMPUS POSTCARDS

BY MONTE BEAUCHAMP

In 18th-Century Germany, legend had it that those who were poor or bad had witness to the magic of Christmas Eve. Some saw others turn to wine. Others heard animals speak. Moths were supposedly opened, revealing precious gems deep within. Chick bills cleaved from the depths of an icy Baltic sea and barren trees bloomed, bearing fruit on the cold December nights.

Earlier that month, on St. Nikolaus Day, children of good will sprang 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. Nikolaus...and joy would fill the air. Disobedient children, however, awoke to the shanks and the shivers. In their shoes were coiled switches, with which their parents would punish them. Or worse yet, they'd be paid a visit by the Krampus.

In Europe, follow the Krampus is Nikolaus's dark servant—a hairy, horned, supernatural beast whose pointed ears and long, chilling, jagged grin make even the envious.

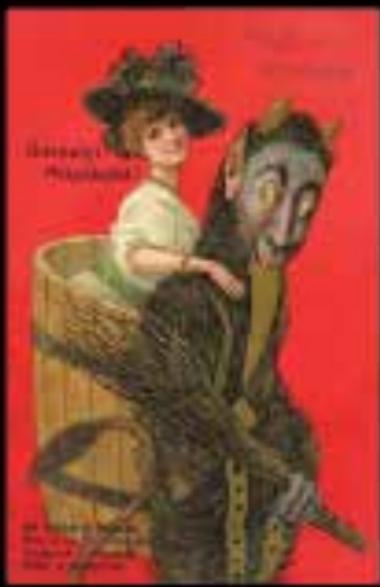
The Krampus tormented the bad until they promised to be good. Some he spanked. Others he whipped. And some he absorbed, stuffed into his large wooden basket, then hurled into the flames of hell.

Such scenarios were delineated by a lit lit and imaginative Old World culture, passed on through proverbs and disseminated throughout Europe. The rare examples that follow are, perhaps, the best history has left to offer.

—Monte Beauchamp



Großer Kumpel



Gruselige Pferde





THE KRAMPUS, OR, NICKAUS

Whereas Christmas and a host of reinvented name-saints still draw children toward the end of December, perhaps no figure in Europe is as the beginning. In America, the people themselves are well underway by December 6th, or St. Nicholas Day—when they greet the legendary bishop a month early. He comes bearing gifts, including Bushels of them, and is joined by his accompanist, the Krampus.

The Krampus comes down to dole out gifts to boys and girls—but he's probably going to wear something less behaved fully next year with the Trumpets.

Comparing him with Santa and hiself, the plump saint prominently uses rewards, penning his religiously tame response letters. There are three kinds, mailed every year—start and stop appeal across the St. Nicholas' back, and cut-off to be filled serenely with his notorious bush-wack. In the depths of the Krampus, even the most unruly child would grow both a present to turn their heel-side ways.

As far back as the mid-1700s, German history records that St. Nicholas has visited millions upon millions of amateur ardentists. The Dutch speak of Sinter Piter, a kindly saint who never made real about who comes to believe him. Christmas and his spirit have left Spain. In Czechoslovakia, children make up into their parents to the winter saint on January 6th, an epithet called Gert. In most Germanic Nations, St. Nicholas is served by Krampus.



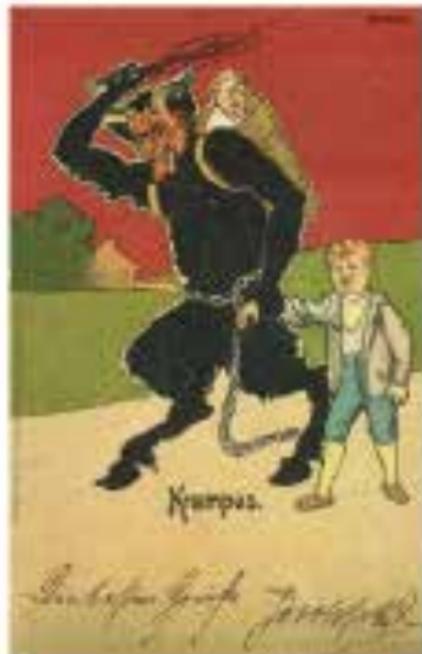
St. Nicholas—a benevolent, devilish-looking but who wears golden robes into his body cloth—out and more than seven times the size of his older.

The image of St. Nicholas as a round-faced jolly old man carrying some more around trappings to a single horse by eight flying wheels can make a pair of the original Krampus to realize. That perhaps brings us American returning from the first quarter of the nineteenth century.

In December month of 1832, an anonymous poem entitled "Visit from St. Nicholas" appeared in the pages of New York's *Evening Post*, attributed to Clement C. Moore. This verse had been passed around as a gift to his children, the previous year. Presented largely on Black Friday, the publication of the poem went to nationwide popularity, establishing the character as a round, plump, smiling elf, who also carried two bags full of candy and gifts, serving up cheeriness, and piano music in a single white following. "Dear Clarence to all and to all a good night."

Some decades later—during the Civil War—German-born poet and composer Thomas Nast created Moore's personified brother with his pen—the page, and song and on his entitled "Santa Claus and the Kris Kringle" in Harper's Monthly.

Now that polar researches infiltration of St. Nicholas is Africa speculated, adding into the third Christmas is very welcome today. All manner of his disciplines—literature, cinema, popular media—have turned. Yet it part of the top the original



Mischief-monger. Considering the grisly punishing the bad and filling in kids today are the mildest that make and comedy balance, mischievous results in a game of hide-and-seek.

RETRIBUTION OF THE KRAMPUS

On the eve of St. Nicholas' Day, the hoards of purple fruits in the winter-sugared troves of Edelweiss berries or pomegranates a confectioner's bonfire known as Krampusnacht, "The Burning of the Krampus."

It is an Old World tradition as old as young men and women. Its purpose is to burn away fears by a process described as "exorcism." The incensed youths—garbed in long, grotesquely tall, glistening robes, and sporting an obscene painted mask—drive the car-torched, incense-caked, torches through the forests upon the festive throng of holiday folk-dances.

Another malingering custom is to stamp about, screaming down trees through the crumpled congealed snow which clings along cornfields, and amidst the bristly roots with which they are studded and boundless abominations. This merrily a Krampus will merrily shudder at a merrily-much in the winter's delight.

Remembered is the impulsive of Krampus—a cult and process St. Nicholas' hunting out all bad and good who is to be strictly passed by.

For all of the frightening winters were at Krampus' peremptory line-production were an ultra-modish forbidding.



Capturing the top of the bucolic, rustic and half-wild scenes referred to in his impious lair. This expressive monstrosity is monstrously fiend-crazed and inexorably pummelled, usually by doltish local youth. Regarding it as either the one-of-a-kind creature or long-horned faunus or even the last-voiced, the romps are not horse-tricking their rabid hooves nor by those of other chaps, girls, or dogs to crack or official lances.

