



Cover illustration by  
Eugene Iverd (1893 - 1936)

**Saturday Evening Post**, August, 1936  
Oil on Canvas.

The painting used on the cover is an alternate version of the final image as shown in the *Post* tearsheet above.

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#### Illustration Magazine

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# Illustration

VOLUME ONE, NUMBER THREE / APRIL 2002

## From the Editor

Publishing a magazine is a bit like going out on stage and performing at an open-mic night. You never know what's going to happen, and you never know if you are going to end up with cheers, jeers... or getting tomatoes thrown in your face. For the most part, *Illustration* has been getting cheers and I've only had to duck a few tomatoes.

I have many people to thank who have supported me from the first issue and who have believed in this magazine. To everyone who has written an article or contributed a transparency, subscribers and advertisers, you all have my deepest thanks. Without your help, this magazine would not exist. We are all working to document the history of American illustration, and I hope that each issue will continue to break new ground and shed light on the great talents of the past. I hope that you will all continue to passionately support this project.

There are a number of people to thank in particular for this issue:

Gary Lovisi, for his article on Robert Maguire and the many hours of work required to compile so much information and scan so many book covers. I wish I had more pages to showcase all of Robert's spectacular career. Extra-special thanks to Bruce Kimmel for loaning me the "Dead, Man, Dead" transparency. Everyone remember to check out Gary's website ([www.gryphonbooks.com](http://www.gryphonbooks.com)) and his fine magazine, *Paperback Parade*.

Thanks to Dr. Donald Stoltz, Jean Ericson Sakumura and Lynda Farquhar for their in-depth article on Eugene Iverd, a fantastic and often over-looked illustrator of the Golden Age. The text of this article was originally prepared for an Iverd family reunion, and I am very happy to be able to publish this story here for the first time. Lynda assisted me tremendously in acquiring images for this article, and without her there wouldn't have been much to look at. Dennis Chapman and Stephanie Gaub of the Erie County Historical Society were also very helpful and allowed me to photograph original paintings from the museum's collection. Pete Gool was the photographer, and I thank him for working me into his schedule on such short notice and for doing a great job.

Thanks to Roger Reed for his wonderful book review and for the great support that *Illustration House* has given this magazine since the very beginning. I can't thank you enough for that.

And finally, thanks must go to William Backy for allowing me to photograph his Hayden Hayden painting for the "Lost and Found" section. If you're ever in Festus, Missouri, visit his restaurant "Petit Patee" and see the painting for yourself.

One of my contributors recently asked me what my "manifesto" was, and I suppose I should share this manifesto with you. My objective is to create a beautiful, scholarly and entertaining magazine about the history of American illustration. Each issue will profile artists from the slick magazines, pulps, automotive advertising, comics, animation... a mix of classic masters and unsung heroes reflecting the entire field of commercial illustration. If you have enjoyed our progress so far, you are sure to like what we have planned for the future!

If you have been thinking of advertising, please get in touch. Your ad dollars are serving to make this magazine bigger and better, and I need your support. I will be adding a classifieds and smaller display ad section to future issues, so it will be cheaper than ever to place ads in the magazine. Look for details on my website, or ask me to send you the new rate card.

And readers, please get in touch with my advertisers so they know you're out there, and support their efforts by buying something. They need to know that their ads are being seen, so let 'em know you saw it in *Illustration*!

Many thanks again, and I hope you enjoy this latest issue!

— Dan Zimmer, Editor

# Letters to the Editor

## BRINGING YOU CLOSER

Hi Dan,

I had to write to tell you that the second issue of **Illustration** is wonderful.

The first issue was fantastic, but issue number two is even better. I really enjoy reading about the illustrator's lives and careers. It brings one closer to the artist and his work.

The level of reproduction in your magazine is the best. It's almost like a mini-art book of sorts. The paper stock used and page layout is just top quality. Being an illustrator myself for the past 25 years, your magazine is an inspiration to me—it gets my energy going to do some painting. It seems like illustration today has kind of gone out of fashion, with the use of so much computer generated stuff being done.

All I really wanted to say is, thank you, for finally publishing a magazine like this one. I'll look forward to each issue with much excitement.

Best,  
Steve Boswick

— *Thank you for your comments! I hope you like this issue as much as the previous two.*

## FROM DUNN ON DOWN

Dear Dan,

Thank you for sending me the latest issue of your magazine. Dr. David Winiewicz's article on Frank Frazetta is an account of the man that I never saw or read before. *Everyone* loved Frazetta and it seemed that *everyone* copied him. And failed.

You sound on top of everything. It's good to read, see and remember illustration as it has come down through the pages from Harvey Dunn on. Good luck continued—

Fondly,  
Harry Bennett

— *Thanks so much for your comments! I hope to be able to feature your work in an upcoming issue of this magazine.*

## THE COLLECTING DISEASE

Dear Mr. Zimmer,

I bought the first two issues of **Illustration** Magazine off the newsstand here (a place called World Wide News) and have been meaning to get a subscription off to you.

Your magazine is fabulous! I enjoyed

everything, but in particular the Sundblom and Avati articles in issue #1 and the Saunders and Peterson articles in #2. These were really great profiles of four outstanding artists.

I also enjoyed the Russ Cochran interview—I've known Russ for close to 30 years, but don't think we've ever met in person. The "Scenes from the Life of a Collector" was hilarious. I sold my collection(s) a few years ago, but I remember the collecting "disease" all too well.

Enclosed is a check for \$28.00 for a four issue subscription. I hope your magazine does well. I'd like to see it continue for a long time!

Best Regards,  
Paul C. Allen

## WITH BAITED BREATH...

Dear Mr. Zimmer,

This letter is just a quick collection of words strung together to let you know that I have just received the second issue of your wonderful magazine and I am extremely gratified to have it.

It would take me longer than the time that I have to accurately state how pleased I am that you and your colleagues have undertaken this exceptional effort. As a soon to be illustrator and a collector of books on and by illustrators, I have nothing but high praise for your contribution to this under appreciated world of art and literature.

Please extend my warmest greetings and well wishes to your staff and I hope that your magazine will have a long and prosperous life. I look forward to receiving the third, fourth, fiftieth and one-hundredth issues with baited breath. Thank you again for filling this void in the American art and publishing world.

Sincerest regards,  
Mustafa Jackson

## HELP!

Hello **Illustration** magazine,

I just discovered your magazine. HELP! I've been an ardent fan of the art of illustration since the fifties... When I went to school to learn illustration and dropped out in the early sixties to become a technical illustrator (since the field of illustration was drying up, said I and others.) Actually, I was

short of the mark and couldn't do the work and photography was replacing hand-painted art, but the field of illustration did not dry up and blow away!

I'm sure that the Society of Illustrators did not go out of business and the publisher of the annuals of the year's best illustrations didn't disappear... all this to say that my interest in "illustration" is mainly in the creation of it and my editorial comment would be a desire to see larger reproductions of the original art at the same size or even larger than the original size in order to study brushstrokes and other fine details that disappear in reductions. So HELP! WHERE CAN I GET A COPY OF ISSUE NUMBER ONE? HELP!

Kindly let me know before they disappear from the magazine stands!

Thank you,  
Jim Albrikes

— *I hate to say it, but issue number one was a complete sell-out and I don't have any left. Until I decide to do a reprint, you may download a copy of the entire issue in PDF format from the archive section of the website. It's not the same as having the original printed magazine, but it's the next best thing. I will post PDFs of each issue as they sell out. #2 will be up very soon!*

## HEIGHTS OF HYPERBOLE

Dear Dan,

Your magazine is beautiful, and I've secured myself a subscription. I must comment, however, on the tone of Dr. David Winiewicz's piece about Frank Frazetta's ink drawings. Winiewicz begins by calling Frazetta "the most remarkable draftsman who has ever lived," and actually proceeds upward from there to nose-bloodying heights of hyperbole. I could almost hear Winiewicz slobbering between sentences. "There is nothing like them in all of art history"? Yowch! Winiewicz even calls the text on which a Tarzan illo is based "completely irrelevant." I doubt Edgar Rice Burroughs would agree...

It's clear your writers are fans of the art-form, and that's great, but please tone down pieces like this. They belong in fan club newsletters, not in a prestigious publication like **Illustration**.

Keep up the good work,  
Dave Chipps

— *Thank you for your subscription and your comments. I have given my writers a great deal of latitude in discussing the various artists profiled in the magazine, and occasionally the level of excitement reaches a fever pitch. It's easy to get carried away when you're passionate about a subject. I myself can become a slobbering maniac at the drop of a hat! I've received a number of comments regarding this, and I hope to "tone it down" a bit in the future.*

## IN FOR THE LONG HAUL

Hello Dan,

This is GREAT! Finally a magazine that covers the greats and future greats of illustration. I'm extremely pleased with your product and can't wait to see the future issues.

I noticed in your letters page that you may or hope to do another magazine on the current crop of illustrators. If this is so... then I'm there! I've been a freelance illustrator since the mid 1980's.

I've always wanted a magazine that cover all genres of the illustration field and I think this is it. Between Jim Vadeboncoeur's **ImageS** and your magazine there's REAL hope for great things.

I'm in for the long haul and look forward to EVERY single issue and any specials you may do.

Thank you ever so much! Sincerely,  
George Golston

## MIND-REELING

**Illustration** #2 was absolutely incredible, Dan. The Norman Saunders stuff was phenomenal based upon the sheer volume of the material alone, ditto for that mind-reeling check list. But the Perry Peterson stuff blew me outta the water. QUITE inspiring. I really, really, really wish I had the nerve to paint something with a basic two or three color palette like him. Even if I just squeezed out three colors on my palette, I'd eventually reach for a forth and fifth and sixth color. Amazing issue.

So will your print run be twice as big for issue 3?

God love **Illustration** magazine and Dan Zimmer. :)  
Brian Clarke

## HOGAN'S HAT'S OFF

Dan—

Thanks so much for the copy of **Illustration**! I expected to enjoy it, but I was entirely unprepared for what I saw—it's just great! I learned a lot and REALLY enjoyed the quality of the reproductions.

I hope you enjoy a long and successful run; my hat's off to you!

Tom Heintjes  
**Hogan's Alley**

## CORRECTIONS FROM ISSUE #2:

The contents page is hopelessly scrambled (don't ask.)

The caption missing from p. 19 is: "Man's Story, December, 1965. Casein on board, 30 x 22 inches."

The **Crime Mysteries** comic (p. 53) was published in 1953, not 1935.

"Rusty Havelin" (p. 54) is spelled "Rusty Hevelin." Sorry Rusty!

Walker A. Martin's email address is: wamartin2@aol.com

Keith Towler

Diamonds?  
Hah! I want a pony

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EXAMPLES

www.keithtowlerillustrator.com





Hollywood Detective, October 1950.



Pocket Detective, November 1950.



Berkley Book #G-101

The fantastic image of a nude woman forming from the smoke of an opium pipe in *Black Opium* by Claude Farrere (Berkeley #G-120), is one of his most dramatic and memorable paintings. It is also an incredible erotic image and one of the greatest of all paperback covers.

Effective use of shadows also increases the drama of the paperback image. Such as the shadows made by menacing juvenile delinquent punks in *So Dead My Lovely* by Day Keene (Pyramid Book #G-395), or the woman hiding in the shadows of a jail cell on the cover of *Female Convict* by Vincent G. Burns (Pyramid Book #G-549).

Both shadows and bars combine to create an intense cover depicting five reform school girls in *Born Innocent* by Creighton Brown Burnham (Pyramid Book #F-729). These images tell stories in and of themselves, separate from the books they illustrate. We want to know what led up to that moment in time depicted by the cover painting, and what will happen next. That is a key component in great art.

Other examples abound. The close-up of a terrified woman's face superimposed over a dead male body works effectively for the crime novel, *The Bleeding Scissors* by Bruno Fischer (Signet Book #1256). A big red "X" covers the image of a woman on the painting for *The Private Eye* by Cleve F. Adams (Signet Book #1405). Talking to Bob about this one he said, "The title didn't ring a bell until you mentioned the big red 'X'. To me, that was a very successful painting". Then there's the stop sign used in the cover painting of *Stopover For Murder* by Floyd Mahannah (Signet Book #1268) another effective touch that adds menace on a crime cover when juxtaposed with a terrified woman.

One of Bob's best and most effective femme fatale paintings has to be the one used for the cover of *Stone Cold Blonde* by Adam Knight (Signet Book #1322). Here we see a hard, beautiful, but very deadly dame with a gun –

and you know she is going to use it. I think it's the ultimate femme fatale image and the ultimate 'girl with gun' paperback painting of the era. Bob says about this one, "This one was a little more sophisticated, the single girl by herself. That's where I sort of got a reputation—if I had one at all—of being able to do a pretty girl, an attractive girl. That seemed to be the name of the game. Artists who can't do pretty woman just don't get by as well as guys like McGinnis and others. McGinnis' women are classier than mine. His have a lot more sophistication."

One of Bob's favorite cover paintings is the one he did for *Tomboy*, a juvenile delinquent novel by Hal Ellson (Bantam Book #945). This was also his first mass-market paperback painting, done for Don Gelb at Bantam in 1951. "I read that book and enjoyed it. I had an idea what it was about and just tried to do a girl who wanted to be one of the gang. There was a clinch scene off to the side and she's looking on rather enviously, smoking – in those days everyone smoked. I was trying to imitate Avati's style."

About Jim Avati, a living legend, and an artist who influenced all cover illustrators, Maguire reminisced, "...we (artists) honestly appreciated the way Avati painted and wished we could do as well. His work was also very popular with art directors. The main reason was, we admired Avati's work. Still do, for that matter."

Maguire was a master early on of gritty realism in the Avati style. It blossomed in some of his early Ballantine covers, in his historical cover paintings, and in cover art done for such books as *Parole Chief* by David Dressler (Bantam Book #1092), where passion mixes with serious social issues of the day. When Ian Ballantine left Bantam Books to begin his own imprint, Ballantine Books in 1952, Bob Maguire was one of the artists who did work for the new outfit. "Ballantine knew all the artists that worked for Bantam. He asked us to work for him. But Bantam prohibited us from working for Ballantine. Didn't



Dell Book #D-362



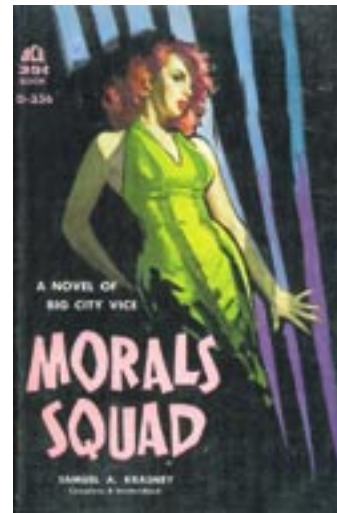
Dead, Man, Dead. 1961. Oil on board, 20 x 30 inches. Collection of Bruce Kimmell.



Berkley Book #362



Pyramid Book #G-432



Ace Book #D-336



Pyramid Book #G-395

matter, we worked anyway.”

For Ballantine, Maguire did some of his most dramatic paintings, including two that became stunning wraparound covers for books by Hal Ellson: *The Golden Spike* (Ballantine Book #2) and *Summer Street* (#27). These deal with drug use, juvenile delinquency and urban poverty themes and show that he was more than capable of doing fine art in the Avati style. It is rich, detailed and memorable. Bob also did cover paintings for *Tides of Time* by Emile Danoen (#6) and *Concannon* by Frank O'Rourke (#10). This last was unique because it was a dust jacketed paperback, the only Ballantine paperback to have one. Maguire did the art only for the dust jacket and it is a scarce item today.

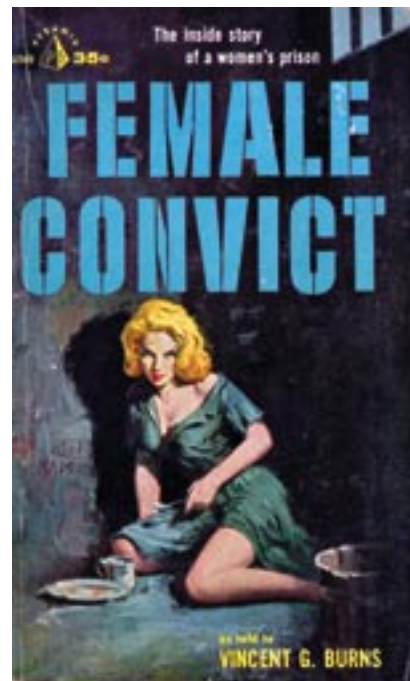
Bob did at least three more stunning wraparound covers this time for Graphic Books historical novels in the 1950s. These include *Swords For Charlemagne* by Mario Pei (#G-219); *Rogue Royal* by Donn O'Hara (#G-212) and *The Golden Blade* by John Clou (#G-209). This is incredible fine art that stands with the best of the Avati style.

Perhaps one of his most erotic historical paintings was the one he did for *Sodom And Gomorrah* by Paul Ilton (Signet Book #1399). The cover blurbs says, “Passions and debauchery explode in history’s most wicked city,” and for once the blurbs were accurate. It also has one of Bob’s sexiest women!

Bob Maguire is a slender man of medium height, and though he admits to being in his 80s, he appears and talks with the energy and good humor of a younger man. He’s an outgoing gentleman, full of great stories from the old days and with a down to earth sense of humor. He’s been married to his second wife Jan for over 20 years.

Some of Bob’s favorite paperback illustrators are Jim Avati, Stanley Meltzoff, Barye Phillips, Mitchell Hooks, James Meese, Walter Popp and Charles Binger. Many of these are long-time friends as well.

These days Bob paints for himself, and he paints what he likes, usually fine art landscapes and still-lives, which he does for his own personal enjoyment. Many of these recent paintings are displayed upon the walls



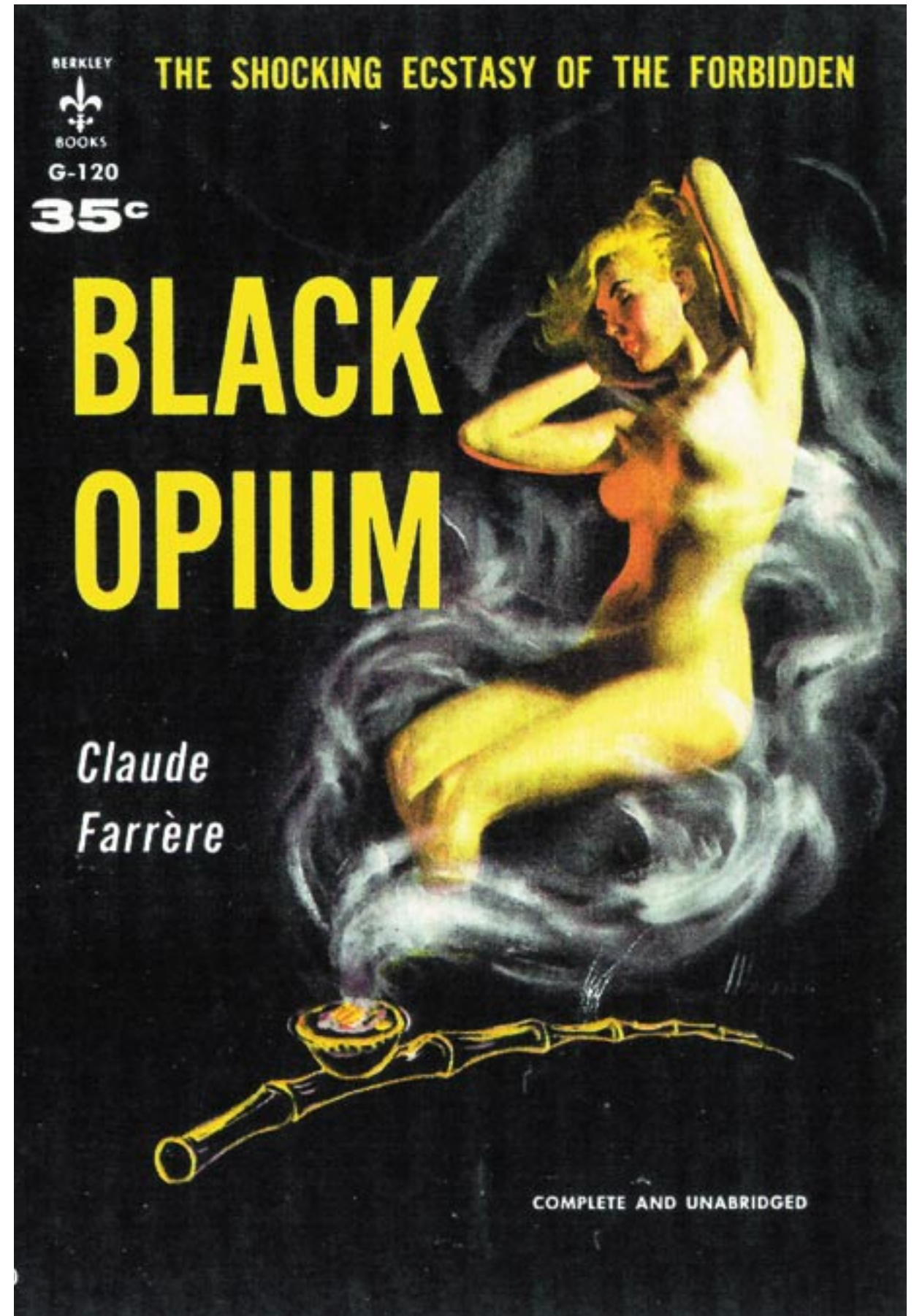
Pyramid Book #G-549

of his New Jersey home and they are quite striking. This work shows an entirely different aspect of this artist’s enormous talent, as well as his evolution into a fine artist. Recently Bob has been having quite a bit of success with his fine art gallery work. Further magic that Bob Maguire weaves on canvas and brings to life for his many admirers to enjoy.

