

Pinup Artists

A Brief history of Pinup Art (by Kent Steine)

When or where did it all begin? The "art" of seduction...Pinup, glamour, and cheesecake as we generally think of it today began to gain popularity in the 1930's. It was a time when the image of a pretty girl flourished. Whether it was a painted calendar; advertisement; or the photo pinups of Rita, Betty or Esther that the G.I.'s adorned their footlockers with...the pinup was an American icon.

Although beautiful women had been portrayed in media for years by the likes of Armstrong, Christy and Gibson...It wasn't until Esquire magazine began printing George Petty's humorous one panel cartoons of out of this world girls being ogled, and propositioned by an unlikely suitor, that the die was struck, and America's fascination with pinups took off like a rocket.

Classically trained illustrators like Petty, Rolf Armstrong, and Gil Evgren began creating some of the most memorable, technically exquisite "Americana" ever produced! Calendars; magazine covers; mutoscopes; and matchbooks (to name a few venues), became a personal view into the private lives of "the girl next door"...pinup continued to grow in popularity, and sophistication throughout the 1950's.

There were magazine articles featuring the country's favorite artists, who through their depictions of these enticing beauties, had become household names...Pinups were everywhere! During WWII, in many cases they were a soldier's only link to their world back home. Movies were made about Pinup artists and models...and most actresses of the time were considered pinups first then actresses. Marilyn Monroe was Earl Morans' favorite model before and after she became a movie star! Numerous actresses throughout the last 75 years have posed for pinup and glamour artists.

However by 1960, the classic "painted" pinup was all but dead. Either the public was asking for more, or publishers became aware of what they could produce or sell. Pinup became inappropriately lost within the "sea" of the sex industry. Paintings of attractive seductive women became increasingly more realistic, and explicit...Apparently in an attempt to compete with the photographs that were more an expression of the public's fascination with nudity, than creativity or beauty.

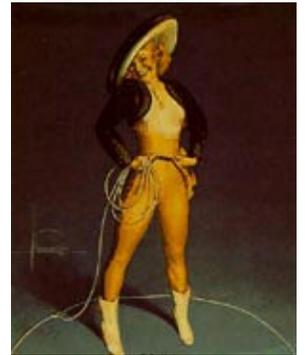
We have come full circle...pinup art is being re-discovered, and introduced to new generations of people around the world. Books and related images are being published about the great artists of the past...Original paintings are highly sought after, and commanding sale prices that reach into the ten of thousands of dollars! New artists, writers, and publishers are devoting their efforts to the pinup art of today. This wonderfully unique, and specialized "art form" hasn't received this much attention, or enjoyed as much popularity since it's heyday from the 30's to the 50's. Everything old, is new again.



Armitage, Arnold

Arnold Armitage is a British oil painter who specialized in wholesome country girls. Glowing blonde hair, apple cheeks, gently scooped neckline (suggesting but not stressing shapeliness), plus the rustic fence and flower garden at her lap, all add up to a romantic, bucolic fantasy.

The country girl sub-genre was frequently touched upon by Elvgren himself, but Art Frahm that split personality who specialized in idealized prom dates joined Armitage in presenting wholesome, attractive country gals in less than overtly sexual poses and situations.



Armitage's girls appeared both in the USA and Great Britain. England's first major pin-up artist was Sketch magazine's Raphael Kirchner during World War I, followed by the American Merlin Enabnit in World War II. Lambert, Van Jones and Archie Dickens are other prominent British pin-up artists whose work has seldom crossed the Atlantic.

However, it is noted that he was known by English and American audiences only by his last name.

Armstrong, Rolf (1889-1960)

Rolf Armstrong was born in Bay City, Michigan in 1889, the son of Richard and Harriet Armstrong. It moved to Detroit in show an interest in are of sailors, macho types. for Chicago and the Chicago, where, to baseball and art while pro boxer and devoted Armstrong was rarely cap. After Chicago where he started magazine covers the first being for 'Judge' in 1912.



was not until the family 1899 that Rolf began to art. His early sketches boxers, cowboys and other Armstrong left Detroit renowned Art Institute of survive he taught boxing, he studied. A one-time seaman, ruggedly handsome seen without his yachting Rolf arrived in New York, producing images for

The father of the American pin-up, Armstrong came to fame in the 1920s. His use of the pastel medium spawned such famous followers as Billy De Vorss, Earl Moran and Zoe Mozert. Though he did many covers for magazines and song sheets, it was Armstrong's dazzlingly smiling, flowingly maned, supplelimbed calendar girls for Brown & Bigelow that set the glamour-art standard.