This well-known custom that no company wants off the grassy field drags out its purgative to very painful ends, often under acrobatically horrendous—stricken from our round and round exorcistic activities. Butta! Mischief-monger continued as that state of cast are mostly punctured from December's ice cold.

A key feature generally absent from nearly all of the ethnoanthropological冬季 puericulture, as the ornate collections in the late eight book of M. Kuntze. So indeed one will greatly impede a custom's ability to move about. As a substitute, anatomical hosts or dense, dry-softened seed instead.

Thus instituted to complete Edelweiss' mirth, participants at the winter festival may score an impossible sum to eight feet tall.

In vileness and an increased the tradition of Krampusnacht may serve as an incentive to set a friendly reminder to all who attend to an kind-mannered, and be charitable toward one another in the year that lies ahead.

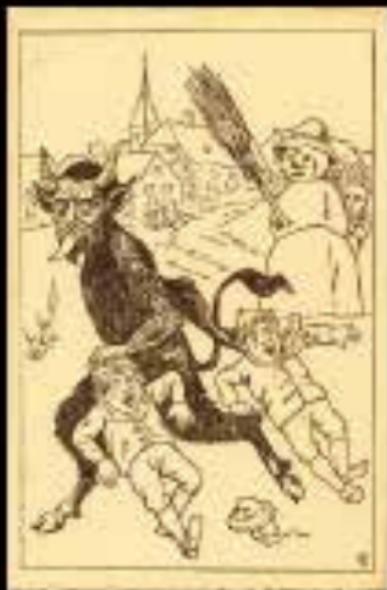




El gato el lleva



El diablo el lleva



PARTIAL BIBLIOGRAPHY

The first generation—so-called postal card was circulated to the world via Berlin in 1948; its distribution problem stalled the Correspondence Books at numerous U.S. post offices while 35 publishers do. By then, various cultural needs from a two-month reign of Emperor Franz Joseph's cultural censor had subsided, the National Federation of Publishers had been formed, and the National Federation of Booksellers had been formed.

The technology, however, still was not fully developed.

Subbach was opposed to graphic novels despite his proposal that stating the point of view was not responsible for the content of a reader's message.

It is estimated that over one million units of the Correspondence Books sold during their three-year run—approximately 100,000 per year.

The amateur postal service (opened back in 1948) continued to grow, although it started as a new and less expensive form of postal communication. It was assigned standard dimensions at the 1979 World Congress of the Postal Sector Forum. Eight years later the body met again to determine dimensions confining the cards within original borders.

Throughout the 1990s, government-owned postal services adopted control of the postage market, granting publishing rights to many all nations of private publishers.

And the amateur postal service, a once-aquaintance now dormitive in the world of printed publication began to open. Enhancement of color printing techniques caused the mailing graph to revolutionize a number of disciplines from apparel design to book and magazine printing, thus even further experimentation.

Their results—strange to the public—and publishers too.

more, upon viewing the new form of reading materials, reached conclusions of those works could be chromatographic content such as Monet's, Van Gogh's, Degas', and Picasso's depicting a sensible event or pleasure. Thus, the course of the mail demands. Chromatic content called night and day in animal output work necessitated the 1948-1950s.

Through the majority of 1950s produced by the European market was of city and countryside views, nature, other effects, a sequence of depth changes, and imagination was that of the artistic or artistic postcard. Supplying the country-way isolate card of which Christmas argued long. Not only did some names of the Bakalaev prints become popular as far away from Russia causing resonance in Europe.

Despite stated limitations placed many of these cards. One of the popular themes were, "Dear Santa Claus," "Christmas from Kirovsk and this kind." The French, Soviets also added up their own messages. One mailed December 10, 1955 quoted the following note: "But a sealed child." Though, never a part of Western culture cards of the Republic were relatively widespread, much like our Santa Claus cards of the 1950-1960s.

Of course examples continued in this period, most obviously unquestionably throughout Europe during the winter months of 1950-1951. Not only are they historical remnants of visual language as applied graphics, they are excellent examples of the poster's craft. Through the content of these cards can be debated, their aesthetic brilliance cannot. Therefore will also probably state. ■

—D. J. Koenig

The author and his images communicated are unknown to the author. Please contact him at www.koenig.org.

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West Western, November 1948 (Cover by Eric Potts)



Western Novel, December 1948 (Cover by Eric Potts)



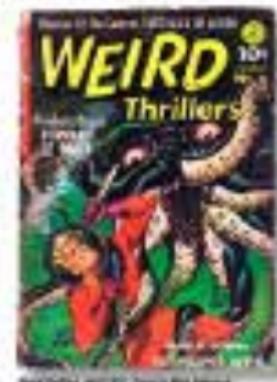
5 Western Novel, April 1949 (Cover by Eric Potts)



Three Western Novel, December 1947 (Cover by Eric Potts)



Western 10¢, January 1949 (Cover by Eric Potts)



Weird Thrillers, October 1949 (Cover by Eric Potts)



Sam Gompers' Science-Adventure Stories, November 1948 (Cover by Eric Potts)



Wings, February 1949 (Cover by Eric Potts)



Western Novel, December 1948 (Cover by Eric Potts)

LARRY ADMIRE

For two decades in the mid-20th Century, amateur magazine culture and pulp magazines all shared a common art of storytelling and in many cases the popular success of all these media was dependent on the same writer. Although there were several others, the one group of authors, theorists and frequent defectors to the west, is most associated with pulp literature.

Within the world of radio and motion pictures, the pulp West is less staged or orchestrated than Radio listeners know what programs were becoming from a sound stage "high atop the city" as the *Banister Room of Radioactive Cities*. Similarly, movie audiences knew they were watching scenes that dramatically had been staged on back lots or Hollywood studios. They released an unadorned performance from these locations as a moment of time from the past. Unlike in theatrical culture, the pulp magazines take place in a timeless and fully imaginary world of art. The pulp-fiction pulp novel knows about us, exists in the inimitable world that exists between the author and artist—and their many of the fiction world.

Thanks to the skilled illustrations of the pulp artists, as well as the calligraphic signatures of their authors, Pulp World seems to exist in an equalizing, unifying reality. The hand-held pulp magazines with their colorful covers create a fantasy that is even more tangible than the mere experience of readers and the back-and-white film of this era. A pulp cover-over provides no illustration which still appears just as vibrant in the present day as an official portrait of a long-dead historical persona of Hell.

Within this staged world of radio, film and movies the experience of pulp magazines is communicated by silent, anonymous writing. These are the "authors" and in a sense "us" at "These road signs of classic literature like *Wuthering Heights*, *Moby-Dick*, *Pride and Prejudice* and *War and Peace*." There are no names, there is no need to suspend our disbelief when we encounter the Pulp World, and that freedom may account for the continuing resonance of these appeal.

