

# Masters of the Golden Age: Harvey Dunn and His Students



## EXHIBITION SCHEDULE

South Dakota Art Museum, Brookings, South Dakota

May 5, 2015 through September 13, 2015

Norman Rockwell Museum, Stockbridge, Massachusetts

November 7, 2015 through March 13, 2016

Hunter Museum of American Art, Chattanooga, Tennessee

June 24, 2016 through September 15, 2016

## NORMAN ROCKWELL MUSEUM

9 Glendale Road, Stockbridge, MA 01262 / 413-298-4100 / [nrm.org](http://nrm.org)

Harvey Dunn (1884–1952) / *Empty Rooms*, 1938 / Story illustration for "Leave the Past Behind" by Frederick Merrill Tibbott, *The Saturday Evening Post*, May 21, 1938  
Oil on canvas / South Dakota Art Museum Collection, Gift of Marion J. Kaye in memory of her mother, Helen M. Kerns

# Acknowledgments

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Dedicated to the art of illustration in all its variety, Norman Rockwell Museum is honored to present *Masters of the Golden Age: Harvey Dunn and His Students* in collaboration with the South Dakota Art Museum. Sincere thanks to South Dakota Art Museum Director Lynn Verschoor; Coordinator/Curator of Exhibitions Jodi Lundgren; Coordinator/Curator of Collections Lisa Scholten; and Marketing and Development Coordinator Stacy Aesoph for their unwavering enthusiasm and professionalism throughout the planning process. Their stewardship of Harvey Dunn's legacy and the exceptional paintings in their collection have made this exhibition possible.

Appreciation also goes to our lenders, whose collections are testament to Dunn's accomplishments and influence. Richard Kelly, owner of The Kelly Collection of American Illustration Art, and an early advocate for this project, has

generously supported this effort with significant loans that reflect each artist's highest achievement. We are also grateful for Elizabeth Alberding's expert and gracious assistance in her role as Collections Manager of The Kelly Collection of American Illustration Art. Outstanding original artworks were also provided by illustrator Mac Conner; Illustrated Gallery, courtesy of Jordan Berman and Holly Berman; The Eisenstat Collection of Illustration, Courtesy of Alice Carter and Courtney Granner; and Carol and Murray Tinkelman, who have established a significant body of information relating to the art of illustration through their work as collectors and connoisseurs. Thanks also goes to Martin Mahoney, Director of Collections and Exhibitions; Dr. Joyce K. Schiller, retired Curator of the Rockwell Center for American Visual Studies; and the staff of the Norman Rockwell Museum, who make all things possible.

# Dedication

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## Walt Reed (1917-2015)

Illustration Historian, Author, Scholar

This publication is dedicated to the memory of Walt Reed, a renowned scholar, author, and art historian. Walt dedicated much of his life to the advancement of scholarship relating to American illustration, heightening awareness of an influential but understudied art form that may never have gained recognition if not for his foresight and passion.

Through Walt's generous encouragement, other fortunate individuals have been able to forge careers as curators and

historians, or as enthusiastic collectors of the art of illustration. His writings, which reflect his vast knowledge about the history of illustration and individual American illustrators, have established a significant base of information, spurring widespread appreciation and understanding. Walt's 2010 book, *Harvey Dunn: Illustrator and Painter of the Pioneer West*, was an important resource for this project. We have benefitted greatly from his knowledge and expertise, and remember him as an exceptional gentleman and one of the kindest people on earth.



## Introduction

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“The most fruitful and worthwhile thing I have ever done has been to teach.” —Harvey Dunn



Norman Rockwell Museum and South Dakota Art Museum are honored to present the first major exhibition celebrating the art and legacy of American illustration master, Harvey Dunn. A brilliant and prolific illustrator of America’s Golden Age, Dunn was a prodigy of legendary artist Howard Pyle, and an admired teacher in his own right. Born on a homestead near Manchester, South Dakota, he left the farm to study at the South Dakota Agricultural College and the Art Institute of Chicago before becoming one of Pyle’s most accomplished students—along with N.C. Wyeth and Frank E. Schoonover—and eventually opened his own studios in Wilmington, Delaware, and in Leonia and Tenafly, New Jersey. Of his mentor, Dunn said, “Pyle’s main purpose was to quicken our souls so that we might render service to the

majesty of simple things.”