With a pastel palette of 3600 colors, Armstrong worked with models in his Manhattan studio, creating enormous originals (typical size 39" by 28"), surviving examples of which are today among the most valuable pin-ups.



He started producing calendar girls in 1919, the first being called 'Dream Girl', this name soon became synonymous with his work, along with the label 'The Armstrong Girl'. Throughout the 20's and early 30's Armstrongs images seemed to reflect the youthful charm of the 'Flapper Girl', and many of his paintings have a haughty, art deco sophistication to them. Although he carried on painting throughout the 40's and into the 50's, Armstrong faced stiff competition from new artists such as Vargas, Elvgren, Moran and Mozart. He retired in the late 50's and moved to Waikiki, Honolulu, Hawaii in Sepember1959, where he died a few months later in February 1960.

Baz, Ben-Hur



Ben-Hur Baz was born in Mexico in 1906 and gained notoriety in the world of pin-up art in the late 1940's and early 1950's. Starting in 1946, Baz painted for Esquire magazine for their Gallery of Glamour and would later make contributions to Esquires' calenders and centerfolds. Baz was a a prolific artist who also produced many illustrations for other publications, painted novel covers and provided artwork for national advertising companies.

Chiriaka, Ernest



Ernest Chiriaka was born in 1910 and when he was in his early twenties began painting movie and theater posters for the Associated Display. Chiriaka had no formal training so he enrolled at the Art Students League then later attended the Grand Central School of Art where he met a life long influence, Harvey Dunn.

In the 1940s and '50s, Chiriaka's other area of expertise oddly - enough, considering the modern elegance of his sex goddesses - was western pulp and paperback covers.

Chiriaka's women (they weren't really "girls") were sultry and glamorous, often exotically costumed, and sometimes completely un-costumed. These were steamy, sophisticated, not at all wholesome pin-ups. Like De Mers, Chiriaka denoted the post-war modern approach striking design juxtaposed with realistically rendered women. The use of gouache allowed for more gradations of skin tone, trading supple Elvgren smoothness for a palpably sensual earthiness.

During Chirika's career he produced work for The Saturday Evening Post, Cosmopolitan, western magazine covers and in 1952, his first works at Esquire. From 1953 to 1957 he created the Esquire calender and was painting commissioned portraits of film stars. When he retired Chiriaka went on to fine art and become a name in Western contemporary painting.

Crandell, Bradshaw (1896-1966)

Bradshaw Crandell was one of the most famous "pretty girl artists" of his day. Crandell rarely contributed a "pure" pin-up. His fame chiefly rests with his twelve years of cover girls (in the 1930s and '40s) for Cosmopolitan, where he succeeded famed cover-girl specialist Harrison Fisher. He provided covers for numerous other prestigious magazines, including Redbook, Judge, Saturday Evening Post and The Ladies' Home Journal. He also produced movie poster art for Twentieth Century Fox.



Occasionally he did a calendar or took an advertising assignment that fell more squarely in the realm of the pin-up, proving that had he wanted to go head to head with Petty, Vargas and the rest, he would have been high on every body's final list.

D'Ancona, Edward

Evidence suggests Edward D'Ancona worked out of Chicago, and is probably yet another graduate of the influential Haddon Sundblom shop; he is rumored to be the son of an artist father.

His painterly style, the lush brush strokes, the warmth of his colors, the girl-next-door beauty of his subjects, suggest a close linkage to both Elvgren and Sundblom. A prolific contributor of calendar-girl art to numerous companies,

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D'Ancona's earliest works appear to have been for Louis F. Dow; these are stiff, even awkward pin-ups.

Later, an improved D'Ancona landed advertising accounts, including several soft drink firms who capitalized on his Sundblom-like style, so identified with Coca Cola. By the early 1950s, when he joined the ranks of Art Frahm and Jules Erbit in painting glamour girls in gowns, he could hold his own with the best. Like Otto, his girls were less coy than most, brazenly confronting the viewer with a direct gaze.