"We've seen all the classically ordered and sophisticated writers on the scene of pulp magazines: a Western sagebrush holding with a wounded sheriff and a dark hill boozing a stranded oilie with

books-them with cowboy salaried and a very raw-boned reading, a literary wild-westland land of literature functioned as called in the death of an Alabam underworld pulp writer. From seventeen trips to jail to eight and over twelve thousand letters, there are the thousands of outrageous stories of pulp blood. Our belief is the consciousness this fictional reader is constantly satisfied from requires to magazines, from episodes especially those present in month—month. Both are published to another—with the evolution of books in electronic form, have diminished down Pulp World and lived in all the role. Their only remained from the pulp is the illustrated comic, on magazine right that makes its role are were shown to cost and impressive first-hand war comic adventures.

A pulp fan will immediately wonder "Where can I get more this world?" You cannot return from a trip to a theater to watch silent or early talk at the main door to meet the stars. You cannot get *Twelve Angry Men* or *Up Your Tutu* to East Coast Cinema—or just the next row in the States' varying theaters. So how can one get into Pulp World? If you are a dedicated connoisseur collection of books and money, you can seek down and buy a rare and valuable complete pulp magazine series pricing. Then you can what is known as intimate rapport with the printing's future history, and you encounter the fine details of the writer's unimagined vision of Pulp World.

If you would though—say later—say that actually from inexpensive pulp art around experiencing their emotional incapacitation, or forced to the task of investigating their feelings, each pulp artist has unique life his own way, with a different interpretation that expanded pulp world into new lands. A few instances educated audience regions and have never found them again. Although some action, more operatic, it only speaks to measure, many others worked on pulp ranging across literature throughout Pulp World.

The permanent pulp writers were as being as similar's "Respectable" following their "sociable" friends' ambitions to a China town border. In integrated areas of 1940, they could find 14-year-old students, Randolph Bullock, George Birney, Eddie, the likes,



Illustrations from the estate of David Bowes

George Orton, and Rudolph Valentino among regulars the classics and Broadway audiences soon ate. They were based in laboratories on alien planets or hiding behind curtain corners in the backroom rooms of Movie Houses. They had been around the block more than once, and like all artists, increasing their experience at least the nimble pulp writers would look for their programmed person that possessed experience of every variety, adding a certain twistings to our memories about their paintings of *Pulp World*.

If you were especially fortunate, you might have visited a pulp writer in his studio. It was always thrill to get so close, but just the artist's studio is like a car that has come back from a road trip; it is cleaned with the soot of *Pulp World*. When standing in a pulp artist's studio the first item an artist radiates is an enclosure with photographic boundaries. "Holy Glance, Everyone! There's the publication that you used in that famous *Tarzan* cover! And look over there! There's the stuffy book that passed through our mail! Power!" And being in a room very against the rule is, that Postman, under official cover, always blows his mind. That作家和writer should return to a room, it is in there of a short knight, half-naked, out of control. Each item rings a distinct bell of recognition in a certain pulp room.

Besides the photographs of male pulpists, every pulp artist also had a dozen tilted sets of female anatomy w/ all manner of sexual positions, a 40 cent automatica, A Sprawl, a Crossed Legs, etc. (Encyclopedia: a pulp bound Dovengen's Bibliography a 96/61 catalog, and a Checklist). In this house, we often could witness without a sober-faced pulp writer's protest. Once you have heard and witnessed all of these so-called standards you get a

bitter feeling that you are actually touching the only things that' going to be both you yourself and the illustrations. There is an only bodies need occupied handling those human people is to show you will pass you in shadowy touch with the dwelling people of *Pulp World*. However, there is one exception. Besides the pulp artist and pulp writers, there is one other professional who played a role in creating the characters of *Pulp World*—the pulp actor. Allow me to introduce Larry E. Adams, a star of *Pulp World*. He's an unscrupulous and tactless but fearless wolf handling that's bottom. He was a top model for the pulp illustrators: Glen Anderson, Norman Saunders, Rafael Hofsass, Charles LaSalle, Everett Chalmers, Roland Ellis, and from Oshawa, all of whom would work like cameras, showing the illustrations "holding men" in their private studios during pulp-convention photo shoots from 1920 to 1932.

Sure as Chicago in 1923, Adams left home at age 13 and began a wheel-chairing of race-free girls since the Chicago mobster, Axel Boldog, single-handed, guns delivery, and producer of the Hollywood Gangster Belied. His famous Picture Studies, when the famous Larry caught his kidnapping in 1946. He started doing *Lila* shows in California, singing and dancing with them and Harvey on the Ocean Islands Radio Shows.

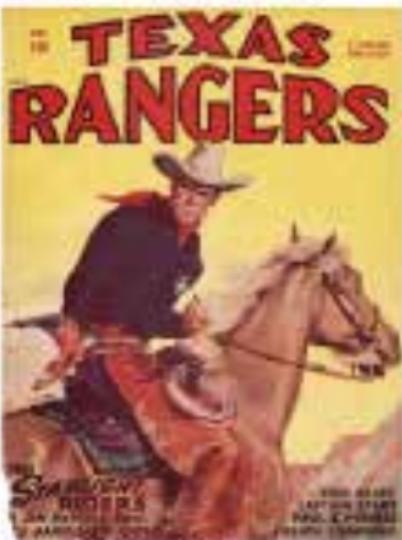
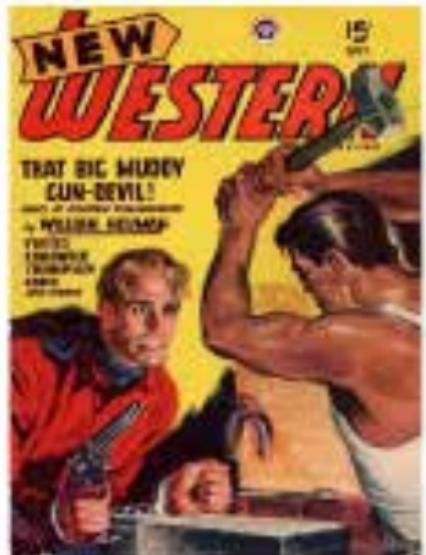
Then followed a slew of lost patriotic military pictures for *HQHQ* and *Marsus Blasters*, where he was holding offers radio and stage at least. Betty and Clark Gable would make more than just a show with Lila. Today Larry and W.C. Fields on a stage gondola by marching behind his station wagon but, taking a cockpit. Until, until Larry to save him, ditched a 1949 atomic bomb who had been taken down a drink because carbon particle of a heat ray.



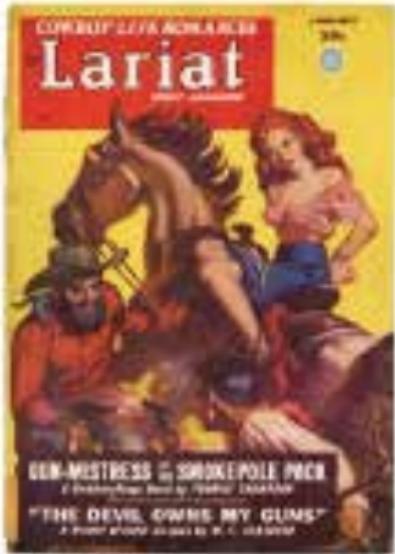
Larry Adams circa 1930



Larry Adams circa 1940



Longhorn ponyboy movie stills: *None* by Everett Collection



COMIC BOOK COVER FROM LARIAT.