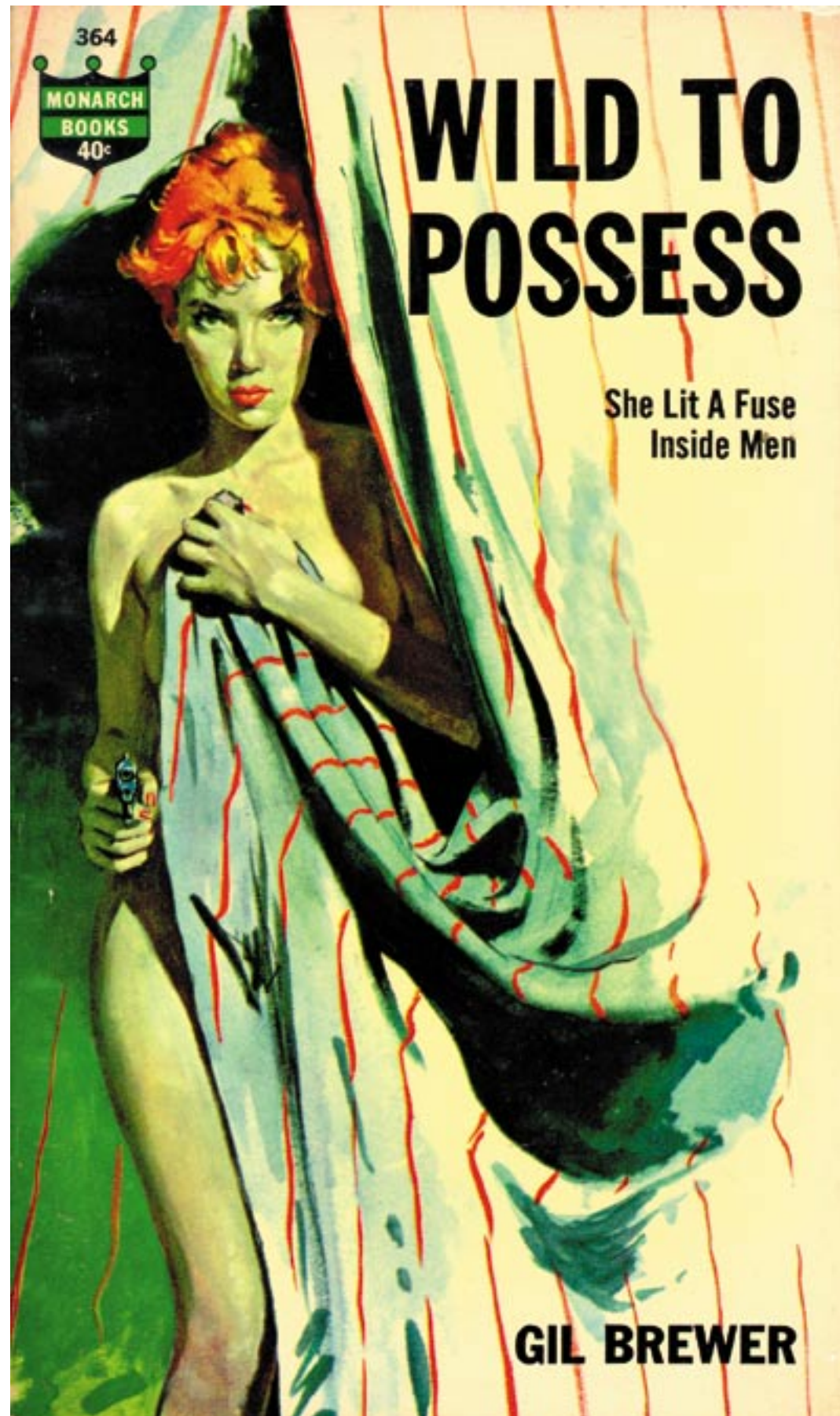
Bob smiles and says, “I’m always trying to do a piece of figure work, semi-nude, that looks like it was done by Degas.”

Maguire’s cover art resume reads like a Whos-Who of the paperback publishing outfits of the vintage era. He did paintings for covers on almost every major publishers product, including Ace, Lion, Avon, Bantam, Pyramid, Beacon, Ballantine, Berkley, Signet and Monarch. Many of these marvelous paintings have since become classic images that have magically transformed mere 25 cent old paperback books into gorgeous vintage era icons and collectables. The original paintings—unfortunately Bob doesn’t own any of these for they were kept by the publishers and dispersed over the years into private collections—have become prized fine art in and of themselves.

One of Bob’s hey-day periods was when he did cover paintings for Signet Books in the mid to late 1950s. “I didn’t have much to do with Weybright,” Bob recalls about Victor Weybright, one half of the Signet Books team. The other publisher was Kurt Enoch. “Kurt Enoch used to be around and I would see him. He was kind of severe, a little bit on the shy side. He didn’t quite know how to relate to us artists. Of course we worked through John Lagakis, the art director there, and we dealt with Legakis very easily. Most of us were aware that Kurt Enoch made a lot of money with Mickey Spillane’s books. He also went out and published a lot of classic pieces—he probably didn’t make much money on them.” At the time Signet’s “Good Reading For The Millions” motto was a standard to which they seriously adhered and they published many fine literary novels. They also published the popular Mike Hammer private eye novels by Mickey Spillane and the ‘steamy’ Southern regional novels of Erskine Caldwell. These both made Signet a lot of money and kept



Berkley Book #G-120



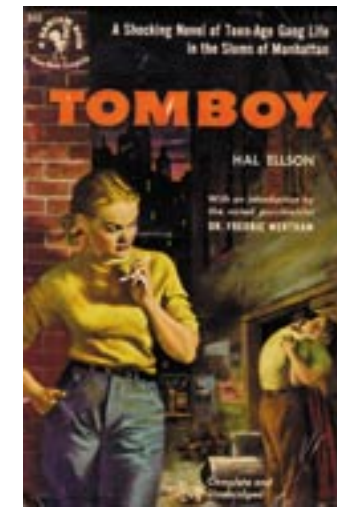
Monarch #365



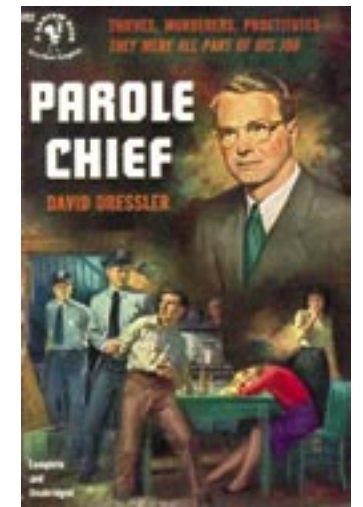
Signet Book #1256



Signet Book #1268



Bantam Book #945



Bantam Book #1092

them in business, allowing them to publish more literary works. Maguire never did a Spillane cover painting, though his dangerous femme fatale charmers would have been a natural for these books. One wonders what he would have done with, *I, The Jury?* Jim Avati did do some later cover paintings for Caldwell Signet reprints, and his covers are certainly responsible for some of the success of those books and their authors. Bob had a short stint early on doing cover paintings for Martin Goodman's outfit, Magazine Management. They published Lion Books in the 50s, one of the first publishers of Paperback Originals (PBOs), but they had not originally been book publishers, coming to it through their newsstand magazine business. Bob recalls, "I had a lot of covers that gave me little bits of agony, but mostly, it was the Magazine Management books. The Lion Books. They always wanted to have the girl's neckline lowered. If you know anatomy you know where the breasts are. You'd lower it and you'd be right at the danger point. Then they'd want it lowered more. So all you did was take the whole anatomy with the line of dress and move it down. The next thing you knew, you'd have the woman's bust line down around her ribs and they wondered why it didn't look right. There was no dealing with some of those people, they were so dumb."

Some good examples are the paintings Bob did for *Tall, Dark and Dead* by Kermit Jaediker (Lion #51, 1951) and *Valerie* by Jordan Park, a pseudonym of C.M. Kornbluth (Lion #176, 1954). In both cases gorgeous dames are practically falling out of their dresses in classic pulp good-girl art excess. However, closer examination will reveal the extent of improvement and evolution in Bob's work on these two very similar images done in 1951 and 1954. Today the images are nostalgic fun, the books are very collectable, while the original paintings are highly prized illustration artwork.



Ballantine Book #2

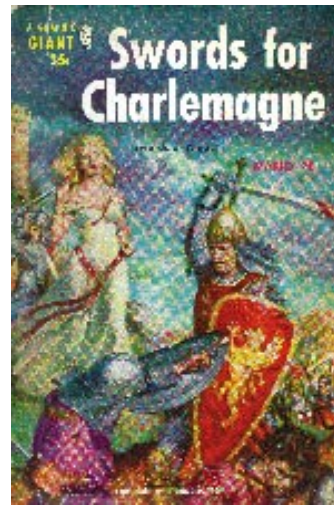


Ballantine Book #27

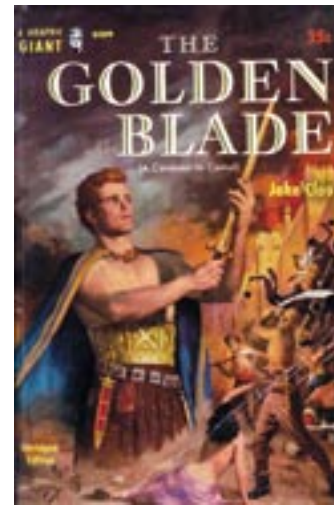
Bob works from pencil sketches initially. When the art director chose a sketch Bob would go home and hire the models and begin work, photographing models and himself in various positions, sometimes in costume and with props. From the pencil sketch and photographs of models he would produce a small color rough (or "study" about the size of a paperback cover), to show color composition and used as a guide for his own use. Then he would begin work on the painting. The finished paintings were various sizes, but most were usually about 20 x 30 inches and scaled to paperback size. Bob's actual painting time on most projects was about 4 days and he could do from 3 to 4 paintings a month. In the old days he wouldn't show the art director anything until he brought in the final painting. The unveiling must have been dramatic and breathtaking. "Then it was either, oh no, or they liked it," Bob laughs. "Most of the time they liked it."

Collectors with a good eye may recognize some of the women in Maguire paintings from other paintings or book covers. It's no coincidence. Bob used the same models on many of his covers, the same women show up again and again. Sometimes with different hair color. Like old friends we recognize, or new ones we'd like to meet.

Bob worked from photos of models for many of his paintings. He remembers using the model Lila Lynn for paintings that became covers for *Pattern For Panic* by Richard Prather (Berkley Book #362). Blonde model Ginny Gaylor was also often used, she'd appear sometimes as a red-head or a brunette. Hair color was of no consequence in painting and there were even paintings where Ginny appeared as the natural blonde she was. Gaylor was also the model used on the incredible painting for *Black Opium*. One of Bob's few science fiction paintings was the sexy web-fingered woman done for *Superluminal* by Vonda McIntyre (Pocket Books,



Graphic Book #G-208



Graphic Book #G-209



Signet Book #1399



Lion Book #51



Lion Book #176



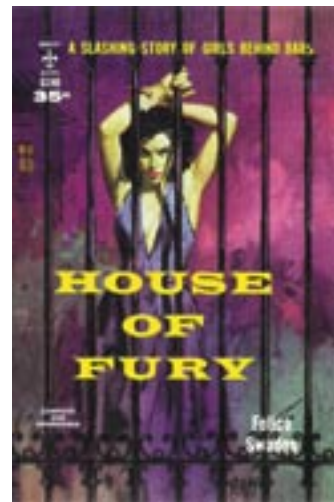
Pocket Book #53136



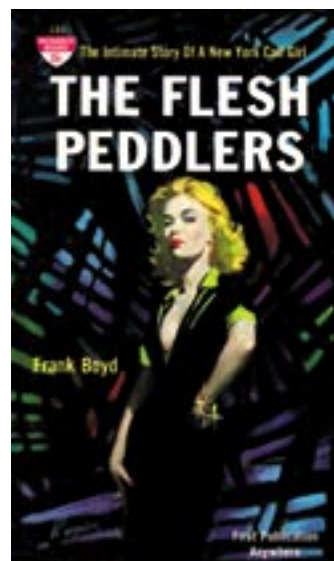
Signet Book #1233



Berkley Book #G-48



Berkley Book #G-240



Monarch #133

1984). Here he used a famous model known for doing soap commercials on TV who he transformed into a hauntingly beautiful alien woman. A local New Jersey girl offered the inspiration for the woman on the cover of *The Bleeding Sissors* by Bruno Fischer (Signet Book #1256). Bob also remembers another model he often used who went by the name of Chic James. She danced at the Copa and had a Mafia boy friend. After a while he never saw her again. But you can see her on the cover paintings for *The Damned Lovely* by Jack Webb (Signet Book #1233) and *A Slice Of Hell* by Mike Roscoe (Signet Book #1216). Bob's Berkley period ran from about 1956-1960, a long run of over 50 cover paintings, some of them outstanding. One from this period is the aforementioned painting for *Black Opium*, but there were many others. *House of Fury* by Felice Swados (#G-240) featured another incredible woman-behind-bars cover painting, a gorgeous haunting image. For John Dickson Carr's *The Eight Of Swords* (#G-48) that same Maguire blonde shows up again—this time menaced by a man's hand holding a very long and very pointed sword. It's a great pulp image, an update of the old terror pulps made fresh again

on the cover of a classic crime novel. "The art director there at Berkley, Tom Dardis, who was more of an editor, was very easy to work with. He would just give me a book and say, go through it, try to pick out the action scenes and go ahead and do a cover. Sometimes he'd just let me go ahead and do it, I wouldn't even have to show him a sketch." Something Dardis said made an impression on Maguire when they met years later. Bob thanked him for all the work he had sent his way and Dardis remembering him said, "Oh, yes, Bob Maguire, you always did a credible job." This sort of deflated Bob at the time, but then Dardis added, "When I gave you a job I knew you were going to get it in on the day you said." Bob then realized that half of this business was being dependable. It's the melding of the creative side of the art business and the business side. Bob adds, "Very few artists have a good business outlook. Artists seem to be a fraternity, we compete with each other but it's a friendly competition, and almost always with guys helping each other. You know, they'll show you a painting, ask what's wrong, and you help them fix it. But the guy he's helping might do him out of a job next week." Bob didn't read most of the books he illustrated, he only read some of the so-called "important" books before beginning the illustrating process. "Most of the art directors would tell you they wanted a pretty girl with a gun. Sometimes they would give me a fact sheet which gave me a vague idea of what they wanted. It was really up to the artist in many cases, because an editor in his sterile office couldn't possibly conceive what an artist could come up with. The outline might tell us hair color, what kind of girl, what kind of guy, what sort of situation. Sometimes the girl is in danger, or sometimes as you see, the girl is the one with the gun." Bob's Monarch period was from about 1958-1964. This publisher was probably the last gasp of the old-time vintage era paperbackers. He did over 50 Monarch covers as well, many recognized as classics today. "Monarch Books seemed to be a two man operation. They were writing books, as they were discussing others, talking into a microphone. Charlie Hecklemann was the guy who ran it. He was a very good man but it was sort of annoying, because illustrators thought these books came from serious thinkers. Here's this man writing them off the top of his head into a tape recorder. I never read their books. They would take subject matter which was considered a little bit socially risqué, but something which had a legitimate place to be discussed and they would believe they were doing a serious

book on that subject." Or perhaps, the reader would believe so. In fact, Hecklemann and his "staff" would write or dictate a short synopsis for each book and then farm it out to the Scott Meredith Agency or other writers such as prolific scribes of the era like Robert Silverberg who would write the book, often under pseudonym. Nevertheless, some of Maguire's last great vintage paintings grace the covers of many Monarch books. Examples are Gil Brewer's *Wild To Possess*, where an alluring nude red-head with a gun uses drapery to superb effect; or *Season For Love* by Whitman Chambers (Monarch #122) another nude, this time strategically

dressing herself to show the most amount of flesh acceptable at the time. On the cover of *The Flesh Peddlers* by Frank Boyd (Monarch #133), Maguire gives us the quintessential beauty and hardness of the Manhattan call girl, cold, calculating, desirable. While on *The Sins Of Billy Serene* by William Ard (Monarch #152) we see the typical B-girl of the era plying her trade to a young hood. By the late 60s Bob had changed his stylish and very distinctive 3-bar signature "III Maguire" to the more simple "R.a. Maguire". It is also during this period that about 17 soft-core adult books appeared with Maguire cover art. Bob denies these books, he does not recognize the titles. It appears these books were reuses of earli-

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Unknown title, 1992. Oil on board, 20 x 30 inches.

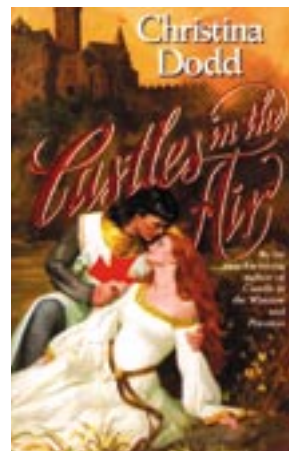


Treasure of the Sun, Harper Book #04062. 1991. Oil on board, 20 x 30 inches.

er cover art (specifically Midwood covers) reprinted without his knowledge, permission, or payment. After about 20 years of churning out one incredible paperback cover painting after another Bob Maguire left the field for nine years to do greeting card illustration.

“The paperback business seemed to slow down around 1969, it was very bad, a difficult time getting work. It’s the only time that I knew it to be that bad. An artist friend of mine, John Leone, dropped out of sight. I called him up one day and said John, what happened to you? Where are you? He was a little reticent, then he told me to come up to Norcross and he’d introduce me. So I went up there and they hired me right away. It was so beautiful, the work was so easy to do. And the work was so interesting. I did two or more illustrations for them a week for ten years. When I finished working at Norcross I felt I could do anything. I learned a lot about painting and designing there.”

At Norcross, Bob’s paintings were done in opaque water paints in the actual size of the card. These tiny paintings included cards for all occasions. They were all done without his signature. Some of his best paintings were done of traditional Christmas scenes or charmingly humorous images of Santa Claus. When Norcross moved to Pennsylvania Bob left and soon was back doing paperback cover paintings full time. The market had changed, the business had evolved, but editors and art directors still needed quality illustration work. This time, Bob’s friend and veteran paperback artist Walter Popp was



Harper Book #08034



Color sketch for Priceless. Acrylic on board, 5 x 8 inches.

doing romance paintings for Signet Books (New American Library) as were other artists from that era. Maguire followed the lead of Popp, as well as veteran paperback illustrators Mitchell Hooks, and Robert McGinnis in doing new paintings for current romance paperbacks.