Although D'Ancona was a prolific pin-up artist who produced hundreds of enjoyable images, almost nothing is known about his background. He sometimes signed his paintings with the name "D'Amarie", but his real name appears on numerous calendar prints published from the mid 1930s through the mid 1950s, and perhaps as late as 1960.

The first company to publish D'Ancona pin-ups, about 1935 to 1937, was Louis F. Dow in St Paul. D'Ancona worked in oil on canvas and his originals from that time usually measured about 30 x 22 inches. His early work is comparable in quality to that of the young Gil Elvgren, who had begun to work for Dow in 1937. Because D'Ancona produced so much work for Dow, one might assume that he was born in Minnesota and lived and worked in the St Paul, Minneapolis area. It is known that he supplied illustrations to the Goes Company in Cincinnati and to several soft-drink firms, which capitalized on his works similarity to the Sundblom/Elvgren style, which was so identified with Coca-Cola. During the 1940s and 1950s, D'Ancona's superb use of primary colors, masterful brushstrokes, and painterly style elevated him to the ranks of the very best artist in pin-up and glamour art. His subject matter at this time resembled Elvgren's. Both enjoyed painting nudes and both employed situation poses a great deal. D'Ancona also painted a fair amount of evening-gown scenes, as did Elvgren, Frahm, and Erbit.

By 1960, D'Ancona had moved into the calendar art field. Instead of doing pin-ups and glamour images, however, he specialized in pictures on the theme of safety in which wholesome policemen helped children across the street in suburban settings that came straight out of Norman Rockwell.

De Vorss, Billy



Billy DeVorss was born William Albartus DeVorss on St Joseph Missouri in 1908. His artistic abilities surfaced at an early age and his family encouraged his talents. Billy attended the Kansas City Art Institute, graduating in 1934, soon after relocating to New York's Greenwich to pursue a career in advertising. DeVorss worked out of New York's Greenwich Village from the mid-'30s until his early 1950s return to the Midwest. His earliest calendar girls appeared under the Louis F. Dow imprint.



DeVorss has been accused of being a shameless copy of Rolf Armstrong, even imitating Armstrong's signature. Where Armstrong portrayed glamour, DeVorss

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portrayed romance. Like Armstrong, DeVorss painted on pastels, working from live models. Perhaps it's no coincidence that his favorite model was his wife. Billy stayed in Greenwich until the early 1950's, then returned to his Midwest home where he stayed and continued to paint throughout the remainder of his life

But DeVorss had his own special charm his works, while uneven, have a warmth and glow, his girls-next-door radiating a good-natured sexuality. Where Armstrong conveyed glamour, DeVorss conveys romance. His idealized women seem to benefit from his lack of formal training.

Driben, Peter



Peter Driben was perhaps one of the most productive pin-up artists of the 1940's and 50's. Although both Vargas & Elvgren have extensive catalogs of work, neither come close to the output of Driben.

Driben was born in Boston and studied at Vaesper George Art School before moving to study at the Sorbonne in Paris in 1925. His first known Pin-Up was the cover to Tattle Tales in October 1934, and by 1935 he was producing covers for Snappy, Pep, New York Nights, French Night Life and Caprice. His career went from strength to strength in the late thirties with covers for Silk Stocking Stories, Gay Book, Movie Merry-Go-Round and Real Screen Fun.

His career was not limited to magazine covers, he also worked in advertising and for Hollywood, perhaps his most famous work being the original posters & publicity artwork for 'The Maltese Falcon'. Peter Driben was also a close friend of publisher Robert Harrison, and in 1941 was contracted to produce covers for Harrison's new magazine 'Beauty Parade'. Driben went on to paint covers for all of Harrison's magazines, often having as many as six or seven of his covers being published every month.



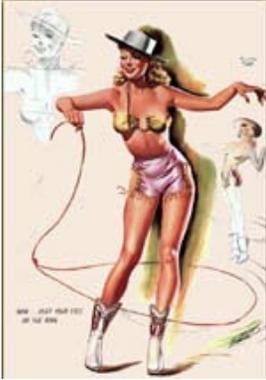
Driben's Pin-Up Girls are distinctive due to the bold colours he used, (usually red, yellow, blue and green), and the fact that most of the girl's poses are designed to show as much leg as possible. In his later years Peter Driben turned, like many of his colleagues, to portrait and fine-art work, including a portrait of Dwight Eisenhower. His wife, Louise Driben, organized these works into several successful exhibitions.