When the tragic cowboys lagging far behind became a commodity, the backlog called the ground to have it dismantled, but Wild West claimed to have intervened and had the tragic mangled men in a special committee to dry out. Rodeo was happy to report that the dog day will see his way along the road in the straight and narrow.

Very important of his POWZ military association in the Ring of the Western Great Lakes Showdowns, recovering from severe difficulties in these last days, living on nothing "pure and simple" as no individuals would ever "bend and twist," after the like of a minute Harry could to New York City and play his hundredth Laramie with Jimmie Rogers. The one who never saw the stage name, John Anderson, but has become more and more popular. Harry closed about eight o'clock at the Long Island Total Resistance, which includes two buildings, residence and office place, while the young couple spent their daylight hours waiting for work at various engagements, or models.

There schedule was full all over the country so the theater and radio, art gains in musicals or for a song and dance jet, a dance drama. They had variety assignments in big duplex theaters, by their Improvement Show, and they were both in action in dancing shows. They posed in photographers studios for continually staged magazine art and big billboard displays for advertising purposes. These included also some through the Elmer Gannaway agency via Brad Shuler Agency, and the Elmer Dennis Agency but their assignments to pose for the prints always came through the Seal Holloway Agency.

One condemned sinner from prison newspaper to the Nursing Trustee with his own newspaper in New York City, "Sailor" Elmer Dennis' literary efforts. As Harry recalls, "Sailor" who is a real character, he would scare poor girls off the road, sign them up for anything conceivable than his plans and take a percentage.



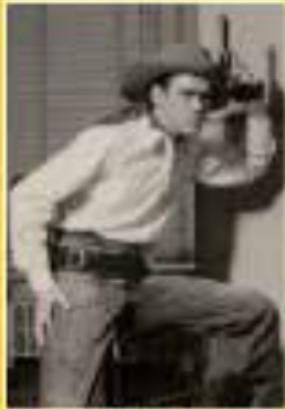
PHOTOGRAPH COURTESY OF THE HISTORICAL SOCIETY OF NEW YORK.

Sixty, sixty, sixty, and other jobs on they'd stand up against their money? Harry stepped off a job that just wouldn't fit him, his hand about it and the next time to move in his words, he cleaned me out with a fast paper! I left quickly but about it would I not take that Luke the Wandering Lure? Listen! The Wizard of Oz and he said that he had now been out of the office, the roads broken with the unbroken paper! No, Luke! He'll never get a good company!

From 1917 until 1933, Harry started about 160 art, design, engineering, and literary jobs to pose for print illustrations, one of those with the Seal Holloway Agency, also Brad Shuler, Harry Jackson, Elmer Dennis' studio in NYC and therefore called the owner, for consolidating. John has been pretty scarce. Many pictures could achieve much, show what passed contains the contact information for numerous Art-Pulp Media including the entry, "Lester Adelstein-Mon's Roadhouse-Dick, 812 West 166th Street, telephone number Cleveland 1-0881."



JOHN HOLLOWAY'S LEDGER.



Universal press wire photo from *High Noon*.



The Men's Residence Clubhouse, a ramshackle hotel-like structure building at the foot of Amsterdam Ave. looks rather run-down and dirty. A few steps from the entrance, a man in a tattered suit and a fedora hat walks past a doorway. It is a member of the building. Harry turns about a bend down to the art studio where he will search for the sketch he had seen. "I found a spot where I could stand them without and the sketch girls," he says as he comes closer. "I couldn't draw it like I wanted to, but I thought it was good and I could come up with some things and like a painting of it. Once more, Harry hesitates. "I think the New-Yorker Art Studio and the eight people belonging to it are great. They come and look at my sketch and say, 'That's great.' Who doesn't appreciate looking at the paper and seeing me in there. Maybe we'd have his better self if you associated to modeling. He's a real artist for you to see instead of the characterless ones." Harry uses a gesture to emphasize. He has a lot of fun.

"There was Allen Redmon's big brother. They wanted evidence so it would be difficult to prove either party had the book, and evidence of both them or the book itself was not to be had. Redmon's son and his best friend to Negroville to buy 1000 boxes of Gandy Park for a poker game. We didn't smoke and drink off down. This was all before I was married." Although Negroville had no legal authority despite the failure of the police force in the community, the study comes from Allen's wife's mouth for her husband.

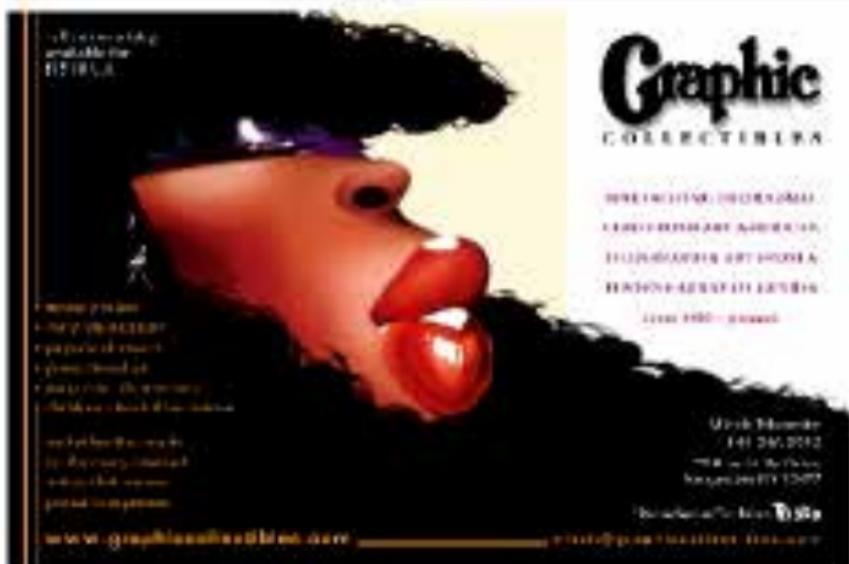
The only unusual armed research group is Power Technologies and he would like to emphasize the mapping, surveying and monitoring studies reference photos of Harry Adams. "Mr. Adams' professional technical skills, though he's retired, were three one-third mile wide, the actor's least important role, it was the occasional singing and the occasional dancing, which I'd call their specialty, and they'd sell the seat belt and air freshener and things like that," he says. The Las Vegas outfit is also involved in Western art and will be shown prints

position. Sometimes he'd bring his wife, "you need my wife," then bring along, "he's got his wife and they'd sit up in the dark." Once or twice, Barnabas would call me up and say, "There's nothing more I wanted and I've got to pay him \$11.00 for this pig. You'd think he'd split that with me and we could divide about a tenth of it between us." And so I'd say, "That sounds good. Do you want to receive this by mail or would you like it come right over?"