It’s interesting to note that the very same illustrators who had done so much of the male-oriented scenes showing sexy women with low-cut blouses on the covers of the books of the 50s and 60s, now were doing the sexy romance covers of the 80s and 90s.

“Heated-embrace” covers, now with women covered and the man often in torn shirt, or passionate scenes of an attractive couple in a rustic or historical setting, were the norm painted by these greats. Now the orientation was to the female book buyer, a powerful market force which brought romance paperbacks into prominence. Bob’s work had come full circle. Maguire did over 100 covers for Pocket Books in the 70s, including many Gothic Romances. He did traditional Romance covers for Silhouette Books during the 80s. In the 90s he was back doing historical Romance covers for Gene Mydlowski at Harper Books, among many publishers. Two examples of his Harper Romance books are *Priceless* (1993) and *Outrageous* (1994) by Christina Dodd.

One of his most unique book covers was for *Castles in the Air* by Christina Dodd in 1993. It features his famous “3-armed lady” error. Bob admits that he got carried away with the painting, “painting loosely” as he terms it. He noticed a bit of drapery on the woman’s dress that looked like an arm and he



Priceless, Harper Book #04153. 1991. Oil on board, 20 x 30 inches.





Above: "Bridge Over Tibor" built in 46 BC, Rome, Italy.



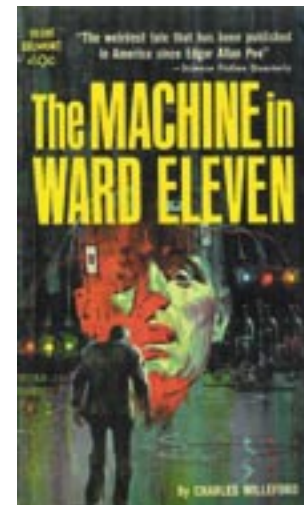
Left: "Hanging House of Cunca" Spain.

fleshed it out with a hand—not realizing that he had inadvertently drawn the woman a third arm. Bob, nor Harper noticed the error and the book was published. Once the error was discovered the book was recalled and copies were destroyed. It was later reprinted with new cover art not by Bob, but not before the error edition became a scarce collectable. A bit embarrassing at the time, Bob's good humor lets him laugh it off today. After all, with over 600 fine cover paintings under his belt, one mistake in fifty years is a pretty good run.

Another favorite painting is the one he did for the historical romance *The Lily and The Leopard* by Susan Wiggs (Harper Books, 1993). It hangs on the wall of his home. Bob says, "There's a funny story about this painting. My agent told me one of the women editors came in to see it when this painting was on display. She looked at it and she cried, she was so moved. I guess she didn't cry at the other times for other paintings, but this one brought tears to her eyes. That's the kind of compliment I like to get." ●

— © 2002 by Gary Lovisi

Gary Lovisi is the editor of *Paperback Parade* magazine, the leading publication about collectable paperbacks and the publisher of Gryphon Books. He has been writing about, and collecting paperbacks, for 30 years. Lovisi's latest book is *The Sexy Digests*, a survey, index and price guide to the sexy exploitation digest-size paperbacks of the 1950s. You can reach him at his web site: [www.gryphonbooks.com](http://www.gryphonbooks.com)



Harper Books #08034



Signet Books #1294



Lion Books #186



Avon #T-270

This list was compiled thanks to information supplied by Bruce Brenner, Roy James, Bob Maguire, and from my own collection. It is alphabetical by publisher. It does not list every Maguire paperback cover but lists over 600 of his paperbacks. Maguire's 60s soft-core titles are listed at the end of this list. This list does not include foreign paperback editions with plagiarized Maguire covert art. Additions and corrections to this list are most welcome.

**Ace Books:** (1954-1970)

- D-55 *The Tobacco Auction Murders* by Robert Turner, 1954
- D-63 *You'll Die Next* by Harry Whittington, 1954
- S-70 *Luisita* by Rae Loomis, (reprinted as #D-396)
- D-330 *Muscle Boy* by Bud Clifton
- D-336 *Morals Squad* by Samuel Krasney
- D-367 *Negative of A Nude* by Charles Fritch, with *Till Death Do Us Part* by Louis Trimble
- D-387 *Fare Prey* by Laine Fisher, with *Bikini Bombshell* by Bob McKnight
- D-396 *Luisita* by Rae Loomis, 1954, (reprints #S-70)
- D-411 *Swamp Sanctuary* by Bob McKnight
- D-419 *A Slice of Death* by Bob McKnight, with *Open Season* by Bernard Thielen
- D-433 *If Hate Could Kill* by Jack Bradley, 1960
- D-439 *Run If You Can* by Owen Dudley, with *The Devil's Punchbowl* by Duane Decker
- D-447 *The Hot Chariot* by J.M. Flynn, with *Kiss The Babe Goodbye* by Bob McKnight
- D-459 *The Hot Diary* by Howard Olmstead, with *Ring Around The Rogue* by J.M. Flynn, 1960
- D-463 *A Body In The Bed* by Stewart Sterling, with *Dying Room Only* by Stewart Sterling
- D-472 *A Night For Screaming* by Harry Whittington
- D-483 *If Wishes Were Hearses* by J. Harvey Bond, 1960
- D-489 *Somebody's Walking Over My Grave* by Robert Arthur, with *Daily With A Dead Doll* by John Miles

- D-493 *The Queen's Awards* by Ellery Queen, ed.
- D-499 *Night Drop* by Frederick C. Davis, 1961
- G-520 *Arena* by Jay Scotland, 1963
- G-532 *Traitor's Legion* by Jay Scotland
- F-101 *Cruise Nurse* by Joan Sargent, 1961
- F-122 *Calling Nurse Linda* by Patti Stone, 1961
- 02900 *Arena* by Jay Scotland, reprints #G-520
- 13681 *Dangerous Enchantment* by Marie Garrett
- 22742 *The Family At Tammerton* by Marg Erskine
- 31781 *Harlequin House* by Leal Hayes
- 65443 *The Pavilion Of Monkshoad* by Anne Maybury, 1965
- 73471 *The Room Upstairs* by Monica Dickens
- 77051 *Sleep No More* by Marg Erskine
- 77425 *The Shows of Yesterday* by Betty DeForrest
- 87101 *Walk Into My Parlour* by Rona Randall,
- 13770 *The Dark Beyond Moura* by Virginia Coffman, 1968
- 86022 *Vampire Of Moura* by Virginia Coffman, 1970
- 54378 *Moura* by Virginia Coffman
- 05281 *The Beckoning From Moura* by Virginia Coffman
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- 71225 *The Devil Beyond Moura* by Virginia Coffman

- T-89 *Merry Mistress* by Philip Lindsay, 1954
- T-224 *Passiontide* by Wirt Williams, 1957
- T-270 *Run For Your Life* by Sterling Noel, 1958
- T-287 *The Death Dealers* by Isaac Asimov, 1958
- T-290 *Prelude To Murder* by Sterling Noel, 1959
- F-156 *Five Faces To Murder* by Jay Flynn, 1962
- F-172 *New England Nurse* by Adelaide Humphries
- F-175 *Prison Nurse* by William Neubauer, 1963
- F-183 *A Career For Lynn* by Nina Putnam
- G-1213 *Reformatory Girls* by Ray Morrison, 1961
- 19414 *Laura* by Vera Caspary
- 19257 *Group Portrait With Lady* by Heinrich Boll, 1974
- 19455 *Flower Of Silence* by Joanne Marshall, 1975
- 31252 *The Changing Of The Guard* by John Ehle, 1976
- 31310 *Where The Lost Aprils Are* by Elisabeth Ogilvie, 1976
- 31476 *Country Of The Pointed Firs* by Howard Whitman, 1975
- 75318 *Passion's Gold* by Susan Sackett, 1987
- 75419 *Dark Desires* by Nancy Moulton, 1988
- 75561 *Innocent Fire* by Brenda Joyce, 1988
- 75568 *Heart's Folly* by Jane Feather, 1988
- 75381 *Passion's Fire* by Mallory Burgess, 1988

- 234 *Love Doctor* by Florence Stonebraker
- 237 *Stronger Than Fear* by Richard Tregaskis, 1961
- 90-262 *Arena Of Love* by Helene Eliat, 1962
- 90-263 *Doctors And Nurses* by Virginia McConnell
- 90-266 *Triple Cross* by John Roeburt 1962
- 90-268 *By-Line, Mona Knox* by John Turner
- 90-275 *Horror 7* by Robert Bloch, 1963
- 90-270 *Young Dr. Elliot* by Florence Stonebraker, 1962
- 90-281 *The Case Of The Radioactive Redhead* by G.G. Fickling, 1963
- 90-286 *The Machine In Ward Eleven* by Charles Willeford, 1963
- L92-532 *Zone Of Violence* by Donald Dunham, 1962
- L92-564 *Six And The Silent Scream* by Ivan Howard, 1963
- BT50611 *Death To The Mafia* by Frank Scarpetta, 1973

- Award Books:**
- 0130 *A Bullet For Fidel* by Nick Carter, 1965
- Ballantine Books:** 1953-1955
- 2 *Golden Spike* by Hal Elison
- 6 *Tides Of Time* by Emile Danoen
- 10 *Concannon* by Frank O'Rourke (dust jacket only)
- 27 *Summer Street* by Hal Elison, 1953
- 36 *Earthly Creatures* by Charles Jackson, 1953
- 92 *A Life For A Life* by Horst Fayer, 1954
- 100 *Young* by Miriam Colwell, 1955
- 131 *A Woman Of Bangkok* by Jack Reynolds
- 22055 *The Age of Elegance* by Helen Archery, 1992 (Fawcett)

- Bantam Books:** 1950-1953
- 945 *Tomboy* by Hal Elison, 1951; also UK Corgi edition
- A964 *Terror In The Streets* by Howard Whitman, 1951
- A1003 *Far From Home* by Raymond Mason
- 1011 *Rifleman Dodd* by C.S. Forester
- 1020 *Theresa* by Emile Zola
- 1039 *Desert Of Love* by Francois Muriac, 1952
- 1055 *Pagoda* by James Atlee Phillips, 1953
- A1072 *Nightrunners Of Bengal* by John Masters, 1952
- 1080 *Single-Handed* by C.S. Forester, 1954
- 1092 *Parole Chief* by David Dressler, 1953

- Belmont Books:** 1960-1963, 1973
- 216 *Concha* by Philippe Sollers, 1960
- 227 *The Borgia Blade* by Gardner Fox, 1961
- 230 *Creeps By Night* by Dashiell Hammett, 1961



Robert with wife Jan at a NY Paperback show, 1991.

# Robert Maguire *Paperback Checklist*

**BG-213** *First Person Singular* by W. Somerset Maugham  
**G-214** *The Bowstring Murders* by Carter Dickson, 1959  
**G-225** *What D'ya Know For Sure* by Len Zinberg  
**BG-231** *Dateline: Paris* by Reynolds Packer  
**G-240** *House Of Fury* by Felice Swados  
**G-258** *Wake Up To Murder* by Day Keene, 1959  
**G-268** *Cosmopolitans* by W. Somerset Maugham, 1958  
**G-285** *Blue Ribbon Romance* by Jane Mclivaine  
**G-300** *Mystery Of The Stolen Plans* by Manning Coles  
**Y-572** *Black Opium* by Claude Farrere, (reprints **#G-120**)  
**D2001** *Cruel Is The Night* by Howard Hunt  
**D2005** *Descent Into Darkness* by Fritz Peters  
**D2010** *Kill Me In Shimbaski* by Earl Norman  
**D2012** *Messalina* by Vivian Crockett  
**D2034** *Nude Croquet*, anthology, (reprints **#G-97**)  
**D2035** *Three For The Money* by Barry Lake  
**D2037** *You'll Get Yours* by William Ard, 1960  
**F1085** *You'll Get Yours* by William Ard  
**02563** *The Blackbrider* by Lionel Webb, 1974  
**02773** *Go Naked To Eden* by Marjorie Craft, 1975

**Cardinal Books:** 1960-1963  
**GC80** *An End To Fury* by Edward Mannix, 1960  
**C440** *Code Of The West* by Zane Grey, 1963

**Crest Books:**  
**C2664** *Grandmother And The Priests* by Taylor Caldwell

**Curtis Books:**  
**01070** *The Mockingbird Is Singing* by Emma Louise Mally, 1972

**Dell Books:** 1955-1962  
**824** *The Company She Keeps* by Mary McCarthy, (reprinted as **#D-184**)  
**898** *Gulf Coast Girl* by Charles Williams, 1955  
**977** *Vertigo* by Pierre Boileau, 1958  
**D-56** *Too Near The Sun* by Gordon Forbes (1st Ed)  
**58** *After Innocence* by Ian Gordon, 1955 (1st Ed)  
**85** *April Eve* by John D. MacDonald, 1956 (1st Ed)  
**B-158** *Man Bail* by Jack Liston, 1960  
**D-151** *Sylvia* by Edgar Mittelholzer, 1955  
**D-184** *The Company She Keeps* by Mary McCarthy (reprints **#824**)  
**D-296** *The Color Of Murder* by Julian Symons, 1959  
**D-346** *One Minute Past Eight* by George Harmon Cox  
**D-351** *Murder Off The Record* by John Bingham  
**D-362** *Dead, Man, Dead* by David Alexander, 1962  
**D-368** *Strange Bondage* by Donald Stewart, 1960  
**D-375** *The Obituary Club* by Hugh Pentacost, 1960  
**D-394** *Suspicious Circumstances* by Patrick Quentin  
**F-90** *Harrison High* by John Farris, 1959; (reprinted as **#3448**).  
**3196** *The Girl With The Key* by Mary Kay Simmons, 1974  
**3448** *Harrison High* by John Farrie, (reprints **#F-90**)  
**3764** *The House Of The Golden Dogs* by Louise Bergstrom, 1974  
**4568** *The House Of The Sphinx* by Louise Bergstrom, 1975

**Four Walls, Eight Windows/No Exit Press:**  
*The Machine In Ward Eleven* by Charles Willford, 2001, (reprints book and cover art from Belmont Book **#90-286**)

**Gallen Books:** 1981-1982  
**43934** *Bridge To Tomorrow* by Leila Lyons, 1982  
**44688** *The Endearment* by Lavyrie Spencer, 1982  
**43923** *Desire's Legacy* by Elizabeth Bright, 1981  
**44702** *Morning's in Heaven* by Kris Karron, 1981

**Gold Medal Books:** 1955  
**461** *Glitter And The Greed* by Robert Taylor  
**512** *Ride The Dark Storm* by Nard Jones, 1955  
**517** *Journey Into Death* by Jack Jones

**Gold Star Books:** 1964  
**IL7-12** *Lover* by Hank Janson  
**IL7-13** *Brazen Seductress* by Hank Janson  
**IL7-16** *Hell's Angels* by Hank Janson  
**IL7-18** *Passionate Playmates* by Hank Janson  
**IL7-19** *Demented* by Donald Young, 1964  
**IL7-32** *Expectant Nymph* by Hank Janson

**Graphic Books:** 1956-1957  
**126** *Murder's End* by Robert Kelston, 1956  
**G208** *Swords For Charlemagne* by Mario Pei, 1957  
**G209** *The Golden Blade* by John Clou, 1957; (reprinted as **#G-220**)  
**G212** *Rogue Royal* by Donn O'Hara, 1956  
**G220** *The Golden Blade* by John Clou, (reprints **#G-209**)

**Harper Books:** 1991-1996  
**04062** *Treasure Of The Sun* by Christina Dodd, 1991  
**77961** *Comanche Heart* by Catherine Anderson, 1991  
**04026** *Candle In The Window* by Christina Dodd, 1991  
**00191** *The Moon Flower* by Phyllis A. Whitney, 1991  
**00192** *Skye Cameron* by Phyllis A. Whitney, 1991  
**00215** *Thunder Heights* by Phyllis A. Whitney, 1991  
**00270** *Window On The Square* by Phyllis A. Whitney, 1991  
**00205** *Blue Fire* by Phyllis A. Whitney, 1991

**00152** *The Quicksilver Pool* by Phyllis A. Whitney, 1991  
**00264** *Black Amber* by Phyllis A. Whitney, 1991  
**04817** *The Lily and The Leopard* by Susan Wiggs, 1991  
**10474** *The Raven And The Rose* by Susan Wiggs, 1991  
**04153** *Priceless* by Christina Dodd, 1992  
**10258** *Dea Jade* by Phyllis A. Whitney, 1992  
**08034** *Castles in the Air* by Christina Dodd, 1993, "3-armed woman"  
**08052** *Lord of The Night* by Susan Wiggs, 1993  
**08051** *The Mist And The Magic* by Susan Wiggs, 1993  
**?** *Embrace The Day* by Susan Wiggs, 1993  
**08097** *Jacaranda Bend* by Charlotte Douglas, 1993  
**08036** *Sunburst* by Suzanne Ellison, 1993  
**08086** *When Destiny Calls* by Suzanne Elizabeth, 1993  
**08105** *Fan The Flame* by Suzanne Elizabeth, 1993  
**08151** *Outrageous* by Christine Dodd, 1994  
**08109** *Unquiet Hearts* by Kathy Lynn Emerson, 1994  
**08106** *Kiley's Storm!* By Suzanne Elizabeth, 1994  
**08201** *Sunflower Sky* by Samantha Harte, 1994  
**08169** *Willow Creek* by Carolyn Lampman, 1994  
**08235** *Comanche Moon* by Catherine Anderson, 1995  
**08347** *Lady In Blue* by Lynn Kerstan, 1995  
**08449** *Almost A Lady* by Barbara Ankrum, 1996

**Hillman Books:** 1957  
**100** *The Witness* by Georges Simenon, 1957  
**111** *Morocco Episode* by William Brothers

**Jove Books:**  
**10473** *Lone Star And The Cheyenne Showdown* by Wesley Ellis, 1990

**Lion Books:** 1951-1957  
**51** *Tall, Dark, And Dead* by Kermit Jaediker, 1951  
**152** *A Rage At Sea* by Frederick Lorenz  
**176** *Valerie* by Jordan Park, 1953  
**179** *Conjure Wife* by Fritz Lieber, 1953  
**181** *The Ox-Bow Kid* by C. William Harrison  
**186** *The Blonde On The Street Corner* by David Goodis  
**LL3** *The Sky Block* by Steve Frazee  
**LL37** *Fruit of Desire* by Willa Gibbs, 1955  
**LL53** *Great Tales Of City Dwellers* by Alex Austin, 1956  
**LL55** *Cora Potts* by Ward Greene, 1955  
**LL71** *Cage Me A Peacock* by Noel Langley, 1956  
**LL84** *To Keep Or Kill* by Wilson Tucker, 1956  
**LB124** *Recoil* by Jim Thompson, 1956  
**LL158** *The Big Make* by Gene Paul, 1957  
**LL167** *This Is It!* by Noah Sartat, et., 1957  
**LL172** *Slaughter Street* by Louis Falstein, 1957

**MacFadden Books:** 1961-1965  
**35-102** *Country Nurse* by Peggy Dern, 1961  
**35-107** *Nora Was A Nurse* by Peggy Gaddis, 1962  
**35-121** *Lesta Foreman, R.N.* by Peggy Gaddis  
**40-109** *Nurse In The Tropics* by Peggy Dern, 1963  
**40-113** *Nurse Genie Hayes* by Peggy Gaddis  
**40-116** *Pistol Law* by Paul Lehman  
**40-117** *Big City Nurse* by Peggy Gaddis, (reprinted as **#50-346**)  
**40-126** *Society Nurse* by Jean Carew  
**40-127** *Wildhorse Range* by Allan K. Echols  
**40-156** *West Point Nurse* by Virginia McDonnell, 1965  
**60-282** *Shanty Boat Girl* by Kirk Westley  
**50-310** *Two-Gun Outlaw* by Burt Arthur  
**50-324** *Office Nurse* by Rebecca Marsh  
**50-336** *Doctor Sara* by Peggy Gaddis  
**50-346** *Big City Nurse* by Peggy Gaddis (reprints **#40-117**)  
**50-370** *Love Doctor* by Florence Stonebraker  
**50-383** *The Courtship Of Nurse Henie Hayes* by Peggy Gaddis  
**50-412** *Emergency Nurse* by Peggy Gaddis  
**50-493** *Luxury Nurse* by Peggy Gaddis