In 1906, Dunn obtained his first advertising commission from the Keuffel and Esser Company of New York, and throughout his prodigious career, he created painterly illustrations for the most prominent periodicals of his day, including *Scribner’s*, *Harper’s*, *Collier’s Weekly*, *Century*, *Outing*, and *The Saturday Evening Post*. Exceptional examples of Dunn’s art for publication are featured in this exhibition, which also highlights the artist’s powerful work for the American Expeditionary Forces, recording the unforgettable realities of combat. During World War I, Dunn was one of eight war artists assigned to the American Expeditionary Forces in France. He struggled emotionally as a result of his wartime experiences, but found solace

Harvey Dunn (1884–1952) / *After School*, 1950 / Oil on canvas  
South Dakota Art Museum Collection, Gift of Anonymous Donor



Harvey Dunn (1884–1952) / *Serving Drinks in an Arab Garden*, 1922 / Oil on canvass / The Kelly Collection of American Illustration Art



in painting visions of the prairie, inspired by his boyhood memories and his love of South Dakota's landscape and history.

In 1914, following Howard Pyle's death in 1911, Dunn moved from Wilmington to Leonia, New Jersey, which provided close access to his publishers in New York City. The following year, he founded the Leonia School of Illustration with artist Charles S. Chapman, explaining his unique mission: "Art schools teach complexities, while I teach simplicities. The only purpose in my being here is to get [students] to think pictorially." Among his prodigious students there was artist Dean Cornwell, who acknowledged Dunn's influence on his career. "I gratefully look back on the time when I was privileged to sit at Harvey Dunn's feet," Cornwell said. "[He] taught art and illustration as one. He taught it as a religion—or awfully close to such." Though Dunn and Chapman ultimately parted ways and closed their Leonia school, Dunn's desire to share his artistic knowledge with the next generation never waned. He went on to teach at the Grand Central School of Art, Pratt Institute, and the Art Students League, inspiring many of the twentieth century's most influential visual communicators.

Among the masterworks in this exhibition are original paintings by Dunn's most prominent students, each of whom went on to achieve successful careers as illustrators themselves, including James A. Allen, Harry Beckhoff, John Clymer, Mac Conner, Dan Content, Mario Cooper, Wilmot Emerton Heitland, Walt S. Louderback, Henry C. Pitz, Arthur Sarnoff, Mead Schaeffer, Harold Von Schmidt, Frank Street, and Saul Tepper. Speaking to his students in clear and direct terms, as Dunn was known to do, he urged them to maintain the passion that first led them to pursue a life in art. "Merely knowing your craft will never be enough to make a picture," he said. "If you ever amount to anything at all, it will be because you were true to that deep desire or ideal which made you seek artistic expression in pictures." In 1952, when Dunn died, his *New York Times* obituary announced his passing with the headline *Harvey Dunn, 68, Artist, Teacher*, reflecting upon his ongoing dedication to his art and his strong belief in the value of sharing one's knowledge for the benefit of others.

Stephanie Haboush Plunkett  
Deputy Director/Chief Curator  
Norman Rockwell Museum

Left: **Dan Content** (1902–1990) / *Act of Faith*, 1928 / Story illustration for "An Act of Faith," by Rafael Sabatini, *McCall's*, September 1928  
The Kelly Collection of American Illustration Art

Right: **Dean Cornwell** (1892–1960) / *It's Hard to Explain Murder*, 1920 / Story illustration for "Find the Woman" by Arthur Somer Roche, *Cosmopolitan*, January 1921  
Oil on canvas / The Kelly Collection of American Illustration Art



Harvey Dunn (1884–1952) / *Buffalo Bones are Plowed Under*, c. 1940  
Oil on canvas / South Dakota Art Museum Collection, Gift of the Artist

# Harvey Dunn: The Path to Excellence

Lynn Verschoor

First, I would like to thank Stephanie Plunkett and the staff at the Norman Rockwell Museum for taking on the monumental task of organizing this exhibition. It has been a pleasure to collaborate with them. Also thank you to Richard and Mary Kelly and Elizabeth Alberding at the Kelly Collection for loaning the artworks that sparked this exhibit. And of course, Richard Cutler, for planting the seed that has grown into this amazing exhibition.