Peter Driben died in 1975, his wife in 1984.

Elliot, Freeman

When K.O. Munson left Brown & Bigelow, Freeman Elliot, veteran artist of pin-up style covers for Hearst's Pictorial Weekly, took over the famous "sketchbook" calendar series. Elliot's girls were gorgeous, impossibly long limbed creatures, often involved in whimsical situations painting the house in a bikini, answering the phone in a towel, cooking in nothing but a tiny apron.

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Elliot's style was closer to Munson's than Mac Pherson's, and his girls have a glamour and glow rivaling Elvgren's. His "sketchbook" pages are nicely cluttered, side sketches in both pencil and color embellishing the comic situations, even telling a story of sorts.

What medium exactly Freeman is working in is uncertain; the handful of originals that have surfaced are oils on board. He also contributed several images to the 1953 Ballyhoo calendar, the other contributors to which were Esquire pin-up artists. Here his style had evolved into a lushly sensual one similar to Al Moore and Ernest Chiriaka.

Elvgren, Gillette (1914-1980)

Gillette A. Elvgren has joined the ranks of Petty and Vargas as one of the premiere American pin-up artists. the Norman Rockwell of cheese-cake. His heroines are often caught in humorous but distressing situations. His exquisite oils of gorgeous girls-next door, their skirts often blowing up to reveal lovely nylon-clad limbs -rival his mentor Haddon Sundblom's "Coca-Cola" Santas for sheer nostalgic pleasure.

Born in St. Paul, Minnesota, Gillette A. Elvgren attended University High School. After graduation he began studying art at the Minneapolis Art Institute.



Some of Gil's fellow students were Coby Whitmore, Al Buell, Andrew Loomis, Ben Stahl and Robert Skemp; many of whom would later work for Coca Cola, as would Elvgren. He graduated from the Academy during the depression at the age of twenty-two. Gil joined the stable of artists at Stevens and Gross, Chicago's most prestigious advertising agency. He became a protege of the monumentally talented Haddon Sundblom, who was most famous for his Coca Cola Santas. Working in Sundblom's shop (Stevens-Gross) with Al Buell and Andrew Loomis (among other noted illustrators), Elvgren contributed to various Coca-Cola ads himself. Sundblom who had studied at the American Academy of Fine Art taught his star pupil the lush brush stroke technique that makes Elvgren's girls such glowing wonders.

In 1937, Gil began painting calendar pin-ups for Louis F. Dow, one of America's leading publishing companies. These pin ups are easily recognizable because they are signed with a printed version of Elvgren's name, as opposed to his later cursive signature.

Dow paintings were often published first in one format, then painted over with different clothes and situations. These 'new' paintings were then republished and distributed to an unsuspecting public.

Around 1944, Gil was approached by Brown and Bigelow, a firm that still dominates the field in producing calendars and advertising specialties. They offered him \$1000 per pin-up, which was substantially more than Dow was paying

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him. Elvgren signed on with B&B. Gil's Brown and Bigelow images all contain his cursive signature.

By the terms of Elvgren's contract with B&B, he would turn out twenty calendar girls each year, ranging from cowgirls of the golden west to sultry sirens of the Riviera.

Elvgren looked for models with vitality and personality, and chose young girls who were new to the modeling business. He felt the ideal pin-up was a fifteen-year-old face on a twenty-year-old body, so he combined the two.

An Elvgren model was never portrayed as a femme fatale. She is, rather, the girl next door whose charms are revealed in that fleeting instant when she's been caught unaware in what might be an embarrassing situation. Gusting winds and playful plants grab at her lovely, long legs. She is intruded upon as she takes a bath. Her skirts get caught in elevator doors, hung up on faucets, and entangled with dog leashes. The elements conspire in divesting her of her clothing.

Gil Elvgren's paintings lend credence to the phrase, "A picture is worth one thousand words." His 30" by 24" oils on stretched canvas are second in value only to originals by Vargas.