**Major Books:** 1976  
**12412** *Night Falls At Bitterhill* by Paulette Warren, 1976  
**12413** *Mass For A Dead Witch* by Alicia Grace, 1976

**Midwood Books:** 1961-1963  
**31** *The Wife Next Door* by Alan Marshall  
**86** *The Fires Within* by Loren Beauchamp  
**100** *A Need For Love* by Dallas Mayo  
**112** *A Girl Like That* by John Plunkett  
**122** *House Of Sin* by Dallas Mayo, 1961  
**124** *Motel Mistress* by Rick Richards, 1961  
**F130** *Norma* by George Glennon, 1961  
**F132** *Stag Stripper* by Mike Avallone, 1962  
**F139** *In The Shadows* by Joan Ellis  
**F140** *August Heat* by Roger Allen, 1962  
**Y158** *Scandal* by Dallas Banks  
**F162** *Perfume and Pain* by Kimberly Kemp, 1962  
**Y186** *Tramps* by Walter Dyer  
**F188** *Twice With Julie* by Jason Hyles, 1962  
**F206** *Campus Sex Club* by Loren Beauchamp, 1962  
**F215** *Counter Girl* by Amy Harris, 1962  
**F222** *Degraded Women* by James Harey, 1962  
**F238** *The Hot Canary* by Joan Ellis  
**F242** *Don't Bet On Blondes* by Walter Dyer  
**F255** *Again And Again* by March Hastings, 1963

**Monarch Books:** 1958-1963  
**107** *Wild To Possess* by Gil Brewer, (reprinted as **#346**)  
**110** *Touch Me Not* by Brian Harwin, 1959  
**121** *Kiss Me Quick* by Karl Kramer, (reprinted as **#433**)  
**124** *All I Can Get* by William Ard  
**125** *Nikki* by Stuart Friedman, 1959  
**133** *The Flesh Peddlers* by Frank Boyd  
**136** *Not For A Curse* by Karl Kramer  
**138** *Stephana* by Joseph Foster  
**146** *Tamiko* by Ronald Kirkbridge, 1960  
**148** *This Dark Desire* by John Conway  
**152** *The Sins Of Billy Serene* by William Ard, 1960  
**155** *The Practice of Passion* by W. Peter Denzer, 1960  
**159** *The Deadly September* by Karl Kramer  
**165** *Young And Innocent* by Edwin West, 1960, (reprinted as **#410**)  
**169** *The Family Nobody Wanted* by Helen Doss  
**181** *The Trouble With Ava* by Stuart Friedman, 1958  
**183** *\$50 A Night* by Don James, 1961  
**186** *The Klaxton Girls* by Tom Rowland  
**201** *The Fly Girls* by Stuart Friedman, 1961  
**208** *Doctors Choice* by Susan Lennox  
**219** *Make Every Kiss Count* by Ronald Simpson  
**220** *The Transistor Girls* by Paul Daniels  
**224** *Ladies Of The Dark* by Alexander Bolton, 1961  
**235** *Summer Cruise* by Frances Dean Hancock, 1962  
**241** *Rasputin: The Mad Monk* by Stuart Friedman, 1962  
**277** *Dixie Doctor* by Marcia Ford, 1962  
**284** *Girls On The Wing* by William Johnston  
**296** *The Gates Of Brass* by F.J. Kelly, 1963

**MA300** *King Of The Harem Heaven* by Anthony Sterling  
**MA301** *She Wouldn't Surrender* by James Kendrick, 1960  
**MA325** *King Of The Free Lovers* by Anson Hunter, 1962  
**346** *Love Under Capricorn* by Rick Holmes  
**364** *Wild To Possess* by Gil Brewer, (reprints **#107**)  
**381** *I Prefer Girls* by Jessie Dumont, 1963  
**390** *The Hamelin Plague* by A. Bertram Chandler  
**400** *Surgical Nurse* by Florence Palmer  
**408** *Mary Adams, Student Nurse* by Alice Brennan  
**410** *Young And Innocent* by Edwin West, 1064, (reprints **#165**)  
**433** *Kiss Me Quick* by Karl Kramer, (reprints **#121**)  
**500** *The Practice Of Passion* by Peter Denzer  
**MB501** *Women In Trouble* by Edward McGoldrick, 1959  
**MB503** *Tormented Women* by Edward McGoldrick, 1959  
**MB505** *Crime And Passion* by Dr. E.B. Mozes, 1960  
**MB506** *Power Of Marital Love* by Don James  
**MB507** *Sex And The Armed Services* by L.T. Woodward  
**MB 510** *Bedeviled* by Wenzel Brown  
**MB511** *Sex Fiend* by L.T. Woodward  
**MB 512** *Folk And Modern Medicines* by Don James  
**MB 517** *Teen Age Brides* by Henry Galus  
**MB518** *Sexual Surrender In Women* by Benjamin Morse  
**MB519** *The Divorcee* by Ralph O'Hara, 1962  
**MB521** *Sex In Our Schools* by L.T. Woodward  
**MB524** *Unwed Mothers* by Henry Galus  
**MB544** *Sex Fiend* by L.T. Woodward, reprints **#MB511**  
**MM602** *The Brides Of Dracula* by Dean Owen, 1960  
**K53** *The Angry Time* by Leonard Bishop  
**K72** *Mary, Mother Of Jesus* by Edward Jablonski  
**MS9** *A Gallery Of The Saints* by Randall Garrett, 1963  
**505** *Crime And Passion* by Dr. Eugene B. Mozes

**Paperback Library:**  
**51-156** *Love Me And Die* by Day Keene, 1962

**Perma Books:** (1954-1961)  
**295** *Escape The Thunder* by Lonnie Coleman, 1954  
**M3036** *Visa To Death* by Ed Lacy  
**M4032** *Captain Of The Medici* by John Pugh  
**M4045** *The Strong Box* by Howard Swiggett, 1956  
**M4223** *Ship's Nurse* by Rosie Banks, 1961

**Pocket Books:** (1953, 1956, 1972-1984)  
**971** *Marked For Murder* by John Ross Macdonald, 1953  
**1071** *Arrow In The Hill* by Jefferson Cooper, 1955  
**2846** *Pick-Up On Noon Street* by Raymond Chandler, 4<sup>th</sup> 1956  
**78951** *Cluster Of Separate Sparks* by Joan Aiken, 1972  
**78952** *Crystal Crow* by Joan Aiken, 1972  
**78953** *The Fortune Hunter* by Jaon Aiken, 1975  
**78954** *Silence Of Herondale* by Joan Aiken  
**80722** *Black Wind* by Miriam Asher, 1976  
**?** *Soul Merchants* by Joan Bagnel, 1977  
**83096** *No Bed Of Roses* by Faith Baldwin, 1981  
**?** *The Backward Shadow* by Lynne Reid Banks  
**78882** *Two Is Lonely* by Lynne Reid Banks, 1975  
**83657** *Passionate Jade* by Georgianna Bell, 1981  
**80618** *Secret Of Strange Ways* by Joyce Bentley, 1976  
**82508** *Halls of Dishonor* by Jack Bickham, 1980  
**77948** *Blood Emerald* by Vanessa Blake, 1975  
**?** *It's Cold Out There* by Malcolm Brady  
**82185** *Regent Square* by Forbes Bramble, 1980  
**81804** *Star Below* by Christianna Brand, 1979  
**90788** *Desires Legacy* by Elizabeth Bright, 1981  
**?** *The Handsome Road* by Gwen Bristow

**81162** *Calico Palace* by Gwen Bristow, 1977  
**81802** *The Junketeer* by I.G. Broat, 1979  
**44112** *Two For Texas* by James Lee Burke, 1982  
**81290** *Duel In The Sun* by Nevil Busch, 1977  
**81190** *Hoyt's Children* by R.V. Cassill, 1977  
**81703** *Clem Anderson* by R.V. Cassill, 1978  
**78688** *Banco* by Henri Charriere, 1974  
**?** *The Crooked House* by Agatha Christie  
**?** *So Many Steps To Death* by Agatha Christie  
**80777** *Ravensley Manor* by Cecily Clark, 1976  
**80484** *Dark Desires* by Parley Cooper, 1976  
**82543** *Clone* by Richard Cowper, 1979  
**83135** *Magic Ground* by Joseph Csida, 1981  
**83136** *Unknown Shores* by Joseph Csida, 1981  
**82611** *The Virgin And The Tower* by Ann Chamberlin, 1979  
**53023** *The Hostage Bride* by Janet Dailey, 1984  
**54303** *The Lancaster Man* by Janet Dailey, 1984  
**60072** *Silver Wings Santiago Blue* by Janet Dailey, 1985  
**82064** *Western Man* by Janet Dailey, 1986  
**46071** *Valley Of Dreams* by Carol Daniels, 1984  
**80735** *Portrait Of The Witch* by Dorothy Daniels, 1976  
**82069** *Cat Five* by Robert Davis, 1978  
**77758** *Time Of Dreaming* by Josephine Edgar, 1974  
**77757** *My Sister Sophie* by Josephine Edgar, 1974  
**81217** *Lady Of Wildersley* by Josephine Edgar, 1977  
**80808** *Girl In White* by Julie Ellis, 1976  
**82546** *The Sons And The Daughters* by Patricia Gallagher, 1980  
**?** *The Clue of the Runaway Blonde* and *The Clue of the Hungry House* by Erle Stanley Gardner

**81189** *The Snow Mountain* by Catherine Gavin, 1977  
**81243** *Give Me The Daggers* by Catherine Gavin, 1977  
**?** *The House Of War* by Catherine Gavin, 1979  
**41464** *The Love Of The Lion* by Angela Gray, 1980  
**?** *See How They Run* by Angela Gray  
**50937** *The Bright Blue Sky* by Max Hennesey, 1984  
**50938** *The Challenging Heights* by Max Hennesey, 1985  
**78895** *Seven Ways From Sundown* by Clair Huffaker, 1995  
**44027** *Lord New Hampshire* by John Irving, 1982  
**81480** *A Marriage Of Convenience* by Tim Jeal, 1981  
**80894** *Kilman's Landing* by William Judson, 1977  
**82938** *New York, N.Y. 10022* by Steve Kahn, 1979  
**82282** *Such A Life* by Edith Lazebnik, 1979  
**83275** *My Lord, My Love* by Diana Lyndon, 1980  
**78737** *Las Vegas* by Arthur Moore and Clayton Matthews, 1974  
**81768** *Rich* by Graham Masterson, 1980  
**53136** *Superluminal* by Vonda N. McIntyre, 1984  
**80247** *One Just Man* by James Mills, 1976  
**50080** *The Beauty And The Billionaire* by Terry Moore, 1984  
**42610** *Smoked Out* by Warren Murphy, Digger #1, 1982  
**42611** *Fool's Flight* by Warren Murphy, Digger #2, 1982  
**45094** *Dead Letter* by Warren Murphy, Digger #3, 1982  
**45095** *Lucifer's Weekend* by Warren Murphy, Digger #4, 1982  
**81084** *Trust* by Cynthia Ozick, 1977  
**78880** *Callie Knight* by Jack Pearl, 1975  
**78949** *The Sure Thing* by Richard Prather, 1975  
**77748** *The Daughter Of The Devil* by Lozania Prole, 1974  
**82538** *An Army Of Children* by Evan Rhodes, 1979  
**82529** *The Pirate* by Harold Robbins, 1978  
**81380** *The Dorestein Icon* by Janet Louise Roberts, 1978  
**81381** *Isle Of The Dolphin* by Janet Louise Roberts, 1978  
**81308** *Dark Rose* by Janet Louise Roberts, 1979  
**81310** *The Jewel Of Terror* by Janet Louise Roberts, 1979  
**81306** *Lord Satan* by Janet Louise Roberts, 1979  
**82601** *Jade Vendetta* by Janet Louise Roberts, 1976  
**81385** *The Curse Of Kenton* by Janet Louise Roberts, 1978  
**82750** *Ravenswood* by Janet Louise Roberts, 1978  
**81309** *The Weeping Lady* by Janet Louise Roberts, 1979  
**80516** *Chrysalis Of Death* by Elanor Robinson, 1976  
**82514** *Perdido* by Jill Robinson, 1979  
**81038** *Mariner's End* by Elaine Booth Selig, 1977  
**81039** *Scorpion Summer* by Elaine Booth Selig, 1977  
**81021** *The Captain's House* by Mary Kay Simmons, 1980  
**81024** *The Diamonds Of Alcazar* by Mary Kay Simmons, 1979  
**81025** *The Willow Pond* by Mary Kay Simmons, 1980  
**80162** *Air Surgeon* by Frank G. Slaughter, 1975  
**80145** *Buccaneer Surgeon* by Frank G. Slaughter, 1975  
**80613** *Battle Surgeon* by Frank G. Slaughter, 1976  
**80611** *Countdown* by Frank G. Slaughter, 1976  
**80477** *Devil's Harvest* by Frank G. Slaughter, 1976  
**80279** *Silence Mistress* by Frank G. Slaughter, 1975  
**80749** *Deadly Lady Of Madagascar* by Frank G. Slaughter, 1976  
**?** *East Side General* by Frank G. Slaughter  
**80612** *Epidemic* by Frank G. Slaughter, 1976  
**80161** *The Healer* by Frank G. Slaughter, 1975  
**80606** *The Passionate Rebel* by Frank G. Slaughter, 1976  
**80608** *Sword And Scalpel* by Frank G. Slaughter, 1976  
**80394** *In A Dark Garden* by Frank G. Slaughter, 1976  
**?** *Spencer Brade, M.D.* by Frank G. Slaughter  
**80607** *Surgeon U.S.A.* by Frank G. Slaughter, 1976  
**?** *The Husband* by Sol Stein  
**77952** *Death Reign Of The Vampire King* by Grant Stockbridge, 1975  
**77944** *Hordes Of The Red Butcher* by Grant Stockbridge, 1975  
**77943** *The City Destroyer* by Grant Stockbridge, 1975  
**77953** *Death And The Spider* by Grant Stockbridge, 1975

**82009** *If You Can't Be Good* by Ross Thomas, 1974  
**81934** *The Back-Up Man* by Ross Thomas, 1976  
**81898** *The Cold War Swap* by Ross Thomas, 1976  
**77778** *The Enemy At Home* by Meriol Trevor, 1974  
**77779** *The Fugitives* by Meriol Trevor, 1974  
**77780** *The Marked Man* by Meriol Trevor, 1974  
**83380** *Surrender The Seasons* by Catherine Turney, 1981  
**82328** *The Ledger* by Dorothy Uhnak, 1972  
**80284** *The Serpent of Lillith* by Margot Villiers, 1976  
**80853** *Shadow Play* by Marvin Werlin, 1977  
**80743** *Gannon's Line* by John Whittlatch, 1976  
**?** *Moss On the North Side* by Sylvia Wilkinson  
**82020** *A Killing Frost* by Sylvia Wilkerson, 1978  
**82536** *The Valiant Woman* by Jeanne Williams, 1981  
**82537** *Harvest Of Fury* by Jeanne Williams, 1981  
**81149** *Mayeroni Myth* by Daoma Winston, 1979  
**80970** *Devil's Princess* by Daoma Winston, 1979  
**80037** *Haversham Legacy* by Daoma Winston, 1975  
**80311** *Shadow Of The Unknown* by Daoma Winston, 1976  
**80435** *Trafficante Treasure* by Daoma Winston, 1976  
**81698** *Gallows Way* by Daoma Winston, 1978  
**80194** *Sinister Stone* by Daoma Winston, 1975  
**80977** *House Of Mirror Images* by Daoma Winston, 1979

**Popular Library:**  
**SP46** *The Big Cage* by Robert Lowry  
**G268** *The Big Bubble* by Theodore Pratt  
**G258** *Rib Of The Hawk* by Rosamond Marshall  
**G372** *This Spring*



"Faith," lithograph published as a puzzle and an advertisement for Iodent toothpaste, 1936. Oil on canvas.

# Eugene Iverd

American Illustrator for *The Saturday Evening Post*

by Dr. Donald Stoltz, Jean Sakumura and Lynda J. Farquhar

## Prologue

Artist George Ericson, who used the brush name Eugene Iverd, was an American illustrator during the Golden Age of illustration. He was a man of immense personal charm and enormous artistic productivity. His paintings burst onto the American scene during the late 1920's when America was recovering from the first World War. His own ebullient personality as a skilled raconteur emerged in his art; nearly all of his most successful paintings tell stories. The stories are the tales of life at its most joyous. He had the gift of

seeing the small moving vignettes of life that for a moment lift us from the day to day into a world where children are venerated and the old are objects of beauty. He was a painter of character. Once having seen Iverd's portraits, one is immediately drawn into the life of the individual. His work was celebrated on the covers of the major magazines of the day, *The Saturday Evening Post* as well as many others.

In the main, Iverd was a painter of children. In his paintings children are engaged in the business of play, building bonfires for ice skating parties, playing baseball or football or walking through fields of flowers. They give us back our own childhood, especially those most magical moments of pure happiness when the adult world is held in abeyance and play is celebrated.

Iverd worked as a full time artist for only three years. During the whole of his working life as an artist, 13 years in all, he produced 54 magazine covers, over 55 paintings for advertisements, 15 published lithographs, 25 story illustrations, and hundreds of original portraits or landscapes for family and friends. While his career was brief (he died at only 43) his work is being rediscovered today. Numerous recent calendars have used his paintings. His work has appeared on beverage cups, postcards and sweatshirt transfers. In the last few years literally dozens of these items, especially the calendars, contain one or more of his illustrations depicting children at Halloween, Christmas, and all other times of the year.

He is being rediscovered because the country is once again in turmoil, trying to rediscover the meaning of values and of family. His joyous innocence and halcyon images lessen our fears and invite us to find and celebrate the child in ourselves.

— Lynda J. Farquhar, *Ericson's granddaughter*

## Introduction

The year was 1926. Calvin Coolidge was President of the United States, the world was at peace and America was bathed in economic stability. Charles Lindberg was planning his solo flight to Paris and work was proceeding on the first vehicular underwater construction, the Holland Tunnel in New York City. The Book of the Month Club was founded, Al Jolson was filming the first talking movie, "The Jazz Singer" and Ernest Hemingway's, *The Sun Also Rises* was published.



George Ericson painting "Iverd's Boats" cover, 1934.

In the midst of this artistic, literary and industrial excitement, a young art teacher in Erie, Pennsylvania wrote a heartfelt letter to his beloved mother. The letter exploded with excitement as he informed his mother that one of his paintings was going to appear on the cover of the most popular and prestigious magazine in the world, *The Saturday Evening Post*. He was going to be rich and famous and he wanted the woman who had nurtured and encouraged him to be the first to know. He wanted to tell her that her son, George Ericson, who painted under the pseudonym of Eugene Iverd, would soon be associated with such famous names as James Montgomery Flagg, Howard Chandler Christy, Maxfield Parrish, Charles Dana Gibson, N.C. Wyeth, J.C. Leyendecker and Norman Rockwell. Yes, a new star was on the art world horizon and his name was Iverd!

## Friday Evening

My Dear Precious Darling Mother:

Excuse this big salutation but I can't wait another moment. I must tell you the good news. You will remember my telling you I submitted 4 canvases to *The Saturday Evening Post*. Well yesterday I got a letter from them and they told me they were very much interested and see possibilities in several. They also said that a Mr. Martin was coming to Erie to go over the pictures with me. Last night I got a telegram from them saying Mr. Martin would see me this evening.

He came with the big canvases up to the house and I talked with him for an hour. He told me so many things. I can't believe them even now. He said they had them on exhibit there for a week. And every artist who came in was asked to give his opinion. He said that



Iverd's first cover, "Accordion Serenade." *Saturday Evening Post*, 3/13/1926.