This exhibit illustrates Harvey Dunn's talent as a master teacher who illuminated the path to excellence. Dunn had a dogged capacity for hard work and an unconventional insight and inspiration. He was accomplished, confident, and charismatic. He imagined his vocation, and with clear intention manifested his own destiny. Illustration was not his means to something else. It was his ambition.

As a young man Dunn was fortunate to have a supportive mother and two significant teachers. Ada Caldwell at South Dakota Agricultural College (now South Dakota State University) recognized Dunn's potential and determination to become an illustrator. As Dunn said, "With my eyes on the horizon she taught me where to put my feet." Caldwell provided the foundation then encouraged him to go to the Art Institute of Chicago, where he studied drawing and painting. While there, Dunn seized a golden opportunity when Howard Pyle, America's preeminent



illustrator, a lecturer at the Art Institute of Chicago, invited talented students to join his elite academy. Dunn applied and was invited to study with Pyle.

If Pyle was Dunn's rudder who guided his theory of painting, it was Dunn who captained the ship with his ambition, enterprise, and resolve, combined with dedication, a honed sense of observation, and humanity. He gleaned what he needed from "the Old Man" but wasn't consumed by him.

The son of South Dakota homesteaders, Dunn's early experience provided the development of fortitude along with the dream of potentialities achieved through layers of hard work.

This is best illustrated in his prairie works. The painting *Buffalo Bones Are Plowed Under* depicts heavy yoked oxen slashing through prehistoric prairie soil to unleash the promise of a productive harvest, guided by a solitary figure steering the plow through the impenetrable grasslands.

*30 Below* and *Winter Night* reveal isolation and life-threatening conditions in bitter cold with no visible fuel for a comforting fire. *School Day's End* portrays children exiting a building nearly submerged in the snow. Bundled figures head to their respective homes and Dunn draws our attention to a young woman buffeting the fierce winds wrapped in a meager shawl.

Life on the plains exposed Dunn to the strength of women, who he saw as essential and equal partners in this homesteading endeavor. *Homesteader's Wife*,

Harvey Dunn (1884–1952) / "He and Harris Shot Every Man of Them Dead," 1906  
Illustration for *Dead Men Tell No Tales* by Ernest William Hornung, Charles Scribner's Sons, NY, 1906 / Oil on paperboard  
South Dakota Art Museum Collection, Gift of Mr. and Mrs. Harvey Dunn (nephew of the artist)



Harvey Dunn (1884–1952) / *Winter Night*, n.d.  
Oil on canvas / South Dakota Art Museum Collection, Gift of Jack G. Fuller



*Woman at the Pump*, and *The Stoneboat* reveal the life endured by women whose unremitting labor never ends. Although they were few, the women enjoyed treasured moments of pleasure as illuminated in *Home* and *R.F.D.*, where women pause to enjoy a warm afternoon with the baby or a newspaper.

Dunn felt that “to be feminine was strong not weak,” as is evident in his portraits and figure studies of women like *May Street*, whose strong face and direct gaze are not minimized by the soft layers of reflective light and sumptuous fabrics. *Eleanor Burnett* sits alone facing the darkness, yet remains bathed in the warm light of home. Dunn’s women appear fearless as in *The Return*. While the older woman

has collapsed in grief, the young woman sits upright, looking into the distance, revealing her strong exposed legs. The three nurses in the untitled Red Cross painting illuminate the important role of women as the only source of comfort and light in war. In *The Liberator* a woman arches into a protective stance to shield a man nearly twice her size from a vengeful mob.

Dunn, too, possessed a frontier spirit-strength, resilience, resourcefulness, and perseverance. These are reflected in his work and contribute to the brilliant drama of his pictures. He painted what he knew to be true. Dunn felt the artist “had to know it spiritually. And to do that he has got to live around it, in it, and be a part of it.”