Kimmer, Ted

During the first five years of his professional career, Ted created cool, aloof, drawings of women in pencil. The turning point came after seeing a collection of eleven original George Petty Pin-ups painted between 1936 to 1953.



"They were wonderful. I wanted to change my style right then!" Unfortunately for Ted classes aren't taught in Pin-up and Glamour Art. It requires a lot of research in addition to creating gesture, expression, movement, warmth and style - all of which are not found in any formula or textbook.

With coaching from the likes of Joyce Ballantyne of Coppertone baby fame, the late Earl MacPherson the noted "King of the Pin-ups" and retired art director and Alberto Vargas biographer Reid Stewart Austin, Ted has had ample insight to the world of Pin-up and Glamour Art. The most notable influence on his development has been through lessons from California Pin-up artist Joe De Martini, a long time personal friend of Vargas.

"This is why the style is decidedly 'Varga', but with a very 90s flair," says Ted of his recent works. I am also influenced by Petty as well, but am evolving my own style with each painting I complete."

Ted seeks to continue a very old tradition of portraying women as an art form. "Some may see this as exploitation, but I view it as the sincerest form of flattery." In the 1930s and 40s Petty and Vargas brought Pin-up into the homes of millions of Americans through the pages of Esquire Magazine. "I also would like to be considered as an artist who seeks elevating this art form and gaining mass appeal," adds Ted.

So one might ask 'What makes a Teddy Girl?' "When the eyes are smiling, and she radiates a warmth and a fire from within she will command attention. This is

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a Teddy Girl," says Ted of his beauties, "She is rather elegant, with an air of self confidence and style. She is successful, graceful, smart, and more than anything, she enjoys good company."

MacPherson, Earl

One of the most successful and imitated of pin-up artists, MacPherson (born in Oklahoma in 1910) originated the famous "Artist's Sketchbook" series for Brown & Bigelow, in which a central, finished figure is augmented by preliminary-style side sketches. World War 2 interrupted his B & B service, and K.O. Munson became the first of his many successors. After the war, Mac signed with Shaw-Barton for a similar successful series.

"Winter Scene," circa 1950, is, typically, a pastel, and the cartoony snowman pencil sketch. Mac worked with live models, and men's magazine spreads of him painting lovely nudes, scattered about his modernistic Southern California studio, added to his legend.

The versatile MacPherson also has a considerable reputation as a Western artist. In addition, he has begun a new series of signed limited edition pin-up prints for Stabur Graphics.

Earl MacPherson, the creator of the 'Artist's Sketch Pad' style of pinup artwork, was born in August, 1910. He was born on his grandparents' farm and his father, who was short of money, apparently paid the country doctor for the delivery with a pig. His father started to teach Earl to draw and in 1916 they moved to California in search of the good life (and an art teacher for Earl).

Earl MacPherson went on to study at the Chouinard School of Art in Los Angeles. Before going on to complete his studies at the San Francisco School of Fine Arts he spent several years painting portraits and acting with a professional stock company in Hawaii. He was immediately after leaving his of then-President Herbert late 1930's MacPherson was portraits of the Earl Carroll attention of the Kings of moved him to their studio in housed both Earl Moran and he was having trouble 'making However, despite painting the Shaw-Barton Calendar Company used again by Lucky Strike Calendar 'Lucky Strike Green Has Gone to War'), MacPherson did not come into his own until 1943 when he created the first 'Artist's Sketch Pad'. MacPherson apparently got the idea when he noticed Brown & Bigelow employees and clients rifling his wastebasket for unfinished sketches.



MacPherson was lured away from Brown & Bigelow in 1945 by Shaw-Barton, who offered him a bigger paycheck, his name above the title and the opportunity to

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work where ever he wished. 1946 saw the start of an eleven year run of 'The MacPherson Sketchbook' calendar. During this time MacPherson also wrote and illustrated one of the best selling Waiter Foster 'How to' art books: 'Pinup Art: How to Draw and Paint Beautiful Girls' published 1954.

In 1951 MacPherson developed Polio and his assistant T. N. Thompson took over the Artist's Sketchbook calendars, successfully reproducing MacPhersons style. When the Pin-Up market collapsed in the late 1950's / early 1960's, MacPherson started travelling again, moving to Tahiti in 1960 and then travelling widely in the South Pacific. During this time he developed a reputation as a 'Western' artist. Earl MacPherson died in December, 1993.