"Iverd's Boats," *Saturday Evening Post*, 6/24/34.



Monarch Food ad "Boy Gazing into Fire," *Saturday Evening Post*, 2/1/30.

good cover artists were the scarcest things on the face of the earth. He told me that after I had sold two canvases a year I would be making as much as I would in a whole year of teaching.

I did not tell you. They want me to make slight changes in one of them, quite a good deal on another one, and return the two canvases. "They never contract for canvases," he said, but after the sketches are approved they are as good as sold. Ma, they are occasionally turned down even then. But I do hope they will take these two. He could not tell me what they were going to pay me, but he thought between \$300.00 and \$500.00 each. And then they go much higher later.

I had a lot of other stuff to tell you, but Mother, I am too excited. Think of it Mother. I was good enough to have them send a special man down to see me. If I can get in with them Mother you will have everything you ever wished for. The big artists get from \$1,000.00 to \$1,500.00 each for their covers.

Love, George

PS: Oh! Yes I must tell you this. He said he has never seen any covers cause so much of a stir up in that office since he has been there. Chief editor Mr. Lorimer said, "Who is this man Iverd? Why haven't we seen some of his work before?" So they sent this man down to see if I was a young man. And the first thing he asked Lillian when he came up stairs was if I was her husband. He wanted to know all about me. How long had I been married, even!

He said the editor said my stuff was as good as Norman Rockwell's earlier stuff. He told me that Mr. Rockwell has been West for his health and if they should lose him they would lose thousands of dollars. He said they were anxious to find young

men who could develop into cover artists. He said they received thousands of covers by artists trying to get in. And also that I was very modest. He said most artists thought their things were good but I thought mine were no good. He said they want young men that can grow with them.

Oh! Yes, my covers will be run in full color. The first one will appear in February, 1926.

#### Childhood

George Melvin Erickson was born January 31, 1893 in St. Paul, Minnesota. His parents, John and Matilda Erickson, were Swedish immigrants who come to America as teenagers in 1877 and 1882, respectively. John Erickson worked in construction, as a bricklayer, plasterer and general construction laborer. Matilda worked as a domestic for one of the wealthy families in St. Paul. After their marriage in 1890, the couple started their family, but a serious depression developed at the turn of the century and construction in St. Paul come to an abrupt halt.

John Erickson became concerned for the well-being of Matilda and their two children, John and George, and he decided to move the family to Waseca, Minnesota, a small town in the southern part of the state where work opportunities were plentiful and a job was available. In Waseca, John and Matilda rented a house and settled down in a very meager dwelling. Conveniences were minimal and they had no lights or refrigeration. There was no indoor plumbing and ice was cut from a nearby lake and stored in sawdust to cool ice boxes in the summer. The streets of Waseca had wooden sidewalks that were slowly being replaced with concrete, and this opened the door for John to have steady, long-term work.

Although life for the Erickson family was not easy, they were happy, and compared with other folks in town, quite fortunate. They had a big vegetable garden with a crop large enough to preserve for the tough Minnesota winters and they had good children who worked the garden and helped with household chores. In 1896 a daughter, Lida, was born. In 1899 another son, Carl, was born, and in 1904 a daughter and final child, Helen, joined the family.

Shortly after settling in Waseca, John and Matilda joined the Swedish Lutheran Church so they could worship in their own language. They spoke Swedish in their home and among their circle of Swedish friends, but they learned to speak enough English to converse with their neighbors and communicate at work. However, when their oldest son John Albert started school, he struggled to learn English and was frustrated with his accent and com-

munication skills. Matilda quickly realized her children were being educated with a hardship and suddenly announced to her husband and family that only English was to be spoken at home. They soon joined an English-speaking church, the Waseca congregational Church, which become their religious home and regular place of worship.

Even at an early age, young George was beginning to experience a strong urge to draw. He shared his mother's love of beauty and yearned to create beautiful pictures. He drew wherever he was and on any scrap of paper available. By the time he was in second grade he delighted in sneaking back home after leaving for school and spending the day hiding in an attic, drawing to his heart's content.

Matilda turned a blind eye to his activities, knowing how important drawing was to him. George also had an elementary school



"Children Wading," published as a calendar, 1930s.

teacher who loved art and encouraged his drawing. She didn't concern herself too much with his attendance or his spelling, which was atrocious. She simply failed him for the year, allowing him to stay in her class and draw. This convenient arrangement, his mother allowing him to spend his days in the attic and his teacher who taught him more art than spelling, enabled him to repeat second grade three times as he honed his artistic skills. When his second grade teacher married and left teaching, he passed on through the Waseca public school system, although he never did master spelling.

It was obvious that the young boy had an innate talent and a burning artistic desire; his future was beginning to become evident. George Erickson was going to be an artist. His sketches were found everywhere, even on the inside covers of the hymnals in church. It has become legend that many hymnals with his artwork are still preserved with care in several of the homes of Waseca.

However, living in a small town, art supplies were limited and paints were either not available or were very expensive. He decided one place to find paints would be in the hands of house painters. So, he found some local painters and tagged along with them, watching and learning. He observed how they mixed colors, applied undercoats and varnishes, and cleaned and cared for their brushes. The painters, who grew fond of their young admirer, gave George small jars of pigments and base paints, and soon he was mixing and experimenting with various hues, blends and textures. At age 11 he decided he would paint a family member to see if

others could recognize the person. He chose his baby sister Helen and painted a picture of her crawling up a step to see a cat.

The picture was instantly recognized by everyone, and George was praised and encouraged. He continued to experiment with house paints and turpentine, and he painted many rough pictures on scraps of wood he found in the garden shed. Unfortunately these early masterpieces often became the kindling wood his father would use to start the kitchen stove.

Although George's father never believed one could succeed in an art career, Matilda encouraged his talent and creativity. She was a strong, loving, joyful force for her five children and was always a devoted, loyal wife to her hard working husband.

The family began to prosper in Waseca, which was a small frontier town set in rich, rolling countryside. John Erickson set up a construction firm, and soon thereafter, seeing the growing demand for concrete, organized a concrete company. His firm was in constant demand to pour the many new streets and sidewalks of the growing community and the company prospered. Things became so good that at the age of 12 George was able to convince his father to give him enough money to order a set of oil paints from the Sears and Roebuck catalog. In later years, George was to point a portrait of himself as the young artist at work, remembering the help of those early local painters.

In 1905 the three things that everybody read in a small Midwestern town were the Bible, the Sears Catalog and The Saturday Evening Post. When his set of paints arrived, George





"Inspiration," 1930s.

knew that his days of fame and fortune were not far away and he was going to be a great artist and maybe paint pictures for the Post like Harrison Fisher, Henry Hutt, Guernsey Moore, William Ladd Taylor and the great Leyendecker brothers.

But George's father had concerns for his son's future. Artists were commonly considered as ne'er-do-wells who lived as poverty stricken Bohemians, struggling to make a living. He felt George should join him in the construction business, put in a good day's effort for a good day's wages and leave the drawing for an evening's hobby.

Matilda, however, had a different philosophy. She believed in letting the children follow their own interests and she gave them the freedom to grow and learn in their individual ways. When George's younger brother, Carl Evard, set up a chemistry lab in his bedroom, his mother ignored the fumes and mess and gave him a free hand. When John objected to Carl drilling holes in the walls to run the wires for his electrical inventions, and tried to call a halt to things, Matilda held her ground, saying, "Let him do what he wants to as long as he is learning and as long as I can keep an eye on him, so I know he's not in trouble." But her love for her son George went beyond support; she was his biggest admirer, inspiration and confidante.

In addition to drawing, George did all the other things that every kid did during that period. He played ball and swam and fished and skated. He even tried skiing with homemade skis that he made from barrel staves. Because money was limited, George and his

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Saturday Evening Post 3/3/28.



Saturday Evening Post 3/24/34.



Saturday Evening Post 1/3/31.

friends became innovative and made many of their own playthings, like swings, go carts, and sail boats. Many years later his brother Carl said, "Looking at George's Post covers reminded me of many things we did as kids."

When he was 12 years old, George was given the task of taking his little brother, six year-old Carl Evard (a Swedish name which was pronounced Iverd with a long "i"), to school. He led his brother by the hand into the first grade class. Up to that time Carl had always been called by the name of "Iverd." So, when the teacher asked George what his brother's name was, he replied, "Iverd." "Iverd what?" asked the teacher. "Iverd Erickson," responded George. "But what is his middle name?" asked the teacher. "We need his complete name for our records." Neither George nor his brother knew of any other name. So George promised to go home and find out. What the boys discovered when they went home for lunch that day and asked their mother was that his name was actually Carl Evard, but that he had always been called by Iverd, his middle name. His older brother John Albert was likewise called by his middle name and years later George's younger daughter, named Mary Jean, was referred to as Jean because Jean Ericson sounded better than Mary Ericson. The tradition still lives on in the family as two of the Ericson granddaughters have been referred to by their middle names since infancy.

When Carl Evard discovered at age six that his given name was Carl, he immediately decided he hated the name "Iverd" and hereafter would only use the name Carl. Of course, the children in the neighborhood gloried in teasing him and calling him "Iverd," just to see him get red in the face.

One day when George was 14 years old he came out of the house and saw eight year old Carl playing in the backyard and he called out, "Hey Iverd, come here I want to tell you something." Carl replied with, "My name is not Iverd and I won't come unless you call me Carl!" "Iverd is a good name," George retorted. Just then he looked across the street and saw a little boy by the name of Eugene who always teased Carl about his name. Carl reiterated, "Iverd is a

dumb name just like Eugene!" "No," George replied, "and someday when I'm a great artist I'm going to use both names and prove it to you. I'm going to make the name Eugene Iverd famous!"

As time passed, brothers Albert and Carl continued with their inventions and George found himself increasingly compelled by art. Matilda's faith in her children's talents opened the way for success in their endeavors. Albert, the oldest, held 44 patents on various marketable machinery he developed and manufactured during his lifetime. Carl also held several patents on ingenious devices he sold to various manufacturers. The younger sister, Lida, became a woman ahead of her time by starting her own business in Waseca.



Young Lillian Remund.

#### Adolescence

Because of his early spelling difficulties and repetitions of the second grade, George was 3 years behind in school. When he finally graduated from eighth grade at age 16 he was three years older than most of his school friends. With manhood approaching and his innate eye for beauty maturing, he took notice of one of his classmates, Lillian Remund.

In his eyes her classic features appeared to be perfection, and he responded strongly to her beauty, in spite of the freckles that sprinkled her face. While today freckles are often seen as beautiful, in those days they were viewed negatively. But George was glad she had them. He thought none of the other boys would think

she was pretty and he could have a better chance of attracting her. Indeed he did capture her heart, and theirs became an adolescent love affair with all the depth and intensity of Romeo and Juliet.

In high school George continued drawing and painting. From time to time the town paper would publish his cartoons. This gave him satisfaction, his mother great pride and his father consternation. When George submitted the cartoons to the Waseca paper, he began signing them Ericson instead of the spelling of his family name Erickson. He preferred the look of the name without the "k." Even then he was aware of the salability and visual appeal of his total product.

During high school he got a job with a vendor in Waseca who

had a portable peanut and popcorn machine. George worked with him for about a year and learned the mechanics and business of the operation. At the end of the year, the fellow decided to leave town and wanted to sell the machine. He offered George the business, including the machine, for \$300. After much deliberation, George had a long discussion with Carl and told him that although he thought the business venture was sound, he couldn't get involved because obtaining the \$300 for the investment would be impossible. Being part of a poor family in 1912, \$300 seemed like a fortune.

But in the year he had operated the popcorn machine, he had discovered the financial rewards and was sure that not buying it would be something he would eventually regret. After thinking of every possible way to get monetary backing, the brothers decided to try the local bank.

After discussing the venture with their father, who had reservations about the idea, George and Carl went to talk to the local banker, with some trepidation. Mr. Baird, the executive at the bank, knew everyone in the little town of three thousand people and listened attentively as the two young boys explained their desire to go into the peanut and popcorn business and buy the machine. "Well, boys," he said, "I know you will pay this money back and this is a good business venture for you, but I cannot let you borrow the money because you are not of age. But," he added, "I'll tell you what I will do. If you will sign this note for three hundred dollars and if your father will come down, and put his signature on it underneath yours, the bank will

loan you the money you need."

With hopeful optimism, coupled with anxiety, the boys returned home and explained the problem to their father, who said, "Yes, I'll do this for you. I'll stop into the bank tomorrow." And the next day he went to the bank, signed the note and shortly thereafter the boys were given the money and were in business.

The decision proved to be a good one. Every day after school the boys would go to a small shed in the downtown area where the popcorn machine was stored. They would then pull the machine to the Ruby Theater where, at that time, silent pictures were playing for a 10 cent admission. The boys would park their machine outside the theater and sell popcorn for 5 cents and peanuts for 10 cents a bag. To reduce their costs, they would use fifty percent butter and fifty percent lard to cover the popcorn. And everyday they would polish up the brass and clean the windows so that everything was sparkling by the time they were ready to take it out at night. Because they had only one bicycle, George would pump the bike home and Carl would sit on the handlebars.

After dinner they would get back on the bike and pedal downtown to pull their machine out onto the street so they would be ready for their customers. During quiet times when there was a lull in the business they studied their lessons for the next school day. With their new-found income the boys managed to buy their own clothes and have some spending money. In addition, the venture taught them something about the mechanisms of business such as purchasing,



The peanut and popcorn machine, 1912.

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Consolidated Food Corporation ad  
 "Daisies and Little Girl."  
 Photo by Pete Gool

expenses and profits. They continued with their small entrepreneurial project through high school.

Throughout high school, George continued to court Lillian. They went to parties and picnics together. He sang in the glee club and played basketball. When George wasn't drawing or involved in school activities, he was with Lillian. They were deeply in love. However, in 1912 Lillian's father moved the family to a farm in Amery, Wisconsin. The couple was separated for a year while she attended high school in Amery. During that year Lillian was extremely unhappy and understandably depressed. She besieged her parents to allow her to return to Waseca, where she could graduate with her original high school class. Ultimately, her parents relented and found a family in Waseca where she could board for a year until graduation.

### Young Adulthood

After high school, as her parents had wanted her to do and as her mother had done before her, Lillian became a teacher. She attended a six-week course at a teachers' normal school and began her career. Living on the family farm, she taught at a one-room country school a mile and a half down the road. There she served as teacher and janitor, which required getting to school early on winter mornings to fire up the wood-burning furnace before the children arrived. She drove a horse and buggy through deep drifts of snow to open the school each morning. The horse was not able to stay outside in the snow all day and had to be stabled in a nearby barn during school hours.

Life was exciting for George and Lillian in those years, and they looked to the future with optimistic anticipation. However, the



Campbell Soup ad "Does he like butter too?" *Saturday Evening Post*, 5/26/33.

rest of the world was moving just as inexorably toward conflict. Political upheaval was stirring in Europe and a major war had begun.

At this point in his life (1914) George wanted to go to art school. His father was paying for his older brother, Albert, to go to business college, but George's choice was to attend the St. Paul Art Institute. John Erickson was insistent that George follow in his older brother's footsteps and study business at Yankton College in South Dakota, which eventually and reluctantly he agreed to do. Attending classes seemed like a monumental waste of time to George because it took him away from his drawing.

A few weeks into his first term he withdrew from college and went home to Waseca to confront his father. He simply would not study business, and art was the only thing he wanted to learn. John became adamant. "Not on my money you won't," he said. "No son of mine will



George and Lillian's first child, Ruth.

become a pauper artist painting in an attic and depending on the charity of others for his keep." George's mother, however, continued to express her faith in her son's talent. Ultimately, George decided to go to the city and try to earn his own way through school. His brother Carl, always a supporter and admirer of his older brother's talent, offered to help him financially. And so at age 20, George enrolled in the art school in St. Paul and Carl stayed home and operated the little peanut and popcorn business. Every week George received a box from Carl, which included the washed and folded laundry that he had sent home to his mother the week before, with some cookies and cakes that Matilda had made and a check from the business. But the stipend by itself wasn't quite enough for

him to survive on, so George got a job as a busboy in a St. Paul cafeteria.

The job in the cafeteria gave him something to eat but it still



Monarch Food ad "Boy with Lantern,"  
*Saturday Evening Post*, 12/31.  
 Photo by Pete Gool.

wasn't sufficient to sustain him so he also got a job as a shoe salesman in a local shoe store. He didn't know much about shoes, but he learned quickly and between the two jobs and the money that Carl was sending, in addition to residing at the YMCA, he was able to cover the costs of his schooling.

After one year at the St. Paul Academy, George decided he had learned all that the faculty had to teach him. He then decided to take another educational step and applied to the Academy of Fine Arts in Philadelphia. Upon his acceptance in 1916, he got a job in a cafeteria so he could acquire his food, and he also got a job in another shoe store. By then he was an experienced shoe salesman. Once again he took up residence at the local YMCA and kept himself enrolled in school, fed, housed and clothed.

While studying in Philadelphia, George began to create illustra-

tions for magazine stories. Because of this supplemental income, he was able to take a train on occasional vacation periods to visit Lillian at the Remund family farm in Amery, Wisconsin. By this time he and Lillian wanted very much to be married but all four parents united in opposing such a move. Lillian would not live in such poverty, and of course there was a chance that George would be drafted into the service.

Although George was a good and serious student, competition was strong at the Academy and he was never able to win any of the cash prizes that were awarded. However, he was delighted when the Pennsylvania Academy of Fine Arts decided to use one of his drawings in a school catalog.

On the morning of April 3, 1917, news spread throughout the world that on the previous night President Woodrow Wilson

had asked Congress to declare war on Germany. Although the United States was poorly prepared to engage in a large conflict, the American people slowly moved from watchful waiting to willing participation. Within six months everyone was singing George M. Cohen's rousing martial tune "Over There." On May 17, 1917 Congress passed the first selective service act by an overwhelming vote. Under the act all men age 21 to 30 had to register for the draft. Only men with dependents or those with an essential job such as farm work could be deferred by the local draft board.

Although George escaped the first round of draft notices, in February of 1918 the dreaded letter came from the Waseca County draft board. George returned home for his physical examination and processing. To his delight he failed the physical because he was underweight. The two years of struggling, living as a part-time salesman and a full-time student with meager food and long hours, had taken their toll on his body weight.

The year was 1918, George was 25 years old and Lillian was 22. Lillian had been saving money and George hadn't qualified for the draft. Their parents reluctantly agreed to a marriage. The details of the wedding were quickly arranged and George's parents came from Minnesota to Wisconsin by train to give their blessing. The wedding was held February 27, 1918, in the Remund family



Preliminary oil sketch.

living room. A young neighbor girl, Irene Lundgren (later to marry Lillian's brother), provided the piano music for the few family friends who gathered for the festive occasion.

Lillian had made herself a beautiful new dress, but the only suit that George had was the one his father bought him when he started college. During the four years he was away he had gotten as much wear as he could out of those warm wool pants, always being careful to cover them with a smock when he painted. But time had worn the material thin, and not only did the years show on the suit, but also his skinny left knee could be seen through a small hole! With a grin on his face he simply took a pen and blackened his knee to make it less noticeable.

When the preacher asked him to present the ring, George looked worried as he reached in his pocket, then frantically started searching all his pockets. Many of

the guests thought that the hole in the knee wasn't the only hole in the suit, but finally, with a wink to all present, he pulled the ring out. His sense of humor could not be left out of that joyous occasion.

Following a sumptuous meal in the Remund dining room, George and Lillian were bundled into a sleigh with all of Lillian's hope chest treasures, and the couple began the cold seven mile trip through the snow to Amery, where they caught the train to

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Dean Cornwell. Original art for the 1927 Dutch Treat Club Yearbook.





"Baby Jean." Oil on canvas.



Photo of Jean with babydoll.



"We Walked in Fields of Gold." Campbell Soup ad in *Saturday Evening Post* 3/26/32.



"Homeward Bound." Oil on canvas.



"Spring Scene—Willows." Oil on canvas.