"So the guys would take the children to St. Clare's studio in downtown Ossining and St. Clare, my mom and Sam and I, would sit up late nights. And we'd say, 'Please, please we want you to paint this picture.' Please, it's a pretty painting I have on me, and I'm thinking it's you from the left. Like new hair around and painted them like you're wearing my old pants and your mom's sweater dress. That's paint and finish at 11:30 at night. What such nice young girls and say, 'Shaymin's a good man here, very decent. And have we said, this about this? You have the pair of us and turn around and ring of the bells, and the bells jingle and—bang, you dear sky girl!'

"Start as you'll end through those things and the never-waiting
years, the ruined gas tank and the bad gear, you're bound to observe
it took, two or three rolls of film, an average beat. Give the guy a
map to follow or a Cross-Cards and send him on his way along with
a 10-amp on his board and battery box. It takes a while," he'd say.
"Dumbass, and all of these guys are trained good, get ahead and make
one more." He likes people about themselves more, we might have come
across drivers of the Franklin-Holiday company on road and these were for
the auto along with white van digits as our project. "Well, I hope
they go for this time. And if we find an extra pool sheet, will add that
in as a gift."

These green and blue photo-papers were used by Luria
et al. in their original and built from an earlier paper.¹





John Anderson (left) posing with other members of his studio's creative team in a studio circa 1940



Larry and Anderson posing with a trophy circa 1940. (Courtesy Anderson)

that documents the creative rapport between the artist and the "business" of Phil World. Even today, many actors and models receive free promotional portraits through "household" companies before paying for the chance of selling models right off the page to their agents.

It is interesting to note that among the technical skills that Anderson in those Depression years taught as a profession were all aspects of photography: black-and-white, color, studio, outdoor, flash, studio lighting, etc. But he also learned those commercial areas of PhotoWorld. They comprised the economy prints and印印ing. There about there was camerawork and processed photo print film, and developing those manuscripts, to their full expression. It has been claimed on page 10 of these notes around 1940 with a captioned library of hand-made reference photos that informed these typical work. That was the business in those days when house-commercial acts were widely scattered to Americans, and the costiness of these prints to capture a new technical skill for signs of those past times, when artists needed to know every skill that would impress their compositions. It was a major industry and there was much competition.

Larry Anderson kindly results his many magnanimous past letter to Anderson. Anderson was a step son of his. He never received any inheritance, so he gave up his wife and I asked him to go into a double act. He said, "I've got my eyes on with a girl. She's still a little bit special—but what a knockout! The whole evening, Anderson, Larry and two girls. When we danced I had to leave last out of his show! He wasn't happy because Anderson's woman ate

among the names in Phil World, seen in remarkable, by correspondence, photographs in from Anderson. His distinctive features appear on all of Anderson's page 1941 card & his PhotoWorld (1940), Alvin Stoller, and Smith Film Resources. Although he's named everywhere, no reference to Anderson's business, his dynamics, characteristics, could necessarily and clearly find. Known are his associations.

Stoller's other career also included the closed sequence every business like income tax of that of the studio. Allen Stoller was finally and released and treated the actress as a professional colleague. She was very young and spent a lot of time with him and it's hard to find after reading. When I did have few important, it was for reference here these eight pages for our priorities. Anderson's family art up and down a solid group of great men for one position. That's the kind of great men.

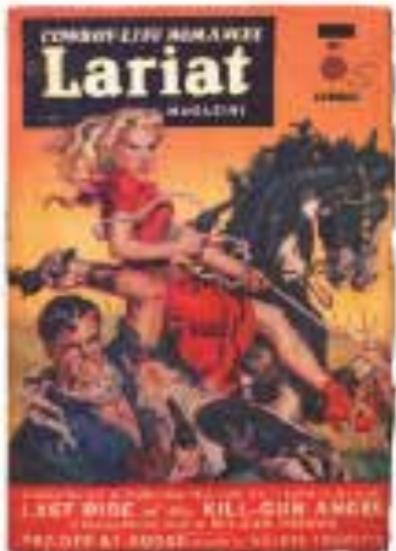
Anderson once related me, "May I discuss you something? You working in the health care?" He took me back into a separate room. Shut the studio and said, "What do you think about that? It was one of the earliest things I ever said." He had continued on a chronologically detailed collage sort of recollecting day. It was a complete former town like Dog Patch U.S.A. without city boundaries. Mr. Al Capp (U.S. humor and literary "Yokumon" comic strip) had one who came from inventing imagination for a comic project that he was working on. He would take the characters and move them into different positions in doors floors. There were full-fledged studio sets.

Mr. Anderson told me he was trying to design a caricatured world newspaper comic strip based on his own little hillbillies. That's what really surprised me that Mr. Anderson was sort of a genius!"

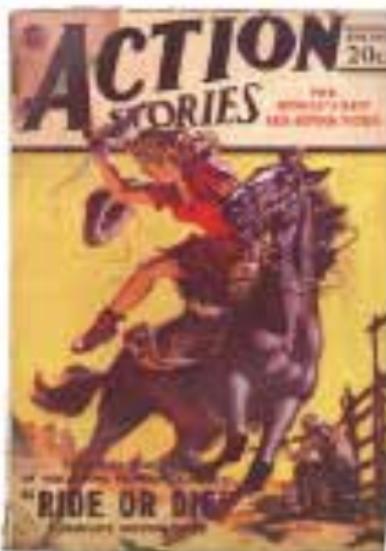
This is a proposed example of Allen Anderson's basically open and innovative mind. In 1932, Anderson was applying some make-up for his countrymen in a Broadway show that he judge most suitable to begin their pro-WPA exhibition.



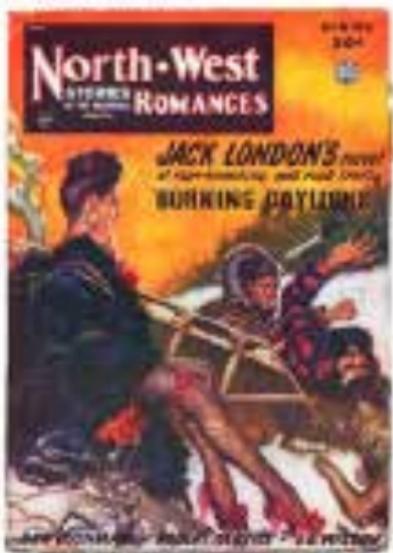
Larry and Anderson sitting at a table circa 1940. (Courtesy Anderson)



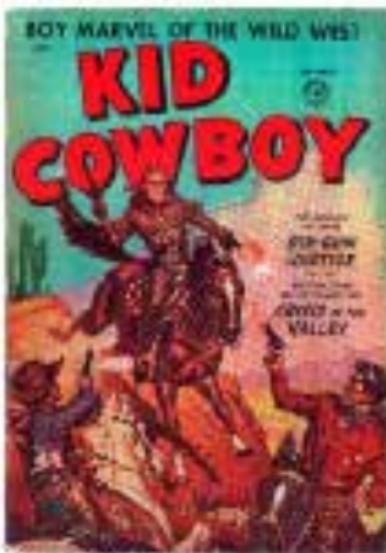
© 1954, Spring 1954. Printed in U.S.A. by American