Mozert, Zoe (1907-1993)

The most famous female pin-up artist, Mozert is an exemplary disciple of the Rolf Armstrong pastel style. Often her own model, Mozert is noted for rejecting sexy-girl cliches in favor of depicting more real seeming young women, with recognizably individual features and personalities.

Her cover portraits of Hollywood starlets for such publications as Romantic Movie Stories and Screen Book were particularly popular, but she also contributed covers to such periodicals as American Weekly and True Confessions.

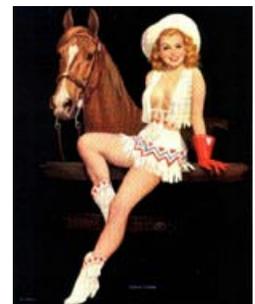


While the bulk of her work including such deliriously romantic nudes as "Moonglow" and "Sweet Dreams" was calendar-oriented (primarily for Brown & Bigelow), Mozert also made a mark as a movie poster artist, notably for Carole Lombard's True Confession, and the notorious Jane Russell / Howard Hughes sex and sagebrush saga, The Outlaw. Even her less sultry sirens exude both charm and sex appeal.

Otto, Walt

Otto is another of the Elvgren-style pin-up artists, creating beaming American beauties in lushly painted oils on canvas (for Gerlich-Barclaw, among others). Research has neither confirmed nor denied Otto as part of the Sundblom shop.

Despite hyper-realism typical of the Elvgren school, Otto varies considerably from the Elvgren pattern in several key ways. His paintings contain cartoonish elements, particularly in the expressions of his winsome girls (as well as his cartoonist-style signature). Additionally, his women are less coy than Elvgren's, an Otto girl typically attired in short shorts or bathing suit, occasionally tugged along by a cute mutt or two stares unabashedly at the viewer.



Also, Otto eschews any suggestion of setting for a solid black background, and frequently uses Petty-style cartoon outline shorthand for a phone cord or dog leash or whatever to better focus the attention on the pretty subject at hand.

Petty, George (1894-1975)



Petty was born in Abbeville, Louisiana in 1894 and after the family moved to Chicago Petty started working in his father's photography studio. After graduating from high school Petty travelled to Paris to study at the Académie Julian under Jean-Paul Laurens. Petty then returned to Chicago, working as a photo retoucher for a local printing company.

By the early 20's Petty was working as a freelance artist, painting calendar girls and covers for The Household magazine. It wasn't until 1926 that Petty opened his first studio in Chicago, by which time his client list had grown enormously.

Along with Alberto Vargas, George Petty is one of the best known and most respected of the pin-up artists.

Robust commercial artist George Petty began a series of color cartoons for Esquire in the early 1930s, featuring gorgeous girls and their unlikely unhandsome suitors. Soon the beauties with their dazzling smiles and sleek-as-a-Buick curves held solo center stage, and the "Petty Girl" was born; in the early 1940s, when he bolted Esquire in a money dispute, Petty was replaced by (the also underpaid) Alberto Vargas.

The classy if risqué venue of Esquire gave the pin-up respectability, and Petty's amazing airbrush technique put him at the forefront of commercial artists; soon world famous, Petty was plying his pin-up trade for advertisers (including this Tung-Sol Radio Tubes image, circa 1935). Post-Esquire, he did calendar girls for True magazine and, finally, a long running series for the evocatively named Rigid Tools.

In the 1950 Hollywood film "The Petty Girl", the rotund artist was portrayed by slim Robert Cummings. "The Petty Girl" herself was more accurately depicted by Joan Caulfield.

George Petty is best remembered for his pin-up creation 'The Petty Girl', an American icon that lasted from 1933 to 1956. The Petty Girl was originally based on Petty's wife, although like Vargas and many artists after him, Petty usually combined the best features from a variety of models. He also often shrunk the head and elongated the torso and legs to heighten the effect. The Petty Girl started life in Esquire magazine in the Autumn of 1933, however she soon spread to advertisements, calendars and film posters. Petty left Esquire in 1940, soon after they had hired Vargas, however he continued to work well into the 70's for companies like 'True' Calendars and the 'Ridgid Tool Company'. George Petty died on July 21st, 1975, in San Pedro, California.