Philadelphia. In those days, such a distance represented 6 or 7 days of travel and a vast psychological chasm. No telephones existed at that time in remote rural locations. The families were truly saying goodbye to all but letters, often for months, sometimes for years.

In Philadelphia they set up housekeeping in a small apartment with Lillian's possessions and the help of the money she had saved. Although they had very little to live on, they looked at their poverty as an adventure and a challenge and always found great fun in "making do." Together Mr. and Mrs. George Ericson could tackle the world.

#### The War Years

When George was called up again for the draft that summer, the couple was not overly concerned as they returned to Minnesota for his physical examination. Their limited income had not put any weight on him. To their dismay, the Army had lowered its standards and he was accepted. On August 15, 1918, he was inducted into the army and went to boot camp at Fort Snelling in St. Paul. While there, he continued to draw and had several of his drawings published in the armed forces newspaper "Reveille." After basic training he was transferred to Camp Alfred Vail in New Jersey with the rank of sergeant, serving as a clerk in the signal corps.

During the fall of 1918, George came home to visit his parents on a 10-day furlough. At that time he was extremely unhappy about being in the Army because it was disrupting his art career. When the leave ended and he was about to return to New Jersey, he suddenly burst into tears and said, "This may be the last time I'll ever see you. I have to say good-bye because our company is going to France. That is why they gave me this furlough."

After an emotional parting, George got on the train and waved

good-bye to his family and started back to Camp Alfred Vail. As he was packing and his outfit was getting ready to be shipped overseas, news came that the Armistice had been declared, and a universal sigh of relief accompanied by overwhelming joy spread throughout the country. Of course, for George Ericson it was as if a door had finally opened to his future, because now he felt he could truly pursue his career in art.

With the country now at peace and the nation slowly healing, the government looked seriously at the rehabilitation of its wounded men. George's talent was known from his drawings in *Reveille*

and for this reason he was transferred to Walter Reed Hospital in Washington, D.C., where he was put to work teaching art to wounded veterans. This marked the beginning of a very important phase in his life—teaching. He found great joy in sharing his love of art and his skills.

While at Walter Reed Hospital the government commissioned him to make a model of U.S. infantry men for an exhibit. The sculpture displays a WWI mule-drawn wagon with two drivers, and another soldier on horseback leading a mule. The wagon was crafted through a special commission to the Studebaker Company. However, the mules, soldiers, and every detail of the harnesses were sculpted by Ericson. This beautifully crafted clay model of infantry men on horseback was cast in bronze and became the focal point for a United States display at the Musee' de l'Armee (the French War Museum) in Paris. It is still there on permanent display.



Ericson with WWI sculpture commission.

#### Teaching Art

In 1921 George was discharged from the Armed Forces and began looking for work. Teaching seemed an interesting possibility, although he had no formal academic teaching credentials. He sent



Saturday Evening Post 10/6/34.



Saturday Evening Post 6/11/32.

out several applications and resumes, one of which went to Erie, Pennsylvania, a small thriving industrial city set among the hills on the eastern shore of Lake Erie. Erie had a rapidly growing population owing to two major companies that had branches there, the General Electric Company and the Hammermill Paper Company. The city also had a few small colleges and a branch of Pennsylvania State University among its many public and private schools. The public schools in Erie decided to give the young veteran a chance, and George happily accepted the position. At least he would be working in the field of art, and he could always paint illustrations and fine art on weekends and evenings.

His employers at the school quickly recognized that they had hired not only a talented artist, but a talented teacher as well. His passion to share his art, his deep empathy for others and his ready sparkling wit endeared him to his students.

Many of his students credited their successful careers in art to the inspiration given to them by George Ericson. At one time, six of his students went on to the Pennsylvania Academy of Fine Arts. In addition to being a mentor to many students, he also counseled them in other areas of their lives, even suggesting ways to finance their continued artistic education. One of his students remembers him coming to her parents' home on the weekend to let her know the joyous news that she had received a scholarship to attend Pratt Institute in New York.

After a brief period of teaching art in a single school, the Erie school system felt that they could use his unique talents in a broader capacity. George Ericson was asked to supervise art instruction in all of the city schools. An assistant was hired to help him, so he would have time to handle his city-wide duties while continuing to teach art at Academy High School, during his free time away from the classroom, he continued painting at home, but his work

area for painting was extremely cramped and interruptions were frequent. He soon realized he needed a studio. He went to Sevin's Art Shop, in downtown Erie, and asked if they knew of a place that he could rent cheaply and use as an art studio. The owners of the art store told him that they had empty space upstairs at the store, and if he cleaned it out he could use it completely free. Later he joked with his brother Carl that he had taken a salary cut at school because of the Depression so he was thinking of asking Sevin's to lower his rent!

By now his illustration jobs were becoming more plentiful, and he was submitting many pictures to publishers for magazine covers, calendars and advertisements. However, he also continued to work at his first love, landscape art, and he signed all his fine artwork with the name Ericson and all his commercial art with Eugene Iverd.

He never forgot his boyhood vow to his brother Carl of using Eugene Iverd as his brush name, and he now realized that publishing under this name would be his way of honoring his brother and thanking him for his help, dedication and devotion during those early lean years.

#### Parenthood

George and Lillian's first child, Ruth, was born in 1924. George delighted in her innocent beauty and developing personality. She became his favorite model and appeared in many of his paintings. It is around this time that his focus on painting children become paramount. No doubt fatherhood was a powerful life changing experience.

In 1926, realizing he needed more time for his own artistic development, he requested and got approval from the Erie school system to reduce his hours. This allowed him more time in his

studio. Some people still remember his warm and generous spirit when he sent a letter of request to the superintendent of schools saying that he knew their budget was tight, and he would be happy to cut the amount of his own pay in order to give a raise to his assistants in the schools.

Because of his teaching schedule, his summers were his own, and during the summer months George and Lillian would pack up their belongings, load the camping gear in the car and head for their family homes camping by the road along the way. After visiting the Erickson's in Waseca, they would spend an extended period of time at the Remund farm. This was an extremely challenging trip for the young family with an infant. The trip itself was 5 to 6 days long, and campgrounds did not exist. Lillian discovered that camping near one room school houses at least afforded a pump with cold water and a way to provide water to wash her baby and cook the family meals.

While on the Remund farm, Ericson set up his studio, often in an abandoned log cabin across the field from the family home. The farm often had extended visits from various relatives, and it was always the understanding that whoever visited would "lend a hand" with whatever farm work was underway at that time. This included driving horses in the field or sometimes pitching hay for the harvest.

George, however, was never expected to work in the fields. His talent was special and respected by family and friends alike. He enjoyed plein aire painting as well because there was always wonderful inspiration from his family, friends and neighboring children in the area at their work and play.

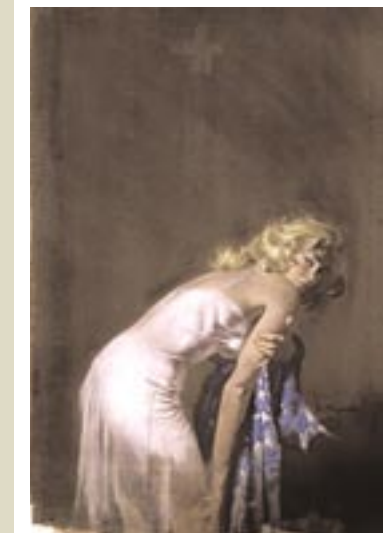
During a few of these early summers George went to the Canadian lake country, canoeing and camping with two brothers-in-law. While his companions fished, George set up his small easel and sketched and painted. He loved to catch the movement and lights in the running water, as well as the beauty of the northern woods. On March 24, 1934, a painting on the cover of *The Saturday Evening Post* captured these fond experiences. The picture portrays a father and son portaging a canoe on a camping trip.

In addition to his artistic talents, George was also an excellent photographer. Because children, who were the focus of so much of his work, were in a constant state of animation, he quickly found a camera to be a great help. He invested in an expensive Leica with a tripod and various lenses. Later, when movie cameras become more readily available, he also experimented with their use. With his photographic equipment he could have models move in and out of poses, adjusting to try various angles. He could scan faces and hands and occasionally catch the exact fleeting expression he was seeking. He would set up a temporary easel next to a movie screen, and project images onto the screen while he sketched them on his easel. Later he set up a full photographic studio and development lab in his home so he could carefully control the resolution of his photographs.

Photography also allowed him the freedom to do off-season work. The Post cover of March 3, 1928, shows a boy tumbling on skis. The model was actually photographed in his studio in the summertime in an upright position with his skis nailed to blocks. The photo was then inverted for the painting and the background created.

Some people believe that he was one of the first artists to use stop-action photography. Because many artists would project pictures onto a canvas and then trace the outline, a practice scorned by artistic purists, Ericson kept his photographic activities quiet. However, he used the photos to enable him to draw as one would from models. He never used images projected on canvas. All forms of photographic assistance to an artist later became acceptable practices.

For most of his illustration work Iverd used a pencil to sketch the basic shapes of his figures and faces on the canvas and then he would begin painting. In his landscapes and impressionistic art he enjoyed the free use of beginning with his brushes.



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Saturday Evening Post 11/3/34.



Saturday Evening Post 1/7/33.

By 1926 Ericson's commissions for illustrative work were becoming more plentiful, and he had even been successful in getting some covers published on *The Christian Herald*.

At that time he decided with some trepidation that he would make an effort to get a painting on the cover of *The Saturday Evening Post*. The *Post* at that time was considered to be the most popular and prestigious magazine ever published. The artists and authors who worked for the *Post* were legendary. If nothing else, he thought he could learn what they did not want. He selected four full-sized canvases, signed them "Eugene Iverd" and sent them off.

George expected their rejection and hit upon a strategy to use when they were returned. When he got the first four back he planned to send in four more, and then four more until one was accepted. To his immense delight, one of the first four was accepted, and the *Post* sent a representative to encourage this major young talent. Immediately upon acceptance of his first cover he wrote a letter to his mother telling her not only the result of his submission but also of his admiration and appreciation for all she had done.

His first cover, "Accordion Serenade", showed a young boy in the first flush of adolescence playing a love song on the concertina to a beautiful woman. Black-and-white photos of the lovely faces of the stars of stage and screen are posted on the wall behind him.

Iverd had two sides to his nature; he was gregarious, sensitive and warm to family and friends and delighted in their company. Yet his work required long hours of solitude, which he also enjoyed. The solitary times gave him much time for reflection on his life and his relationships with others. He reflected on his purpose in life and on the reading he and Lillian shared during their evenings at home. He thought about the beauty in all of nature and in mankind. He drew his inspiration from the world around him and his empathic, energetic and often humorous view of life enabled him to delight in what he saw. He viewed all people as basically good. This is what his experiences had taught him, and he painted what he perceived.

Vincent Van Gogh had his brother Theo who helped him through crisis after crisis. J.C. Leyendecker shared his palatial estate with brother, Frank, and both *Post* artists had studios in their New Rochelle mansion. Eugene Iverd had the unwavering support of his faithful brother Carl. Often Carl would come to visit and the two brothers would spend long hours in the studio while George pointed and Carl watched. Often Carl would come up with ideas for George to paint and either send them by mail or wait until he saw him in person.

George had ideas for pictures pop into his mind wherever he looked. He kept a sketch pad by his bed and often got up in the middle of the night to sketch some idea he had dreamed of or thought about, so as not to let it escape before morning. During one Christmas visit from Carl, the brothers were driving downtown when George remarked, "Carl, look! Over there's a *Post* cover." "Where?" asked Carl, "I don't see any *Post* cover." "There, across the street, there's a boy walking along the street with a snow shovel. I'm going to paint him ringing a doorbell, looking for work, with a little dog at his heels." And the following January, the idea appeared as a *Post* cover.

One time in a pensive moment, Carl asked George, "When you are gone, how do you want to be remembered?" With no hesitation Iverd replied, "As someone who left something for other people to enjoy."

During the years of teaching in the schools of Erie and painting in his studio, George also became popular as an entertaining speaker for groups in the community. He dubbed his presentations "Chalk Talks." Using a technique he developed in the Army while entertaining wounded service men, and armed with a box of chalk and a blackboard, George would ask a member of the audience to come up and place five dots anywhere they chose on a blackboard. He would then connect the dots and turn it into a drawing. He would delight and fascinate his audience with his quick wit as they watched drawings of his imaginative stories develop on the board as if by magic.

1929 brought economic despair to many parts of the country, and although America was on the threshold of a great depression, George and Lillian were living a simple, happy, nearly utopian life. Their four-year-old daughter Ruth was the center of their universe and a frequent model for her talented father. In addition to artistic success and marital happiness, more good fortune entered their lives when baby George Iverd was born to them in 1928.

Life seemed so full of promise and the artist's pictures now reflected two angelic children. Little George had deep set Ericson eyes and peered out of many of Iverd's canvases with the beauty and love that only an artistic father could create.

Many hopes and dreams were pinned on this little boy, who was identified at an early age as intellectually gifted. He was carefully nurtured within the family, and his life was enriched by the love, devotion and attention that his sister Ruth also received.

Unfortunately, George Jr. outlived his father by only eight years.

Shortly before his 16th birthday in 1944, he died a tragic death of cancer. His face and spirit, however, have been immortalized on his father's canvases.

However, tragedy seemed a remote possibility to this happy young family in the middle 1920's and early 1930's. Teaching during the academic year, and visiting with parents and grandparents in the summer on the family farm formed the fabric of their lives. Family gatherings were celebrated with love, laughter, nostalgic conversations, family meals and photo sessions. The times together included long hours of story-telling, in which tales of family adventures and humorous anecdotes from past visits became legendary. Requests were called out, "Carl, tell us the story about your airplane," "George, tell us that story about your dog Gyp," "Helen tell us the story about the time Carl stole your chocolate covered cherries." Each year the stories became more and more exaggerated and the drama and humor increased. Casual occurrences became classic sagas and good stories became legends.

Perhaps this strong story telling tradition fed Iverd's artistic creativity as well. His most successful paintings during this period, and indeed throughout his life, told entire stories in a single image. His paintings invite viewers to see and feel the life story of the individual being portrayed. While many artists of this period "told stories" with their paintings, including Norman Rockwell, Iverd had the ability to infuse the viewer's mind and heart with appreciation, philosophic humor and a sense of having intimately known and appreciated the people in his paintings.

During the winter of 1929 Iverd took his family to East Lansing, Michigan, to visit his brother, John Albert, who was living there. John's daughter, Esther, remembers watching incredulously as Iverd's hands shaped remarkable snow sculptures as he played in the snow with the children. Iverd loved to visit his brother and admire his successes, while always finding time to do a few family portraits.

In the 1930's life was going well for Eugene Iverd. The country's economic position was improving, and George was selling his work and becoming increasingly well known as one of America's outstanding cover artists. Locally he sold many landscapes, which were his first love, but illustration was putting food on the table, money in his pocket and placing his name in the public eye. During this period, while still working as a teacher and receiving a steady paycheck, Iverd's work was bringing in enough income that he began to entertain hopes of retiring from the school system to devote himself

entirely to his illustration and ultimately to a fine arts career.

Two major concerns in Iverd's life caused the future to be uncertain. One was that photography would usurp the role of artists in commercial work, and the second more troublesome problem was the increasing pain in his hands. As early as 1926 Iverd wrote to his mother mentioning the struggle he was having with his recurrent pain, but in trying to protect her from worry he minimized his discomfort. Doctors had diagnosed him as having rheumatoid arthritis. Without his hands, how could he work? Without the use of his hands, the vehicle through which his creativity was realized, all the joy in his life would disappear as well as his income and financial stability.

Facing the possibility he might be forced to find another avenue of support, Iverd vowed not to allow himself to indulge in self-pity. Rather, he began to look for alternative ways to put his creativity to work. For years he had enjoyed the world of literature and thought that perhaps he could turn his energies into writing. So he set about writing short stories in an effort to sharpen his new skill. Unfortunately, none of his stories are still in existence, but his youngest daughter, Jean, remembers being given the opportunity to read them as a teenager.

Because he was always a generous and caring individual, Eugene Iverd gave away many paintings during his lifetime. Local organizations were frequently the recipients. He donated 7 paintings to the Erie Community Chest. One original painting of a young girl with a butterfly, originally published as a *Ladies Home Journal* cover, was given to the Presbyterian Church of the Covenant where he was a member. He also contributed two major paintings to the Shriner's Hospital in Erie. He gave paintings to several schools and even to a surgeon who removed his appendix.

He often sent preliminary oil sketches with short narratives to magazines for approval before doing the final painting. Many of these are still in existence, and although they were done quickly and somewhat haphazardly, they exhibit a wonderful playfulness that is not often found in his finished canvases which tend to be a bit more studied.

Iverd did a series of 33 full-page ads for Monarch Foods. For these he also wrote the accompanying copy, feeling that he wanted to have a hand in the complete presentation of his work. Monarch Foods accepted Iverd's descriptions of his works and used them in lieu of having a professional advertising writer, feeling that Iverd's own words best described the paintings.



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- Norman Rockwell
- J.C. Leyendecker
- Gil Elvgren
- James Montgomery Flagg
- Harvey Dunn
- Enoch Bolles
- Edwin Austin Abbey
- W.H.D. Koerner
- Robert McGinnis
- Earl Moran



- George Petty
- McClelland Barklay
- Haddon Sundblom
- Leslie Thrasher
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"The Two Masters" circa 1930s.



"Faith in You" circa 1930s.

On one occasion *The Saturday Evening Post* returned a completed painting with a rejection slip. Iverd promptly recreated the painting and sent it off to another publisher. Within a few days, he received a letter from the *Post* requesting the canvas be returned to them as they had changed their minds. Knowing Norman Rockwell was paid more than he or any other artist, he responded that he had already submitted the work to another publisher and furthermore he wasn't sure if he could continue to work for them because he could get a higher price elsewhere. Thereafter, Eugene Iverd received the same compensation as Norman Rockwell.

Iverd never met Rockwell, or for that matter any of the other famed illustrators of his day. Years after his death, Iverd's brother Carl paid a visit to Norman Rockwell to discuss his brother's work and to hear Rockwell's opinion of Iverd. Rockwell said he never knew Eugene Iverd personally but he had always admired his work and kept a file of all his published pieces. Apparently, Iverd had little time in his busy world for collaborating with other artists, although Rockwell was keeping an eye on the competition.

In addition to the 29 *Saturday Evening Post* covers, Iverd also sold 10 covers to the *Christian Herald*, 4 to the *Ladies Home Journal*, 9 covers or supplements to *Reveille*, and either covers or advertisements to *Good Housekeeping*, *Esquire*, *Elks*, *Successful Farming*, *Progressive Farmer*, *American Magazine*, *Delineator*, *Farmers Wife*, *Farm Journal* and *McCalls*. The largest single group of advertisements were done for Monarch Foods (33) but he also did 18 ads for Campbell's Soup, one advertisement for Wrigley's gum, one painting for Iodent toothpaste, another for crayola crayons, and provided artwork for other products as well as calendars, book and multiple story illustrations. Iverd was increasingly in demand as a story and book illustrator. He illustrated 2 children's books and did multiple illustrations for short stories for a number of prominent writers, including Boothe Tarkington. During a 10 year career Iverd published over 156 works of art.

The family who owned the Campbell Soup Company was so taken with his paintings that they commissioned him to come and stay in their home to paint portraits of their children. He was extremely impressed with this family and came home from his visit wanting finger bowls on the table and bearing a beautiful silk nightgown for Lillian. Lillian greeted both surprises with a bit of scorn, not liking the "high falutin" ways of the people who used finger bowls. And although the nightgown was lovely, it was ridiculously expensive and totally unneeded. She never forgot her early years when nice things were difficult to come by, and for that reason the nightgown was returned.