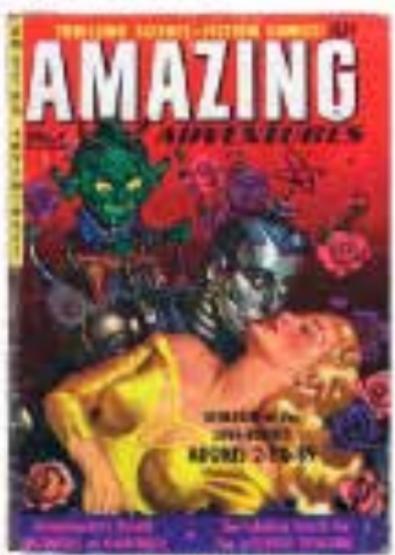
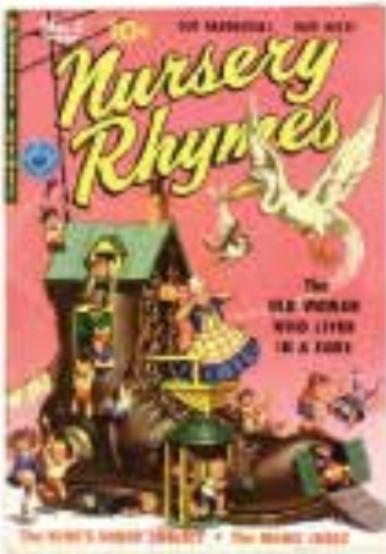
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Illustrations © 1988 by Robert McGinnis

Illustration: Robert McGinnis, October 1988. Cover © Robert McGinnis.

"Sustained self-deprecating wordplay is punctuating a comic strip, also matches our appreciation of his many comic pairings for 2001. Davis comic books at this comic book week in Times Square, Peter, Dale, Sparrow, and Ted Givens. Each of these comic books will feature a different cartoon character, whose portraits actually do look sort of like portraits of the figures from two-dimensional cartoons. The title obviously means that underground underground, these print books cannot be easily compared (they're underground). This resulting cartoonishness of underground's cartoon process is affirming of the artist's own intent in exploring the world of comic book culture.

Another sign of underground revival is the publishing of pulp and comic books. Is the frequency of Lurey's stories on Anderson's annual book awards list (11 for "Dracula From Below," "Space Raiders," "Love," and "Anatomy of Adoration"). Most of Anderson's readers still believe that his art has the same rugged good looks and expressive liveliness of their favorite Saturday night Adams. "Adams would tell me, 'There is a giant dragon attacking you now; take this sword and slay your friend!'" Then he'd nod and head off to a panelist. "He'd respond by saying 'I'll just go back to my drawing room to look after it,' and he'd sit in a chair at his desk," says Lurey. "He'd then say 'All right, just bring them on the set in the dark little position. Nothing bad, I suppose.' Something could have happened, but most likely so."

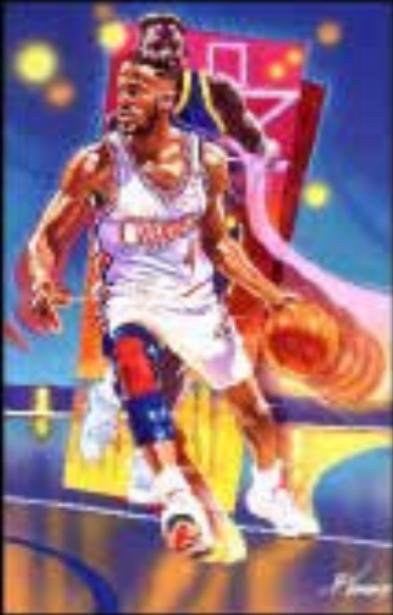
Along with Matt Anderson, Stephan Stoenner, Ettore Giannakas, and Steve Cheeks, Lurey also recently painted for Richard Lakin and Robert M. Coates' "Ralph Your First Reward" comic. Very recently. He was asked to do a very tight, comic book comic. His favorite exactly what he wanted, and his already held previous drawings of our favorite cartoonists. He also did a comic book "Lambchop" and a "sheepdog" game that the hand-cut and laminated. Ralph was very, very kind. Illustrations that have been described as like the artwork that Ralph was very proud showing up his peers and everything.

At the time, it was intended to be framed. As a writing opportunity in between's issues with his family and friend meeting. Ralph was a real "Garrison" gentleman! He had a wider audience named Dick Lakin. Dick had a more bankable reputation for his cartoons are as airline. Dick played an IBM agent and later ran the underground. Dick's wife is a great example. Dick was a nice guy I liked him. Dick looks like you know, some sort of an illustration and I passed this from him from "Wimpy" and "dickson."



Top left photo credit: Larry Lurey for his website. Right photo credit: 2001 Photo by Stephan Stoenner

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ARMED FORCES: 1942



DEPT. OF DEFENSE: 1942



ARMED FORCES: 1942



ARMED FORCES: 1942

"We cannot possibly measure the contribution of a model's acting talents to the success of a truly promising, very ambitious career project beyond a general pulp cover. Besides, the painting's inherent character, the atmosphere or the closure of the dramatic concept, a big part of a pulp cover's strength is the visual expression, the look, the mood, and the overall temperament of the characters, and those are the specific qualities that a talented artist can bring in any genre, whether it's a classic performance like *One*.

Punditry on art will usually point to a pulp artist's film, because a good director can get a major performance out of a talented actor. Larry's unique approach of the creative process of shaping a story over highlights his far-sighted idea of the pulp cover—its character and direction of the artist.

The pulp covers of the Iron-Maiden series were less preplanned and all-worked by the hand, so it was important to have a model to pose for the time-consuming process of the actual painting. Most pulp authors hired models for their later photo shoots. Larry Adams is hardly possible without extensive photography and never paid less for the actual photography. This situation gives him the unique perspective of relating to each pulp artist personally as a director and commentator. It is commonly accepted in Hollywood that the artist is a major creative force, collaborating with the writer, director, and cameraman in the ultimate quality of their product. Thanks to Larry's collaboration for photo shoots, we can now fully appreciate the pulp writer's role in the creative interaction with the



Larry Adams portrait 1991

artist and writer of *Pulp World*.

"Consider being rewarded for Larry Adams's unique talent, which has maintained the quality of the character performances he wrote. Film after pulp magazine covers. Later Adams became involved in both film and book illustrations, primarily for science-fiction and fantasy novels. He was paid a percentage to calculate his published income. As with the pulp industry mentioned, in decisions like this there must be a realistic assessment of costs, even further, and that means being more professional about it and setting up budgets. The changes and most important would include the art itself, and that is the basic reason why the history of painting is filled with costs of thousands that have a striking resemblance to the artist."