Harvey Dunn (1884–1952) / *R. F. D.*, n.d. / Oil on canvas / South Dakota Art Museum Collection, Gift of Anonymous Donor

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He had the determination and wherewithal to not only survive but to dream and achieve those dreams. Growing up in the expansive open spaces provided him the room to imagine and grow into the man he was to become. In his youth he was large and robust and had to rely on his physical strength because his life demanded it. His father would pit the hired hands against him. Being the audacious young man he was, he relished a challenge. Two hired men would team up to load grain sacks weighing 150 lbs. One man grabbed the back while the other hoisted it over his shoulder and they both carried it to the wagon. Dunn hoisted the bags up on his own shoulder and flipped them into the wagon, easily beating them. When they were finished loading the grain Dunn challenged them to a race, which they declined, so Dunn ran two miles just for show.

While homesteading was serious work it also held the promise of adventure and reward.

*"In the spring when it was time to plow Dunn would rise before it was light, get the team hitched up and work until mid-morning when his brother Roy would come out with food and a new team of horses. While he changed the team, Dunn would rest and eat; then work until late afternoon when his brother would come back and hitch up the team from the morning. Harvey continued plowing until the stars were twinkling above."*

Dunn embraced his life and lived it with passion, becoming a legend in the process.

Other stories reveal his determination as an artist. At a job interview the art director gave him a manuscript and told him to come back in a week with three sketches to be turned into paintings, should Dunn be approved for the job. Dunn went home and did as he was instructed. Dunn also completed the three final paintings. A week later he

returned with his drawings, stealthily leaving the paintings outside the director's office while he presented the drawings. His drawings were greeted with approval and his next task was assigned. To the director's surprise, Dunn presented the paintings as well. As a full-fledged illustrator, Dunn was so prolific and productive that at one point he painted 55 paintings in 11 weeks for illustration assignments. These stories illustrate his extraordinary productivity and capacity for hard work and show how he transferred his doggedness from the homestead to his job as an illustrator.

As an artist for the American Expeditionary Forces, Captain Dunn's daring character was captured in a cartoon by H.T. Webster which appeared in numerous newspapers throughout the U.S. It shows Dunn sitting at his easel, cigarette in hand, painting while bombs are flying overhead. A young private salutes him and announces that "General Pershing presents his compliments and wants to know if you will move your easel back a foot or two. We're going to put over a barrage." Captain Dunn replies, "Present my compliments to Gen. Pershing and tell him I can't move for an hour or two till I finish these composition sketches." He was a man's man who worked hard and played hard; who loved fast cars and his bountiful new life, so different from his humble beginnings.

Dunn taught as he lived, passionately and honestly. The effects of his teaching are evident in the paintings in this exhibition. He never forgot where he came from and the teachers that changed his life. He was charismatic, successful, and had a flair for the dramatic both in his work and his teaching style. Following Pyle's death, Dunn rose to fill the position as teacher and mentor to many important artists, some of whom are in the exhibition and others who are not.

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His impact is best documented in “An Evening in The Classroom,” a collection of notes taken at one of the painting classes conducted by Dunn. Dunn, like Pyle, taught the theory of painting and his philosophy of living. Pyle noted, “Don’t paint pictures of facts but of a soulful impression of a fact—of an ideal.” Dunn’s version was based on living life to the fullest and making paintings that reflected your own experience. Dunn noted, “we can’t stand outside the man and paint him well. We’ve got to be that man... When you paint that man or any man, it’s yourself using the man as a vehicle to express you.” He instructed his students to “get an impression of the model then paint your impressions, looking up there once in a while for help in constructing the details. It’s the character of the thing you want.” Dunn was a charming, accomplished, confident, and gifted teacher who instilled in his students the ethics of hard work and determined commitment. He espoused a philosophy of living so that his students understood the need to express themselves through their paintings. He discouraged those he knew would not survive. For others with the compunction and drive to succeed, he provided thoughtful support. There were tears and shouts of joy as he provoked some and praised others. He knew from personal experience how hard he worked to realize his own paintings. He confessed that painting was the hardest job he ever had. Dunn relished the opportunity to give back to students the guidance he had once so generously received.