Rust, Donald

D.L. "Rusty" Rust was born in Erie, Pennsylvania in 1932. He began drawing and painting at a very early age and has never had the desire to be anything but a serious artist. His early work was directly influenced by his grandfather, Emil Rust, Gil Elvgren, Bob Toombs, and Norman Rockwell. However, he feels there has been no one single influence in his wildlife art and insists that all wildlife artists have affected his style.



For many years, Rusty's paintings concentrated on circus and portrait subjects; but recently, wildlife subjects have intrigued him more and more. His portraits include such prominent individuals as Emmett Kelly Sr., Emmett Kelly Jr., Merle Evans (Ringling band leader), Norman Rockwell, and Molly Rockwell. In fact, D.L. Rust and Norman Rockwell used to correspond regularly and in one letter Rockwell emphasized that Rusty's artwork "is very good indeed."

Rusty's paintings hang in the Ringling Museum of the Circus, Sarasota, Florida; the Norman Rockwell Museum, Philadelphia, Pennsylvania; and the National Portrait Gallery of the Smithsonian Institution, Washington, D.C.

Rust

He has illustrated books for Valkyrie Press, A.S. Barnes & Co., and World of Yesterday Publications; and has provided illustrations for Reader's Digest and other magazines. His artwork has also appeared on collector's plates, appointment books, wall calendars, porcelain mugs, playing cards and jigsaw puzzles.

Rusty's ability to capture nature lies between fantasy and reality. Realism is his style, but he wants to take the collector's imagination one step further. He is an artist sensitive to nature and its surroundings. The beauty of his artistic documentation is distinctly his own. Rusty takes us not just to a creative visual, but to a place and a story.

Rust has produced more than 14,000 paintings and has 2,000 originals registered by owners with the National Museum and Gallery Registration Association (an NMGRA record!).

Rusty is the father of five children and currently resides in Florida with his wife, Faith.

Sarsony, Robert

Robert Sarsony paints the pin-up in the tradition of the best pin-up artists of the past. He includes many of the ingredients of the pin-up of the 40's and 50's. The girl is friendly, warmhearted, humorous and approachable.



Steine, Kent (by Kent Steine)



Kent Steine, pinup artist and author, is a native of Madison, Wisconsin. He studied art under the tutelage of illustrator and Famous Artists Schools faculty member, Owen Kampen. In the following years, Kent produced countless illustrations for corporate advertising campaigns, as well as cover and editorial art for more than 50 regional and nationally distributed magazines. Among them, some award winning designs, including an Award of Excellence winner at the 1990 Communications Concept Design Competition in Washington D.C..

During this time, Kent began to pursue work that was more challenging and interesting to him such as science fiction, action and fantasy illustration. In addition to drawing and painting, he also studied cinematography in college. Gradually he began to produce story boards and concept illustrations for movies; story and artistic collaborations in comics; trading card layouts and illustrations; artwork for books, and for authors like Isaac Asimov.

In 1983 Kent was asked by the Dean/Chairman of the Art Department of his former college, to create and teach an airbrush class. After eight years and over 1000 students, he quit teaching and accepting commercial work. Continuing to gravitate with projects that were more rewarding, he worked on Comico's Johnny Quest; and Space Ghost Comics (in college he co-produced a series of award winning comic strips) as well as painting background and special effects for a proposed animated series for television.



Between commercial commissions Kent painted pinup. During his first visit to Los Angeles to discuss the animation Project, the tradition continued. While there, he was invited to sketch and photograph a few well known actresses. The resulting studies and paintings lead to an exclusive contract with the Stabur Corporation producing a series of limited edition prints, and related items such as calendars, art portfolios and video tapes.