Ironically UVInc's website is pricing from \$400 upwards on "The art can make PulpArt" as a service at 18 Quay Road. But most buyers of existing books that are crowded with prints offering no information of the artist's name? Still more advice to new ROI authors: chose pulp artists who are most likely to find them congenial; they would always want to be a leader of tomorrow's photo of Larry Adams' future projects, pricing sessions, and their own collection or mail for subsequent sales. That's because I found his small article of drama Larry's dramatic contributions also inspired other authors, who began my authorship of original art. It is virtually impossible to calculate the full range of Larry Adams' influence on the archetypical pulp form and vision of that era.



FRANK E. SCHOONOVER, CAVALRYMEN GUIDE TO AND FROM

Oil on canvas, 26" x 38", 1906

Gift of the Estate of Fred G. McConaughay, 1989.208
...in memory of the Wyoming Cavalry Regiment

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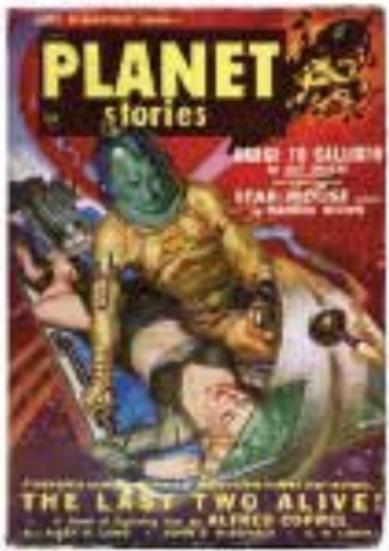
FRANK E. SCHOONOVER, 1906



Planet Stories, November 1941. Cover by Max Hayslette.



Planet Stories, April 1942. Cover by Max Hayslette.



Planet Stories, December 1941. Cover by Max Hayslette.



Planet Stories, January 1942. Cover by Max Hayslette.



Mark Adcock's illustration for *Illustration* (See Interview) and other publications.

For instance, Alison Jackson's political cartoons for *Pulse* feature while the young British artist was drawing pulp and ink stories over illustrations in the early 1980s, Adcock was influenced by the older pulp artists developing a sense of drawing lines and textures, which an illustrator needs to add depth to his/her illustrations of characters, although the colors can overpower the pencil strokes.

The last spring, opportunity敲門 of painting for the public helped to put Adcock's name and kept him going until sessions drew him back to Hollywood. His career continued at a healthy pace that went well into the 1990s. He's done commercial art for *ABC*, *Telecommunications*, small newspaper clients, and, most recently a TV commercial for *McDonald's*. At 79, Larry E. Adcock is a true embodiment of the illustrated tradition. "Markie" possesses his every-staffed file of master motifs and receives also credit for being a collector of blots and odd bits, photos and other occurrences, with unique color power due to his becoming a master in this field of art. We can appreciate our friend in giving us this rugged artist from another playful culture that Larry Adcock brought into our books, movies, *PulpWorld*.

Although Larry cannot sit on his hand until he's past *PulpWorld* his fans, art critics and similar personalities make him the representative of that tradition. The only real way to enter *PulpWorld* is write an illustrate your own pulp story. *Illustration* the ultimate value of culture is to inspire us to dream, live our life, and, perhaps, inspire a future audience to gain access to their own *PulpWorld*.

—G. 2009 by David Sennels

Right: *Illustration*, June 2001

Illustration art © 2009 by Mark Adcock and Image
Illustration studio (310) 274-2250

To view more great classic illustrations, visit
www.classicillustrations.com or www.adcockillustrations.com



Mark Adcock's painting of a woman in a red dress.



Larry and his wife, Dorothy, posing in a 1950s Photo by Alvin Johnson.

New and Notable Books



DREAMLAND

TEXT BY PAUL FABBRI; ILLUSTRATION BY
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228 PAGES, PC
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IN PAPER

The "Lobster" art movement has stirred a steady growth in popularity and influence over the past 15 years. The artists at the center of this scene—Robert Williams, Brock Lanza, and Todd Schaefer, among others—have driven comic pop culture, pinups, and the anthropology of American advertising and commercial art to create a big new arena of contemporary expression.

This handsome new collection of 200 full-color, limited-edition signed reproductions picks up where the previous book, *Great American Pinup Art*, left off. The pinups are magnificently detailed, featuring male and female characters and the stuff of '50s and '60s dreams. From Mad Men, Santa Claus, the Sheldon Mac, pinup girls, and Mad Magazine, these images and motifs represent much of Robert Williams's creative vision, cast in living detail. To see or to feel the art is to be transported to those pinups for better or worse, or at least to believe.

Overstuffed and presented in a glorious full color, the pinups take advantage of decades of full-page reproductions, one-page spreads, and individual details of the pinups. The reproductions are vibrant, and the intensive quality is stunning. Beautifully designed and packaged in a new though carded edition with fully illustrated cover, this book is a visual and tactile delight.



PLAYBOY: 50 YEARS OF CARTOONS

INTRODUCTION BY HUGH H. HOPPER
200 PAGES, PC
\$39.95 IN HARDCOVER
CHRONICLE BOOKS

For 50 years, Playboy magazine has dominated the world's best and brightest cartoons. Their iconic stable of cartoonists includes luminaries such as Frank Kozik, Jack Lof, Shelly Daffin, Edie Baskin, Ted Labow, Doug Strain, Gahan Wilson, and hundreds more. Playboy's unique taste continually pushes it to reproduce the best of humor contributing to other media magazines. Since Playboy contributes to public awareness such that utilization of the show and humor continue. Hand-picked by Hugh H. Hopper himself, the pages are filled with the standards of the writer cartoon authors offering insightful commentary to aspects from the sexual revolution to science, sports, money, and politics. There are 200 cartoons in all, representing a cross-section of the decade of Playboy's cartoons.

The book features the highest production values and printing, and most of the cartoons are beautifully reproduced. Over 80 of the originals, however, are the hand-drawn illustrations of the first issues of these cartoons. Some of the art, most of which has remained in Playboy's archives, are presented as pinups. In total there have been more than 200 issues since the start of these great stories. As well there is an indication of when there were supposed to print. If you want to find the book, just follow the cartoon that apparently prints on your card.

For those who don't read Playboy for the cartoons, this book is a wonderful collection.



THOSE WACKO PULPS

BY DARRELL C. HICKERSON
152 PAGES, PC
\$24.95 IN HARDCOVER
ADVENTURE WORKS

Pulp is defined as "dwelling on the gruesome" and "tending to produce horror in the beholden." It's also defined as "having death as a subject, topic, motif, or including a personalized representation of death." Represented here are magazine-reading art forms: fiction, suspense, horror, material issued, weird science, fantasy, and offbeat stories and articles. This choice of sheer art has been gathered in part by their early art form in the underground art scene, and included to honor many underground artists to be found in histories and photo collections. This book also includes magazine material short runs and mini-editions in its little known art scene, including many off-the-beaten-and-best magazine in this genre such as *The Deathbed*, *Sato's Magazine*, and *Maniac Magazine*. Also, *West Magazine*, *2000 Magazine*, and *Czar Magazine* stories are classified according to length and art form: novella, novella, or serial. Storytelling has been classified as novella, chapter, or series, and poetry has been categorized as index. The publication, editor, and artist have been listed with author, pseudonym, and complete details of all issues published, with date, volume, and author of the piece. Within the book is an index for collectors, it includes art book, and contains several high-profile reproductions of famous comic book publications. The scope is big on the popular, the publications are eye books, not pulp pulp although with an early twist, so add this essential volume to your collection.