The years between 1926 and 1936 were very successful and extremely productive for Eugene Iverd. In the studio above Sevin's Art Shop in downtown Erie, he spent many hours painting to his heart's content. The ideas kept flowing in from his family and many friends. Work in the school and the community provided a constant stream of images that were transformed into paintings as fast as his hands and his brushes could create. Iverd constantly returned to the beauty of human beings and nature. In his life he saw beauty everywhere, in all types of people, infants, adults, the elderly, including the disabled. He saw beauty in the wonderful surprises created by nature - from autumn leaves to butterflies and birds. One Iverd student, who also was a baby-sitter for the children, remembers a day watching Iverd paint in the backyard. She and Ruth were observing Iverd painting a sprig of delphinium. A bumblebee buzzed nearer and nearer and, spotting the painting of the flower, blundered into the painting and became stuck. Obviously, even the bees were struck with Iverd's talent for realism!

His wife Lillian continued to delight his eye with her physical as well as her inner beauty. When they had been married for 12

years he wrote her a love letter honoring their commitment to one another. He clearly thought he was extremely fortunate to have such an extraordinary mate in his life. He did many portraits of her and used her as a model in some of his commercial work as well.

Iverd began to command increasingly higher commissions for his work. Generous by nature, he was delighted to be able to send larger amounts to his mother, who he and his brothers had supported following the death of their father in 1921. He brought Mother Matilda and his youngest sister Helen to live in Erie. He helped set them up in housekeeping and found Helen a job. He then bought a new car for Helen so that they could do their errands and explore the city.

By 1933 Iverd's success had reached the point where he could afford a new home. He designed a French country style house on the crest of a hill on Gordon Lane. The dwelling had a large studio space as well as separate quarters for a live-in maid. Although the house was new, he wanted to make it look old and settled. He searched far and wide for a sagging ridge pole for the roof. The builder and many others thought him strange, building a new house and wanting it to look old.

At the end of the 1932/1933 school year Eugene Iverd resigned from the Erie school system and moved his family to their new home, where they celebrated the birth of their third child, a daughter, Jean. His work continued to reflect his growing family, often with paintings showing three children, a big sister, younger brother, and a baby or toddler. With the increased income the family could afford full-time maid service, so Lillian was free to assist him in the studio by helping to get his models dressed and posed correctly.

Although Iverd's position in the school system was finished, his commitment to the community continued. Iverd always felt he had to continue teaching in some fashion. He loved to share the excitement of learning about art with students. He frequently said that

all teachers are also learners and teaching keeps one fresh. Saturdays were art class day in the new house on Gordon Lane. A steady stream of children and young adults flowed in and out of his studio where he provided free lessons and supplies. He also taught art to adults in night school. In turn he was able to look at life through the freshness of their vision. It gave him endless ideas and energy. His students were part of the lifeblood of his art.

He reveled in the company of young people. On one occasion he spotted a local Boy Scout troop on an overnight camp-out near his house. He quickly invited the troop for a pancake breakfast in his backyard. He had great respect for the Boy Scouts as an organization, and a number of his paintings featured the Scouts.

Once or twice a year Iverd would pack a selection of paintings into his car and travel to art shows in Philadelphia and Pittsburgh, trying to become well known in these art circles. He took what he felt were the best examples of his fine arts, landscapes and other impressionistic paintings. Some of his paintings sold, others returned home, increasing his optimism about a future fine arts career. At the beginning George enjoyed having his studio at home. However, some time later he confided in Carl telling him that he was beginning to regret having his workplace in his residence. He found it difficult to refuse his children's requests to be with him and the frequent interruptions slowed his work.

By 1935 Eugene Iverd was becoming a household name, and his signature so identified the artist that he even began signing his landscapes with that name. Despite his heavy schedule he always made time for his growing family, his friends and his community.

#### The Final Days

At this time in George Ericson's life he felt that he was a complete success both professionally and personally. The only disturbance was the nagging, increasingly severe, occasionally incapacitating

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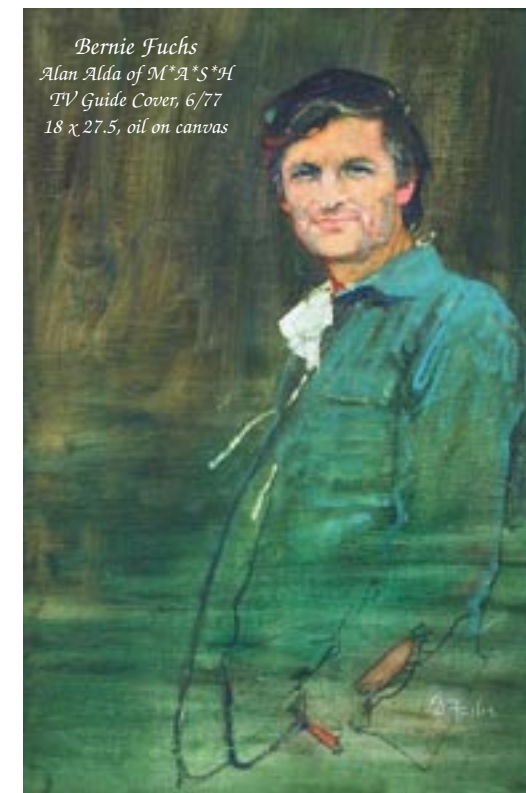
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- John Solie
- Daniel Schwartz
- ...And Others

arthritis. Determined to do all he could to keep his hands functioning, he decided to try the Mayo Clinic in Rochester, Minnesota. They had cured his mother of cancer, and perhaps they could help him also. In the summer of 1935 when he traveled with his family to the Midwest, he visited the famous clinic. At that time gold injections, which were highly experimental, were prescribed. When they headed back to Pennsylvania after the vacation, he took the vials of gold with him for his family physician to inject.

The periodic injections began, but as the cold and damp Erie winter of 1935 continued, the pain worsened and became more disabling. George and Lillian left their children with his mother and sister Helen and journeyed south to St. Petersburg, Florida, hoping to find relief in the warm weather. In the spring they returned to Erie but he was still struggling with the pain and increasingly fatigue slowed the force of his vitality.

Springtime was birthday time for his daughters and a big third birthday party was planned for Jean on May 15 with all the family coming together to dance around a maypole. A few days later George visited his physician for another gold injection. As he left for the doctor’s office, he wearily remarked, “These gold shots are going to kill me some day, Lil.” When he returned home he collapsed as he came into the house.

Lillian helped him into bed and called the family physician, his mother and Helen. His daughter Ruth had no party that year on May 24 because her father was simply too ill and the whole household centered around him. He continued to worsen during the next week. Helen, who worked for a local physician was not satisfied with his condition and called another doctor who came to the house and advised immediate hospitalization. His diagnosis was pneumonia, later complicated by septicemia.

Iverd’s brother, John Albert, and his family happened to be visiting at the time. They extended their vacation to be with the family. Iverd’s condition worsened. The gold injections had so impaired his immune system that his body simply could not fight the ravages of the disease.

All the best supportive treatments were tried including putting him in an oxygen tent. Sadly, antibiotics, which might well have saved his life, were not discovered until the following year. His brother, Carl, always his faithful friend, supporter and confidant, came by train as quickly as he could from Minnesota. Eugene Iverd lived long enough to say good-bye to his family and ask Carl to be a father to his children. On June 4,1936, George Ericson, beloved by family, friends, students and the community, and Eugene Iverd, renowned cover artist, was dead at the age of 43. The news of his passing sent Erie, Pennsylvania and his admirers, friends and family into a period of mourning, depression and reflection. It is a measure of his importance to the city and to the country that his death was front page news.

Many of us hope we will be able to leave future generations something to remember. Most of us have a few material things, some fond memories and a legacy of love and devotion to leave our children, grandchildren and future generations. But some fortunate people who have been gifted in art, music, literature or science leave not only personal gifts to their families, but more importantly, treasures that will enrich the rest of the world forever. George Ericson/Eugene Iverd was one of these gifted people. And because he paid a short 43 year visit to this world, he made all of our lives a little brighter and more meaningful.

Eugene Iverd never reached the legendary heights of some artists. It is likely that had he lived his normal life span, he would have been much more widely appreciated. His genius at depicting the essence of personality, at telling a complete story with a single image, and his immense productivity argue that he might have been as well

known as the best of the *Post* cover artists. Iverd painted from a deep creative drive and he painted for others to enjoy. He chose his models carefully, looking not only for beauty, but also for uniqueness and the inner spirit of the person. His compassion allowed him to look deeply within others and his faces portray the sorrows, joys, humor, courage and hopes of his subjects.

Many people compare his illustrative work with Norman Rockwell and other great *Post* cover artists. Art lovers compare his landscapes with the finest American landscape artists, and some in the art world compare his impressionistic work with the very best of the American and French impressionists.

Several years after Iverd’s death the superintendent of Erie schools was asked for information about Eugene Iverd. He wrote a sketch of Iverd’s life and inserted it into George Ericson’s personal file. His description read:

“Some hint of the character of the man has already been given. It would require much time and space and much greater ability than that possessed by the writer to do justice to his personality and character. He possessed great personal charm. He combined a rugged honest of thought with tactful expression. Those who knew him well and considered him a great artist, felt sincerely that his kindness, his sincerity, his interest in his fellow man, his honesty, his frankness and his practical goodness made him an equally great man. His death on June 4, 1936 at the age of forty-three cut short a brilliant professional career, broke a most delightful family circle, and plunged his home city into deepest grief.”

In recent years, the name of Eugene Iverd has surfaced as one of America’s greatest and most admired artists and illustrators. His work has been rediscovered and is once again being published, appearing in dozens of calendars featuring the artists from the Golden Age of American Illustration. Despite the prominence of Rockwell and Leyendecker, nearly all of these calendars present at least one or two of Iverd’s works as well. Examples of his work have also been reproduced recently on cups from fast food restaurants, sweatshirt transfers, postcards and notecards. Art lovers and collectors continue to covet the work of this American talent. Eugene Iverd had indeed accomplished his goal in life, to be remembered as “someone who left something for other people to enjoy.” ●

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#### ABOUT THE AUTHORS

**Jean Ericson Sakumura** was born in 1933 in Erie, Pennsylvania, the youngest child of George and Lillian Ericson. She was named Mary Jean Ericson and always called simply “Jean.”Jean was just three when her father died. To prepare this material Jean wrote for many documents—birth certificates, school transcripts, military records, personnel records, and poured through old family documents. From these records she called the bones of this story, but its flesh and heart are from family love. In addition, many relatives sent incidents to include. Jean is a retired nurse and health care administrator who lives in Overland Park, Kansas with her husband, Joseph Sakumura, Ph.D. They have four adult children and fifteen grandchildren. It was her grandchildren’s request for her to “write a book about Eugene Iverd” that first started her thinking about this project.

**Dr. Donald R. Stoltz** was born in Philadelphia, Pennsylvania and was educated in that city. He has been a practicing physician in Family Medicine in Philadelphia since 1963. Since his boyhood, Dr. Stoltz has admired the art of Norman Rockwell and together with his brother Marshall, acquired an extensive collection of Rockwell art. In 1970 the brothers met Norman Rockwell and shortly thereafter co-authored the very successful three-volume set of books entitled “Norman Rockwell and the Saturday Evening Post.” This set has recently been reprinted as one large coffee table volume. The brothers also authored “The Advertising World of Norman Rockwell.” In 1976, the Stoltz brothers founded the Curtis Center Museum of Norman Rockwell Art in Philadelphia, and Don became Chairman of the Board.

**Lynda J. Farquhar, Ph.D.** is Eugene Iverd’s oldest granddaughter. She is the daughter of Ruth Ericson Sonnenberg, George Ericson’s oldest daughter. She is married to William W. Farquhar, Ph.D. and is the mother of two children, Lisa and Shauna, and six step children, Roger, Linda, Jacquie, Jim, Steve and Mark. She has eleven grandchildren. She has had a long career as an administrator in the College of Human Medicine and is a full professor in the medical school. She is also an avid collector of Iverd works and is committed to preserving his legacy. She has embarked upon a quest to collect all the magazines that were graced by Iverd covers, currently she has 59 with less than a handful to go.



#### Magazine Covers

##### THE SATURDAY EVENING POST

Date	Title of Cover
3/13/26	The Accordion Serenade
4/17/26	The Lost Baseball Game
1/15/27	Snow Fort Under Siege
6/25/27	Last Day of School
7/30/27	Fishing from the Raft
10/1/27	View from the Telephone Pole
10/29/27	Witch in Demon Skies
3/3/28	Snowskier Tumbles
7/28/28	The Hand Made Boat
9/15/28	A Kite to Catch the Wind
11/17/28	Uncle Tom’s Cabin
2/4/28	The Ice Boat Run
1/19/28	Clearing the Ice
4/26/30	It’s a Home Run
11/15/30	The Flying Tackle
1/3/31	Snow Shovelers for Hire
2/21/31	Campfire on Winter Lake
8/27/32	The Young Scientist
6/11/32	Day Dreamer
1/7/33	Moonstruck
3/24/34	The Portage
6/24/34	Iverd’s Boats
7/21/34	The Skinny Dippers
8/18/34	The Star Pitcher
10/6/34	Dueling Harmonicas
11/3/34	The Pumpkin Lighting
11/17/34	Hail to the Football Hero
6/22/35	Swing to the Skies
8/1/36	One Last Summer Day

##### FARM JOURNAL

Date	Title of Cover
10/36	The Apple Girl

##### SUCCESSFUL FARMING

Date	Title of Cover
5/30	Family in Flower Fields
6/31	Going Fishing with Grandpa
8/31	Crossing into Safety
9/31	Paul’s Plow Horse

##### FARMER’S WIFE

Date	Title of Cover
9/35	Love Letters
10/37	A Walk in the Forest

##### PLUMBERS JOURNAL

Date	Title of Cover
8/1/27	Bath and Shower

##### U.S. ARMY MAGAZINE - REVIELLE

Date	Title of Cover
5/8/19	"Watching, Waiting, Quite Alone"
–	"These are the Times that Try Men’s Souls"
–	"Victory Parades of the First Division"
5/22/19	"Atta BOY 11
–	"Footsteps"
–	Shows troops going through mountain pass
–	Shows Indian Scouts looking down on river

1919 "Beyond" shows man and woman in graveyard

– "His Heritage" shows grandfather watching grandson looking at boat, "the League of Nations"

##### Advertisements

Date	Title of Advertisement
SEP 1929	Fresh from the Garden
SEP 1929	Laughing Boys Faces
SEP 1/5/29	Sleigh Bells Ring

## Eugene Iverd Published Work 1924-1936

SEP 2/2/29	The Model Airplane
SEP 3/2/29	Climbing the Ski Hill
SEP 4/27/29	Cane Pole Fishing
SEP 6/22/29	Childhood and Sunlight
SEP 7/20/29	Here Comes the Food
SEP 11/9/29	Asleep at His Post
SEP 1930	Strong Men
SEP 1930	Tom, Dick and Harry
SEP 2/1/30	Boy Gazing into Fire
SEP 3/1/30	The High Wheeler
SEP 5/24/30	Taint Cold Come on In
SEP 6/21/30	Scout Camp Lunch
SEP 8/16/30	The Globe Spinners
SEP 9/13/30	Get your Circus Tickets
SEP 10/11/30	May we have a Bite to Eat
SEP 11/8/30	Football Tussled
SEP 12/6/30	Grandfather’s Workshop
SEP 1931	Cowboys and Indians
SEP 1931	Monarch Makes the Best
SEP 1/3/31	Resolved Next Year that
SEP 1/31/31	The Snow Globe
SEP 2/28/31	The Fish Wouldn’t Bite
SEP 3/13/31	Grampa and Scout
SEP 4/25/31	Can Boys Stay for Dinner
SEP 5/23/31	Junior Patrol
SEP 6/20/31	Boys Wanted
SEP 7/18/31	The Treasure Hunters
SEP 8/15/31	Pillow Fight - Wake Up
SEP 10/10/31	The Fort Builders
SEP 12/31	Boy with Lantern

##### CAMPBELL SOUP ADS

Date	Title of Cover
SEP 3/26/32	We Walked in Fields of Gold
McCalls 4/32	We Walked in Fields of Gold
Delineator 4/32	We Walked in Fields of Gold
SEP 5/7/32	Girl with Yellow Scarf
GH 7/32	Girl with Yellow Scarf
SEP 6/11/32	Fence Sitters
SEP 8/13/32	The Perfect Oval
SEP 10/29/32	The Pink Hair Bow
SEP 5/13/33	Girl with Blue Coat
SEP 5/26/33	Does He Like Butter Too?
SEP 6/24/33	Sunshine Girls
GH 6/33	Sunshine Girls
SEP 7/22/33	The Great Lakes
Delineator 8/3	The Great Lakes
SEP 8/22/33	Surf and Sunshine
LHJ 11/33	The Football Boyfriend
SEP 10/14/33	The Football Boyfriend
SEP 11/11/33	I’ll Race You Home
SEP 3/31/34	Little Beauty and Soup
GH 4/7/34	Little Beauty and Soup
McCalls 3/34	Three Kids on a Sled
SEP 1/26/35	Siblings and Soup
SEP 6/22/35	The Straw Hat Summer
SEP 9/14/35	Like a Bowl of Sunshine

##### CHIPSO SOAP ADS

Delin 10/32	Boy with Tom Sleeve
Delin 1/33	Girl with Tom Sleeve
Delin 2/33	Boy with Airplane

##### EYE STRAIN ADS

SEP 3/14/36	Blonde Braids
SEP 9/19/36	Crossing Guard

##### IVERD MODELS

Angert, Sheila Doyle
Ardington, John
Bakely, Newton
Bartley, Eugene
Bello, Dick
Bengston, Signe Erickson
Berman, Lucille Stafford
Betts, Robert
Bingler, Margaret Abbott
Bliven, Andrew
Bliven, Floyd, Jr.
Brook, Allene Skinner
Burton, Emma
Carlson, Don
Chrisman, Earl
Coffen, Louisa Bliven
Danbom, Marion Bole
Dear, Elmer
Dear, John (Dick)
Dick, Marilyn

##### LITHOGRAPHS

- "Admiration" 1937, K 32601 (girl gives boy a flower in garden) - published as advertisement
- "Children Wading" (kids wading in a forest stream) - published as a calendar
- "Fairy Tales" (little girl reading a book called "fairy tales") - published as a calendar
- "Faith", K 32484 (boy on top of hill with dog) - puzzle and advertisement for toothpaste
- "Happy Days", 867K (girl pins flower on boy)
- "Huckleberry Finn" (boy on raft floating down river) - published as a calendar
- "Inspiration" G 18331 (young artist at work)
- "Just Wait 'til I Grow Up" G 13329 (sister tags after big brother who is going fishing)
- "Looking Forward", G 13258, 11/4/33 (boy bids farewell to parents)
- "New England Fishing Boats" 890 (boats at harbor)
- "Old and New" 8/6/35, 1/29/36, K28585, K 20403 (grandfather, boy look at model plane)
- "Pals" 114, 8293 1 ~ L 14332 (boys fly kites)
- "Patience" 675, 1/3/35 K 24674 (brother fishing at edge of river, sister behind him)
- "Shady Brook" 807, 8/6/35, K 20402, 9/21/35 (fall scene with green brook)
- "These Are Our Treasures" (boy and girl coming home from school) - published as a calendar.

PAINTINGS BY EUGENE IVERD DONATED TO THE COMMUNITY CHEST - 1927-1933		
Community Chest	Year	Description
Old Newsboys	1927	Newspaper boy on crutches.
Unto the least of These	1928	Three babies in apple baskets.
Our Daily Bread	1929	Boy with slice of bread.
Sure I'll Share	1930	Two boys with apple.
Faith in You	193?	Girl with ragdoll.
Appreciation	193?	Boy and girl.
Our Father Who Art In Heaven	1935	Child praying.