One of his final acts of generosity and acknowledgement of his humble beginning was the donation of a collection of his paintings to South Dakota Agricultural College in 1950. With a handshake and a simple handwritten note, Dunn gifted 38 paintings to SDAC at the close of his exhibition at the Masonic Lodge in DeSmet, SD. Dunn wrote:

DeSmet, South Dakota  
August 4, 1950

To South Dakota State College  
Brookings, South Dakota  
Mr. Fred Leinbach, President  
Dear Mr. Leinbach:

It is my honor to donate to the people of South Dakota the gift of a group of my original paintings with the state college at Brookings the permanent custodians thereof. The collection to remain at the college.

It is my further wish to augment this group from time to time with such others of my work as may seem to be suitable.

Very sincerely yours  
Harvey Dunn.

#### **About the Author**

Lynn Verschoor is the Director of the South Dakota Art Museum. She studied at the Minneapolis College of Art and Design, South Dakota State University (BFA), and St. Cloud State University (MS). A practicing artist as well, she has exhibited her art nationwide.



Harvey Dunn (1884–1952) / *Coming Off Duty (Camouflage)*, 1929 / Cover illustration, *The American Legion Monthly*, January 1930  
Oil on canvas / The Kelly Collection of American Illustration Art

## Exhibition Themes

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### Harvey Dunn and the American Expeditionary Forces Art Program

Chaired by illustrator Charles Dana Gibson, the Pictorial Publicity Division of the Committee on Public Information was formed in April 1917, one month after America entered World War I. Working through the Society of Illustrators in New York, Gibson gathered a battalion of volunteer artists to design publicity posters and materials promoting the war effort. In June of that year, eight artists, including Harvey Dunn, were selected to join the American Expeditionary Forces at the front lines. Their goal was to record battlefield action and create galvanizing images that would appeal to the public and inspire the purchase of Liberty Bonds.

Commissioned as a Captain in the Engineer Reserve Corps, Harvey Dunn was thirty-three years old at the



time, and had no previous military training. Stationed at Neufchateau, France, he brought along a sketch box of his own design, fitted with paper on a cylindrical scroll that allowed him to move more easily from one drawing to the next. Attached to Company A of the 167<sup>th</sup> Infantry, Dunn faced fire himself, recording their struggles and casualties firsthand. These pressures left little time to finish works or send art back to the United States for publication as intended.

Artists expected to have time to paint and draw from their rough sketches once retired from duty, but after the Armistice, the military's interest in the project waned. Discharged in April 1919, Dunn returned home on the U.S.S. North Carolina, and would ultimately complete thirty-three paintings based upon his wartime experiences. Rather than focusing only on the drama of soldiers in action that had been envisioned by the military, Dunn faithfully recorded a full spectrum of emotions and experiences in his art, which is powerful, empathetic, and heartfelt.

Dunn's role as an embedded artist with the American Expeditionary Forces was to visually chronicle the Allied troop's activities. Like other A.E.F. illustrators, his drawings and paintings created on location were later translated into finished illustrations for commissions after the war. *Gunfire*, for

Left: **Harvey Dunn** (1884–1952) / *Gunfire*, 1929 / Cover illustration for *The American Legion Monthly*, September 1929

Oil on canvas / South Dakota Art Museum Collection, Gift of the Artist

Right: **Harvey Dunn** (1884–1952) / *The Devil's Vineyard*, n.d. / Oil on canvas / South Dakota Art Museum Collection, Gift of the Artist



*The American Legion Monthly* was colored by his memory of the brilliant illumination caused by muzzle flash from the field artillery.

In *The Devil's Vineyard*, a nuanced, emotional work, fallen soldiers lay among a French vineyard's posts and wires, their weapons subtly distinguishable from the trellis's damaged structure. Dunn's close tonal values and quiet color palette emphasize a sense of tragic calm after the storm.