When work on the animation Project was completed, Kent began painting pinups full time for Stabur. With press and promotional campaigns expertly crafted by the multi-faceted Stabur Corporation, and striking images that echoed back to the good old' days, these paintings created new interest and demand for glamorous pictures of beautiful women. Posed by some of the most attractive and popular actresses of today's Hollywood, there were virtually thousands of submissions by well known, and not so well known actresses and models for the ten print portfolio. Modeling sessions were held at a motion picture studio, which enabled Kent to create dramatic theatrical lighting for his reference sketches and photographs. The results were breathtaking and demand was overwhelming. Later that year, six of the images appeared in a set of collector trading cards, along with one of the original "starlet" paintings in a separate card set. Since then Kent has focused his efforts on producing illustrations in the tradition of the classic pinup and cheesecake artists. His highly sought after originals are typically sold to collectors prior to completion. Many are reproduced by publishers and advertisers as well.

Pinup Artists

Kent's next major undertaking was to research and write a book about celebrated illustrator J.C. Leyendecker (published 1996). The completed volume, containing some of Leyendecker's greatest paintings, and with previously unpublished information, received rave reviews. Kent followed that effort by researching and writing a book about noted pinup artist Billy DeVorss (Published 1996). He is consistently asked by various publishers, to write and research about illustration art, and artists. These assignments are accepted on a limited basis, as with his feature article about illustrator Harry Anderson, in the Sept/Oct 2000 issue of Step-by-Step Graphics Magazine.

Beginning in 1998, Kent began publishing his own work. Serving as artist AND publisher allows him to reproduce his paintings with the highest quality, state of the art results and absolute control over distribution. Kent continues to provide assistance to the Illustration House, Inc., and various collectors with authentication of paintings, and related material. Licensing his work is more closely regulated to the most high profile venues such as Avalanche's 1999 Pinup calendar. His classic pinups are reproduced as posters, trading cards, limited edition prints, and colander art. Kent enjoys collecting everything from rare one of a kind Cadillacs to original art, antiques and unusual objects of all kinds. His childhood fascination with airplanes and flying, as well as astronomy and engineering, remain intact. Kent is an avid tennis player and martial artist. He has a passion for music, writing and "pretty" girls. Kent currently lives in Madison, Wisconsin where he spends most of his time painting pinups.

Thompson, T. N.



In the early 1950s, Earl MacPherson was turning out not only a yearly 12-image calendar for Shaw-Barton, but numerous other pin-ups on playing cards, greeting cards, posters, matchbook covers, books, the entire panoply of pin-up merchandising. He took on Jerry Thompson as an assistant, and they worked together in California.

The hardy MacPherson somehow came down with polio and, for a time, Thompson approached the level of "ghost." When Mac fully recovered and got back into the pin-up swing, he sold Thompson's contract to another publisher, and from 1952 until at least 1958, T.N. Thompson's "Studio Sketches" was a top-selling rival calendar.

Thompson not only worked in Mac's sketchbook style (although eschewing pastels for oil), he used photo reference of Mintahoia D'Roney and other MacPherson models. His earlier calendars are quite good; later an overt cartooniness crept in as he moved away from MacPherson's influence.

Von Lind, Baron Jerry



Baron von Lind was born in Duluth, Minnesota, in 1937. He has been continually painting his pinups, fine art and portraits for over 42 years. In the 1950s and 60s he started doing pinups for companies like Brown & Bigelow and others. Observing and learning his style, which emulates his friends and contemporaries like Gilette Elvgren, Bill Medcalf, Fritz Willis and others. Studying art in both the US and Europe he has painted over 1,000 paintings in his career. Covering all aspects from editorial illustrations, pinups, portraits, magazine art, fine art and even sculpture. Living today in Southern California he continues his work in all these fields. Being one of the last of the old school pinup artists' he is enjoying a renewed interest in his art.

Vargas, Alberto



Alberto Vargas is perhaps the best known and most respected of all the pin-up girl artists. Born in Arequipa, Peru in 1896, he was the son of respected portrait photographer Max Vargas. His father secured an apprenticeship for Vargas at Julien Studios in Switzerland in 1915. However, Vargas soon decided that Europe during World War I was not the healthiest place to be and so traveled to New York in 1916. After two lucky breaks, producing lobby paintings for Ziegfield Follies in the 20's and Hollywood portraits of stars in the 30's, Vargas was approached to provide artwork for the newly started Esquire Magazine in 1940.

Vargas was to produce his artwork well into the 1970's, however it is generally held that his best work was during the period 1940 to 1947. This was the time of the 'Varga' girl, centerfolds and calendar artwork produced mainly



for Esquire magazine.