IVERD EXHIBITS	DATE
Erie Day School	1/17-18/38
Erie Art Center	4/21/57
Erie Historical Museum	2/12-21/82
Waseca Cc Historical Society	10/10-23/82
Erie Historical Museum	5/24-10/26/96

#### MAGAZINE ILLUSTRATIONS

##### Ladies Home Journal

"One Way Love," by Margaret Runbeck, 6/33

1. One Way Love 2. Her Mother by the Week 3. Her Father for All Time 4.The Selfless Heart

"Susie's Little Play," by Booth Tarkington, 2/35

1. Susie's Little Play 2. Ladies & Gentlemen 3. Virginia

"The Birthday Party" by James M. Cain, 5/36

1. The Birthday Cake 2. Ice Cream Truck 3. Oriental Lantern 4. The Kiss

"The Little Miracle," by Zoe Akins, 4/36

1. Martha 2. Marienne 3. Johanna 4. Anna 5. Heaven is God’s Throne, Earth is His Footstool

##### Saturday Evening Post

"Say An Resvoir," by Owen Johnson, 10/22/32

1. Say An Revoir 2. Deep in Thought 3. The Bully 4. The Knock-Out

"The Jolt", by F. Grinstead

1. The Jolt (boy on windowsill looks out over city)

##### American Magazine

"Nothing to be Afraid Of" by John Wheeler, 6/33

1. Whistling in the Dark (boy & dog walking through graveyard)

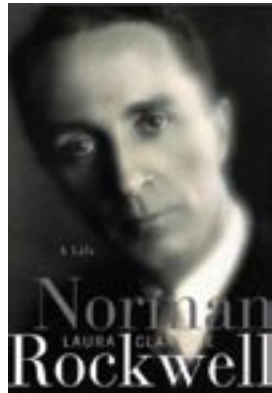
##### McCalls

"Whispered in Heaven" by Margaret Runbeck, 4/35

1. Hand in Hand

Dwyer, James	Nolan, Catherine Tellers
Ericson, George, Jr.	Petre, Joan
Ericson, Helen	Phillips, Parke
Ericson, Lillian	Price, Tom
Fairgaim, Oscar	Reed, Emaline
Gaimler, Merle	Sakumura, Jean Ericson
Angert, Sheila Doyle	Schauer, Edith Hopkin
Ardington, John	Schliindwein, Lorraine Dart
Bakely, Newton	Schrecongost, Jack
Bartley, Eugene	Scott, Margaret Bliven
Bello, Dick	Selden, Dudley
Bengston, Signe Erickson	Selden, George
Berman, Lucille Stafford	Sola, Oliva
Betts, Robert	Sonnenberg, Ruth Ericson
Bingler, Margaret Abbott	Stackhouse, Nancy
Bliven, Andrew	Stewart, Emma Morehouse
Bliven, Floyd, Jr.	Swartz, Frank
Brook, Allene Skinner	Tanner, Joe
Burton, Emma	Kom, Louise Kingbury
Carlson, Don	Landefeld, Fred
Chrisman, Earl	MacInncs, Robert
Coffen, Louisa Bliven	McCartney, Geraldine Prescott
Danbom, Marion Bole	McLeod, Henrietta Murry
Dear, Elmer	Mercer, Harvey
Dear, John (Dick)	Mercer, Jack
Dick, Marilyn	Mink, Henry
	Thomas, Edith Bates
	Walker, William
	Warrington, Earle
	Weaver, Dorothy
	Weber, Elmer
	Zaunbeiser, Betty
	Zum, Frank
	Zum, Sally

# Book Reviews



**Norman Rockwell: A Life**  
by Laura Claridge  
Random House, 2001

The world knows Norman Rockwell as the man who embodied the qualities his paintings seemed to preach: he was a paragon of family values, an upstanding citizen, a country boy, commercially successful, a supporter of *The Saturday Evening Post's* conservative politics, and a patriotic artist who was opposed to modern

art. These impressions have become ingrained despite copious evidence to the contrary: actually, he was born in New York City, his success was clouded by heavy financial burdens; his first wife committed suicide after divorcing him to run off with a pilot; he frequently escaped to Europe or Hollywood to avoid deadlines; he spent years in psychotherapy; he held deeply liberal political views, and so on. To those who really knew something about Rockwell's life, the bursting of these myths has long been overdue.

The new (and not just new, but the very first) full biography of Rockwell provides welcome relief from the irritating pieties that pass for (both pro and con) about the best known illustrator of all time. Claridge rightly points out that NR wasn't secretive and plenty of this information was available before, even in Rockwell's autobiography, but people chose to ignore what didn't fit into the Rockwell legend. Her interviews with his three sons reveal their deep resentment of the mythologized Rockwell: they generally felt neglected by their father, who worked seven days a week (even Christmas), never did any household chores, and rarely played with them. They were shocked to learn from a published interview that he had been married once before - for 14 years.

An interesting thread Claridge brings out is that as children, Norman and his older brother Jarvis were channelled into contrasting roles. Norman felt his lack of athleticism as a pointed inadequacy in contrast to Jarvis's successes in that area, describing himself as "a beanpole without the beans" (which Claridge interprets as reflecting on his sense of his meager masculinity). Claridge states that their mother Nancy seems to have held a preference for Norman's artistic temperament however, which manifested itself early and which gave some support to her sense of her own aristocratic origins. The punch line comes several hundred pages later. Once Jarvis dies, we learn that he was "commonly known as a misanthrope." This stands in sharp contrast to the reports of Norman's company being enjoyed by his neighbors, models, and photographers, who express almost unequivocal admiration of him. The exception was probably his art directors, who didn't always get what they ordered on schedule.

It's disheartening to find out that Rockwell took on a crushing load of advertising work because he felt he had to. Though he was no tightwad (he had a photographer on call at all times, frequently switched studios or went travelling, and framed his pictures before

shipping them off), his chronic money problems were much more a symptom of his compulsive generosity. The number of relatives who mooched off him is grotesque; his first wife worked her way expensively upward in New Rochelle society (and was conned out of \$10,000 in the 1920s); his second wife's long descent into alcohol and depression required very expensive moves, therapy, and hospitalizations.

Claridge details NR's dilemma in chronically accepting more work than he could handle, and then floats some dubious theories: the fear of money running out (but then he could have just raised his rates), staving off feelings of inadequacy (this may have been true in 1920, but he was still piling on the work in the 1950s, when he must have realized how adequate he was), and passive-aggressively retaliating against his public (does she know something we don't? - if so, she doesn't tell).

Rockwell's inability to say no, though nearly reflexive, was more likely to have been rooted in the fear it would close doors by insulting his potential clients. He would have seen this happen to other freelance illustrators. Later in the book, Claridge understands this very well: "given his strong disinclination to hurt anyone or to give offense needlessly." The silver lining to this weakness, which she acknowledges, is that "he seemed constitutionally unable to give less than his best." Maybe Norman couldn't trim the fat of his spending, as Claridge claims, but his inability to trim the time he spent on each job was a much greater factor in complicating his crowded schedule. His public was and is the beneficiary; his unwillingness to cut corners shines out of every picture.

Despite her success in smashing the stereotype, this is a flawed book, perhaps deeply. If she's going to be an iconoclast, she has to be able to back it up. Claridge is breezy with her footnotes, and her assertions are frequently unsubstantiated. Her approach is psychological, and often this amounts to running various theories up the flagpole, some of which contradict others. Claridge spends much of her effort poking holes in the Rockwell myth, but little effort building a better one, so that we're left with an impression of a devious, heartless, pathetic artist who never painted what he wanted to paint. This can't be correct either!

Claridge dramatically opens the book with a discussion of "The Art Critic", a *Saturday Evening Post* cover published April 16, 1955, intent on revealing a psychological den of snakes. We learn that, from the point of view of NR's oldest son Jarvis, who posed for the art student, the picture is very unpleasant, as he is depicted staring at the cleavage of the portrait of a woman... who was posed by his own mother. Ouch. But the painting is patently not about Rockwell's own, or his family's, sexuality at any level, and his art is rarely "draw[n] from the murky regions of his unconscious."

It is difficult for us (in a post-surrealist, post-expressionist world) to accept that NR's pictures are basically about what he shows. Claridge does point out the deep influence of Dickens in Rockwell, and NR could aptly be called a Dickens with a paint brush (though, granted, on Prozac). Like Dickens, Rockwell spelled out everything he wanted to say. You read between the brushstrokes at your peril. Trying to turn him into Faulkner with a brush does not work. Did the girl who posed for "The Black Eye" believe that NR selected her because he felt she was a violent person? I hope not. NR's models,

as well as his audience, understood that they were play-actors telling a more universal story. It's awful to hear that, for Jarvis, "we were living on the cover of a magazine." But other than in "The Homecoming", where his family is for once playing themselves, Claridge's recitation of their daily lives doesn't support Jarvis's view. With both artist and editors scrutinizing the images for palatability, the chance of Freudian slips was small.

If Rockwell were more sensitive to his family's feelings, he would have realized that they would inevitably see "The Art Critic" as "cruel." And yet... Norman purposefully altered the figure of the art student away from a caricature of Jarvis in his beatnik days. "Finally, my father changed my face so much it hardly looks like me." Well? The den of snakes turns out to be an earthworm.

What about this picture? Claridge presents a tangle of themes of illicit viewing, ancestral censure, family desire, the new and the dated, daring to judge, fathers vs. sons, and yielding up professionalism to female pulchritude, as to what this picture might have meant in Norman's psyche. But again, the sexual joke is just a veneer. Here we have the burden of tradition, the old masters, intimidatingly staring down at him (Norman, not Jarvis), while he dares to stare back. Isn't this an embodiment of the "scared as a rabbit, bold as a bear" emotion he describes when bringing his work to the Post for the first time? The special reserve of will-power that NR was able to draw upon in order to dare to be great enabled him to stay at the top, while reinventing his career a couple of times, and keep his ideas fresh. It's one of the great themes of his life. Or, maybe it was a weakness. Claridge quotes several people as saying, "make no mistake, though; he always got what he wanted. He didn't let anything stand in his way." There is no question that

Rockwell was ambitious, seeking success as an artist. But his goal was to renew the Golden Age of Illustration; it doesn't follow that he became an illustrator to get rich.

There are factual gaffes sprinkled throughout. Nell Brinkley was not an actress; Fred Taraba is not an illustrator; Clyde Forsythe's comic strip was not called "Axel and Flooey"; Frederic Remington didn't do mammoth sculptures (neither the wooly kind nor the large kind). Together the minor errors add up to something important, or rather two things. Despite her copious research, there is evidence that the book was rushed to print. Perhaps the publisher insisted that the book come out while the travelling exhibition was still news, and decided to forego the pesky editing process. Whatever the reason, a round of fact-checking would have helped. More importantly, Claridge did not take the time to steep herself in the illustrator's culture - the attitudes, problems, and conventions - that constituted what was, at that time, almost a guild.

The context of Rockwell's work within the arena of the movements of art in the 20th century has been examined, perhaps too often, not least by Rockwell himself, who sometimes doubted that he was on the right side of history. But his work in the context of other illustrators has rarely been analyzed, though it probably matters more; he permanently changed the profession. Claridge apparently doesn't have the background to delve into this, but that can be excused; few writers do. Surely she reaped a lot of such information that went unused, though.

She must have noticed that Rockwell sought out important colleagues to bond with and compete with, from E. F. Ward to J. C. Leyendecker to Mead Schaeffer. Such "buddy movie" scenes are missing from the book. Ward is dismissed as being unable to



NORTHWEST MOUNTED  
**Frank E. Schoonover**  
Oil on canvas; 40" x 30"; 1924  
Cover; *Popular Magazine* 2/24  
Dust Jacket; *The Back Beyond*  
Book; *Visions of Adventure*; p. 97

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recognize the “whorehouse” that was their first studio, and is not even mentioned by name, though he was Norman’s co-star at the Art Students League. Norman’s socializing with the Schaeffers is duly noted, but again, little meat about their mutual artistic influence. Norman must have known Dean Cornwell rather well; will we ever know what they thought of each other’s work? She mentions that NR’s “Breaking Home Ties” is modelled after the composition of Cornwell’s Biblical “The Woman at the Well.” But it just isn’t. About other artists, she is often off-base. “Leyendecker’s Arrow shirt ads, which practically created single-handedly the look of the Roaring Twenties’ young man...” What about the more cutting-edge drawings of John Held, Jr? She characterizes Sargent’s brushwork as “tightly controlled.”

On the subject of painting beautiful women, an important concern of the illustrator, Rockwell modestly affected a lack of ability, probably remembering his studio-mate Clyde Forsythe’s admonition to stick to what he did best, kids and dogs, rather than compete with the likes of Harrison Fisher. Amazingly, Claridge buys it. She concludes, “But the conventional pretty girl [image] frequently eluded him, and his odd unwillingness to represent this traditional female icon was noticed by his fans.” If by conventional she means the vapid mannequin faces popular on Post covers prior to NR’s years there, then she is right to cite his Leslie’s cover of January 1917, one of the weakest of his entire oeuvre. There are plenty of attractive women in Rockwell’s work that show he got past Forsythe’s idea of his limitations. But the pretty head alone didn’t carry enough narrative freight to suit the admirer of Dickens and Pyle. It is more fair to say that Rockwell eluded the “pretty girl” pigeonhole, that engulfed, for example, Coles Phillips, whose women were determinedly one-dimensional in their prettification. Claridge puts a hard curve on the contrast, pegging Phillips “determinedly single-

minded in his eroticization” of women. Are we talking about Coles Phillips, or Gil Elvgren?

Though she seems to be a fan, Claridge is shy about pronouncing Rockwell’s greatness. On the magnificent prize-fighting picture for the story “The Sharpshooter,” Claridge damns with faint praise: it “comes close to being museum-worthy” and she goes on: “the caricaturing ensures that we don’t think he is taking himself seriously as a painter.” Let’s set this straight. Caricature doesn’t negate painterliness, and why can’t it be taken seriously? Virtually all illustrators employ some degree of caricature in order to articulate or to underline a facet of the character. Besides, the Sharpshooter picture doesn’t make her point since it is less caricatured than many of Rockwell’s paintings, where the exaggerations do become the equivalent of purple prose. [Why doesn’t Toulouse-Lautrec’s or James Ensor’s work ever have to endure this kind of criticism?] Rockwell didn’t want us to think he was taking himself seriously? He can’t have been that complicated. Claridge does pronounce judgement on some paintings, praising the Edison-Mazda ads, and “Playing Checkers”. She side-steps the issue when there is controversy by reporting on public opinion, as with the “Murder in Mississippi” painting.

I greatly looked forward to this book, and it goes a long way toward rectifying many misunderstandings about Rockwell. Unfortunately, the book reads as a draft. There are piles of interesting data, and flashes of insight, but finally, Claridge doesn’t enable us to walk in Norman’s shoes. Maybe that’s asking too much. At least, we want to know how the life of the man informs the art, and even when Claridge gets it right, she often gets it backward, inspecting his paintings for signs of his inner life. We don’t need a biographer to do that. ●

— Roger T. Reed

## EXHIBITIONS & EVENTS

### Speak Softly and Carry a Beagle: The Art of Charles Schulz

November 3, 2001 – May 12, 2002  
The Norman Rockwell Museum at Stockbridge

Original cartoon strips, studies, archival photographs and art materials will on be on view in this exhibition of the work of Charles Schulz. The Norman Rockwell Museum at Stockbridge will be the first venue for this exhibition curated by the Minnesota Museum of American Art and the Charles Schulz Museum. The Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge MA 01262.

For more information, call: 1-413-298-4100

### John Held, Jr. and the Jazz Age

May 6, 2002 – September 8, 2002  
The Norman Rockwell Museum at Stockbridge

Journey back to the days of flappers, jazz bands, and bathtub gin! More than any other artist of his time, John Held, Jr. expressed in his pictures the brash spirit of the roaring twenties. His highly stylized drawings perfectly matched the aesthetics of the era, and as a result his work was in high demand by the publications of the day.

“John Held, Jr. and the Jazz Age” will examine Held’s artistic evolution and the process of American cultural change, through original drawings and paintings, sculpture, artifacts, and archival photographs. Discover why John Held, Jr. was considered the “toast of the town” during the jazz age! The Norman Rockwell Museum at Stockbridge, Route 183, Stockbridge MA 01262.

For more information, call: 1-413-298-4100

### Toast of the Town: Norman Rockwell and the Artists of New Rochelle

May 18, 2002 – October 27, 2002  
The Norman Rockwell Museum at Stockbridge

“The New Rochelle Art Association invited me to a banquet... The invitation read, ‘A seat has been reserved for you at the speaker’s table.’ I was to sit with all the great illustrators, with Joe Leyendecker, Coles Phillips, Claire Briggs. I had arrived!” — Norman Rockwell

The art of Norman Rockwell evolved when he immersed himself in the vibrant New Rochelle artistic community, which offered both significant cultural connections and a sense of country life. Explore Rockwell’s life and art during his New Rochelle years by placing his work within the context of such colleagues as J.C. and Frank Leyendecker, Coles Phillips, Walter Beach Humphrey, Claire Briggs, Clyde Forsythe, Frederick Remington, Worth Brehem, Edward Penfield, and others.

For more information, call: 1-413-298-4100

### Jack Davis — A Retrospective

June 5, 2002 – July 3, 2002  
The Society of Illustrators Museum of American Illustration

A retrospective of the 50-plus year career of Georgia native, Jack Davis. Long known for his many characters in *MAD* magazine, he was also a prolific contributor to EC Comics in the 1950s, illustrated over 35 covers for *TIME* magazine as well as numerous *TV Guide* covers, three children’s books, movie posters and much more. This traveling exhibit was organized by the University of Georgia, Mr. Davis’ alma mater. At the Society of Illustrators Museum of American Illustration, 128 East 63rd St., New York, NY 10021.

For more information, call: 1-212-838-2560

### N.C. Wyeth Arrives in Wilmington

September 7, 2002 – November 24, 2002  
The Brandywine River Museum

When N.C. Wyeth commenced his studies under Howard Pyle in Wilmington, DE, a century ago, technological advancements in printing had helped create a “Golden Age of Illustration.” To celebrate the 100th anniversary of Wyeth’s arrival in Wilmington, this exhibition examines the business and technology of illustration at the turn of the last century and features the work of the most popular illustrators of that time. At the Brandywine River Museum, U.S. Route 1 and PA Route 100, Chadds Ford, PA 19317.

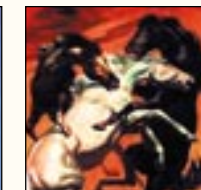
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## Classic Coca-Cola Advertising Art Found

Hayden Hayden oil painting is discovered in a Missouri restaurant



"Coca-Cola Girl" by Hayden Hayden. 1933. Oil on canvas. 40 x 70 inches.

I was doing research for the article on Haddon Sundblom in *Illustration* #1 when I made one of those discoveries that we all live for, and which took my breath away...

I was transcribing a tape of an interview conducted by Bill Vann almost 12 years ago when I stumbled across my find. Bill was talking with a former executive of D'Arcy Advertising in St. Louis, when suddenly the man on the tape related this story. It seems that one day he had gone out to eat at a restaurant in a small town just outside of St. Louis, and "I'll be damned," he said, "If there wasn't an original Haddon Sundblom picture hanging right there on the wall!"

I practically fell out of my chair. Needless to say, I headed straight for the place.

I found that the restaurant was still there, and yes indeed, on the wall was a large oil painting. I didn't recognize the illustration at first, but I soon realized that this image was recently used as the cover for the Collector's Press book "Coca-Cola Girls." Only it had been significantly overpainted and now was in pretty bad shape.

The current owner, William Backy, had purchased the work in the mid-1970s from a local artist named Henry Heier. Heier was a former staff artist from D'Arcy, then

in his 80s. Backy was looking for a traditional nude to hang behind his bar, and after showing him this painting, Heier offered to make some changes to convert it from an advertising picture into a more generic "bar nude." A look at the photos above reveals the overpainting which covers the original art today. (See the website for a "before and after" animation.) The painting never made it behind the bar (it was too big to fit) but instead decorates the inside of the restaurant.

Heier apparently had a whole barn full of paintings, but no one has any idea what became of them. He died in the late 1970s and left no heirs. I hate to think what other pictures were in that barn!

The painting, I soon realized, was not by Haddon Sundblom but was painted by Hayden Hayden in about 1933. I found one reproduction of the complete image (above right) which shows Hayden's signature along the bottom of the painting. The canvas as it exists today has been cropped, and this portion is no longer visible. The painting is in poor condition, but with the proper restoration I'm sure she could be returned to her former glory. ● — Dan Zimmer