### Harvey Dunn: Published Illustrations

The years before the first World War were the most prolific for Harvey Dunn as an illustrator of the covers and pages of America's most prominent publications—from *Harper's Magazine* and *Collier's Weekly* to *Scribner's* and *The Saturday Evening Post*. His professional career was launched in Wilmington, Delaware in 1906 after two years of study with illustrator Howard Pyle, and he continued on this path with somewhat less enthusiasm after his time as an embedded artist with the World War I American Expeditionary Forces. Scarred by his battlefield experiences, and disappointed that he was decommissioned before his wartime paintings could be completed, he found it difficult to



regain his pre-war enthusiasm for illustrating fiction. Working more broadly and with greater spontaneity after the war, Dunn eventually went on to create published illustrations filled with color and life. Early twentieth century advancements in color printing technology made it possible for illustrators to share the full range of their skills in publication, and Dunn embraced this opportunity. Teaching was always a stabilizing force for the artist, who preferred the activity of the classroom to teaching privately from his studio. He returned from his wartime commission to find that some of his students, including Dean Cornwell, Frank Street, and Mead Schaeffer, had become regular contributors to *The Post*, limiting his own opportunities there. Exploring new prospects, he accepted fiction assignments for *The Country Gentleman* and such American women's magazines as *Ladies' Home Journal*, *McCall's*, and *Cosmopolitan*. In 1928, Dunn completed several of his war compositions for *The American Legion Monthly*, which featured his art on its covers.

*The Street in Santa Fe* offered readers a pageant of street-side action in old Santa Fe. In this work, Dunn manages to convey the warmth of the afternoon and much local color—

Left: **Harvey Dunn** (1884–1952) / *The Street in Santa Fe*, 1912 / Story illustration for "The Calf Patch" by Kennett Harris, *The Saturday Evening Post*, February 17, 1912 / Oil on canvas / The Kelly Collection of American Illustration Art  
Right: **Harvey Dunn** (1884–1952) / *Billy Boy Would Admit to Nothing More Reprehensible Than Falling in Love*, 1915 / Story illustration for "The Land Just Over Yonder" by Peter B. Kyne, *The Saturday Evening Post*, March 27, 1915 / Oil on canvas / Collection of Murray and Carol Tinkelman



from the earthen feel of the locale and life on the street to the intimate and mysterious conversation taking place between the men seated outside the hotel.

*Billy Boy Would Admit to Nothing More Reprehensible Than Falling in Love* tells the story of 'Billy Boy' King, a young gold prospector who joins up with "desert rat" Toyiabe Tom Jennings to finally make a claim in Cinnibar, New Mexico after a five year prospecting partnership. At the age of 28, tired and longing to settle down, Billy Boy gives his affections to a Native American woman, despite Jennings' admonitions. Painted in full color, this painting was published in black and white and imbedded within the story's text, along with three other illustrations by the artist.

Rafael Sabatini (1875-1950) was an Italian-English writer of romance and adventure stories, including *Captain Blood*, his most famous pirate story. In this illustration for "The Night of Charity," a fugitive, seen captured on the right, is threatened with execution. Dunn's composition utilizes an empty central space to offset competing elements of aggression, submission, fright, and disdain. Dunn's suspenseful approach would have inspired readers to continue on with the story to learn the fate of its characters.



### Remembering the South Dakota Prairie

In his youth, Harvey Dunn longed to explore the world and move beyond his roots in rural South Dakota where a buffalo trail ran north of his home in the Dakotah Territory. "There I lived until I was seventeen years old, and the buffalo trail was plowed under," he recalled. "When the glimmering along the horizon got too much for me, I set out to find the shining places which must exist beyond it somewhere." A natural interpreter of Western stories and scenes throughout his illustration career, he began to look at the prairie differently in mid-life. Annual family trips back to South Dakota from his adopted home in New Jersey inspired memories of the past and a sense of nostalgia for the simple, rugged life that he once lived. Among his most powerful and heartfelt works, Dunn's prairie paintings are the pride of South Dakota. The dignity of hard work, man's struggle against nature's harshest conditions, the strength of prairie women, the plowing of untouched earth for agriculture, and life's quiet pleasures are among the themes that he returned to time and again in this memorable series of works.