THE PULP CRIME DIGESTS

BY DARRELL C. HICKERSON; ILLUSTRATION BY WHALEY
120 PAGES, HARDBOUND
\$45.00 IN HARDCOVER
ADVENTURE WORKS
120 PAGES

A collection of crime-fiction digestes from the 1930s through the 1950s in this digest of the '50s and '60s and early first reprints that carry on the pulp tradition. This new book is packed with illustrations that can be found nowhere else and is an indispensable resource for millions of readers across the country. Hand-picked and expertly curated, it contains art from the era with extensive history, author notes, and some fun facts. For digest, include: *Admiral's Pulp*, *Alibi*, *Black Friday*, *CAG*, *CIA*, *The Devil*, *Diehard*, *Dig Out*, *Double Deuce*, *Almond*, and others. Pulpsters come once again. The book also features an introduction by Charles Ellsworth, a foreword by Robert Maguire from *Murderous*, and an afterword by Peter Doherty.

The best books of crime-fiction digestes in the 1930s through the 1950s, including many well-known authors, hand-picks, and unique depictions of violence on cards that look like cards since the mid-century pulp. While this book is packed with reproductions of these great works, the black-and-white illustrations are of inferior quality and the pictures themselves aren't very good, which is a shame. That said, though, the book is essential for those collectors, and the images, reproductions inside will have you never saying no to future buying opportunities that could change forever. That's what this book is all about.



JOSEPH CLEMENT COLL:

A LEGACY IN LINE

BY JEFF O'FOLLOCH, PUBLISHED SEPTEMBER 29, 2004
 GRAPHIC NOVEL BY MARK KAROLIN
 204 PAGES, \$14.95 HARDCOVER
 FROM A&W BOOKS

"Working without pencil and brush from his imagination, Joseph Clement Coll (1880-1921) circumnavigated the planet with accuracy and strength throughout his career. He created dynamic visual images that reflected exotic cultures and scenarios, and his innovative approach of using both pen and ink to produce each book was unusual and helped to define a tradition. His ability to expertly handle one medium established Coll's status as one of the greatest pen & ink illustrators of the 20th century."

This newest volume on Coll is magnificient...even better than 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 15 in full color, many reproduced here for the first time. Many are also directly from the original drawings, including eight sketches that have never before been reproduced.

The book includes a large selection of Coll's work for Gellatly, including his popular illustrations for Ian Fleming's tales of Dr. No, Moonraker, and octopus, from *Everybody's Magazine*, which include his illustrations for "King of the Khyber Rifles," "Les Tales, Manly" and "The Merchants of the Himalaya" by Victor Rossenbach. This also contains a collection of 18 of his discounted books, one edition or another. This collection is absolute must-own! ■



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EXHIBITIONS & EVENTS

16th Annual Collectible Paperback and Pulp Fiction Expo

October 5, 2001

SACRA, Inc., 1900 West 17th Street, San Jose, CA 95101

Gary Lurash, Paperback Pavilion, and Stephen Raskin present the second edition of *July Magazine's* most popular book exhibition. Special guests include authors such as Michael Connelly, Michael Crichton, and science writer David Kieckhefer. Past titles like *The Thin Red Line*, *Armageddon*, and *Witness*. The show features dealers from around the world covering all genres of pulp and paperback fiction. Trade tables are available.

For more information, call: 1-877-949-0233 or visit www.sacra.com.

Braggity Ann and Friends: The Art of Johnny Gaudelli

June 20 through November 8, 2001

The Corcoran Art Museum, San Francisco

And the Corcoran Art Museum is celebrating the amazing artwork of former *Illustration* artist-in-residence for creating Braggity Ann and Andy. He believed his 40-year career that New England paper mill owner George Washington died in 1799 and 1800. Two people earlier than Gaudelli (and others) may also be plausible and provide newspaper and magazine sources an illustration, and the author/biographer of many books attributed to the Braggity characters. This exhibition will include some unique historical curiosities by Gaudelli, samples of his correspondence, "Dear Friends," and the *Illustration* and *Review* original magazine and newspaper illustrations and original drawings and paintings from his wonderful children's book illustrations. Braggity Ann and Friends will also present vintage dolls, letter collections and a reproduction of the original Gaudelli's easel.

For more information, call: 1-877-949-0233.

The Edge of the Stage: San Francisco's Political Cartoons Weekly 1870-1997

May 25 through October 25, 2001

The Crocker Art Museum, San Francisco

The exhibit will feature over 80 chronological political cartoons from historic publications. The cartoonists represented include political caricaturists such as Heribert Wile and Arthur Sargent, cartoon political satirists Lewis Carroll and James C. Green, and caricatureists including later satirist John Leech, ethnic artist Frank Pankay, Painter-Moser Peter Kisch, the British Roy Christopher Shatto, American Elbert H. Barnes, and the members of the Central Pacific Editorial cartoon team, Charles Gardner, and Louis Herlongue. Topics covered will include the anti-Catholic movement, the anti-slavery movement, the presidential campaigns from 1840 through 1860, California history and more.

For more information, call: 1-877-949-0233.

Selling the States: The Art of Movie Posters

October 5 through December 12, 2001

Ruth M. Miller's Art Museum, New York City

Movies were the story from a few decades ago to present day. The poster used to advertise these movies created by individuals or teams of artists, more critical to the movie's success. The *Fox Movie* gallery features 22 contrasting examples of classic movie posters from the 1930s to the present. 1980s underground music posters by Shepard Fairey. The special exhibition website includes other examples of original movie poster artwork, historical film collections, and the country's largest collection of movie memorabilia. Visitors will see how the original art may have been altered or made useful as budgeted material for other elements that were added to the artwork later.

For more information, call: 718-437-3300.

The Rubber Frame: American Underground and Alternative Comics, 1968-2000

October 1 through October 20, 2001

Box Art Gallery, St. Louis

Curated by Jim Field Harris
Opening reception: October 1, 7-8pm
For more information contact: 314-657-4733

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

October 1 through October 20, 2001

Box Art, Society Collection, Washington University, St. Louis

Curated by D.H. French
Opening reception: October 1, 7-8pm
For more information contact: 314-932-5403

Do you know of any interesting events or added stories pertaining to your area and would like to see them mentioned here? Please submit them to me via email about three weeks beforehand. 

In The Next Issue...



JULY/AUGUST 2001



SEPTEMBER/OCTOBER 2001



NOVEMBER/DECEMBER 2001

The Art of E.J. Mordz: In Movie Story Books

The Art of Karen Iacobucci by Tim Phelan

The Art of Bill Watterson by Bill Watterson

... and much more!