As a boy, Harvey Dunn attended a one-room school in Esmond, South Dakota, which taught the equivalent of nine

Left: **Harvey Dunn** (1884–1952) / *The Hidden is Found*, 1927 / Story illustration for "The Night of Charity" by Rafael Sabatini, *The Elks Magazine*, February 1935  
Oil on canvas / South Dakota Art Museum Collection, Gift of the Artist

Right: **Harvey Dunn** (1884–1952) / *School Day's End*, n.d. / Oil on canvas / South Dakota Art Museum Collection, Gift of the Artist



grades. His farm chores were grueling and maintaining his studies was not easy, but what he most loved was drawing. His mother, Bersha Dunn, encouraged his creative tendencies, as she was an amateur artist who enjoyed copying pictures from books, magazines, and calendars. The strong determination to pursue an education even on the prairie's bleakest days is reflected in this work. In Dunn's richly painted scene, school children make their way home on a frigid winter day.

*The Country Gentleman* was an agricultural magazine founded in 1831 by journalist and publisher Luther Tucker in Rochester, New York. In 1911, it was purchased by Curtis Publishing, owner of *The Saturday Evening Post*, and was redesigned to emphasize the business of farming, which was not addressed by the agricultural magazines of the day. Dunn's life on the prairie served as a reference point for *Home*, which portrays a homesteader's farm, wooden shed,

and barn. Covered with tar paper and partially buried in the earth, these structures offered some protection from the elements in harsher weather.

### Harvey Dunn as Teacher

"He was a hard taskmaster, and I would go home from an afternoon with him almost in tears because of his criticism. But he taught me that being an artist wasn't easy."

—Harriet Brown Preston, Tenafly, New Jersey

For more than a quarter century, from 1915 until World War II, Harvey Dunn made teaching an integral part of his life and his illustration practice. Reflecting his teacher Howard Pyle's approach to instruction, he was a passionate advocate for his students and taught hundreds of artists, many of whom went on to become successful illustrators as



well. An accomplished technician himself, he was not solely concerned with the teaching of technique in the classroom. Rather, he offered a philosophy of art that encouraged students to embrace the spirit, emotion, and dedication that makes one's greatest work possible.

Through the years, Dunn mentored students at his Leonia School of Illustration and Tenafly, New Jersey studio, as well as at such noted schools as the Art Students League and Pratt Institute in New York. His devotion to teaching even led him to present an evening class at Tenafly's public schools, but his most prodigious work as an educator was done at the Grand Central School of Art. Established in 1923 by the Grand Central Art Galleries, it was one of New York's largest art schools, occupying seven thousand square feet on the seventh floor of Grand Central Terminal. It was there, in 1934, that Dunn's comments and critiques were captured in

*An Evening in the Classroom*, a slim volume of notes taken by Miss Taylor, who attended one of his painting classes, and printed "at the instigation of Mario Cooper," one of Dunn's admiring students. His commentary reveals his presence as an inspirational but demanding figure who was determined to prepare his students for the realities of life as professional artists. After more than twenty years, the Grand Central School of Art ceased operation in 1944, bringing Dunn's formal career as an educator to a close. Dean Cornwell, a noted illustrator who was one of Dunn's earliest students and a fellow teacher at the Grand Central School of Art, reflected upon his exceptional contributions. "Perhaps the most valuable thing that Dunn taught us was an honest dealing with our fellow men and a constant gratitude to the Maker above for the privilege of seeing the sun cast shadows."

Left: **Dean Cornwell** (1892-1960) / "Ah!" said Tamea, "You do not believe, then, that I am the Queen of Riva?," 1923 / Story illustration for "Never the Twain Shall Meet" by Peter B. Kyne, *Cosmopolitan*, 1923 / Oil on canvas / Collection of Illustrated Gallery  
 Right: **Mead Schaeffer** (1898-1980) / *Hide the Body*, 1933 / Story illustration for "Hide the Body" by Grace Sartwell Mason, *Cosmopolitan*, 1933 / Oil on canvas / The Kelly Collection of American Illustration Art



Top left: **Mario Cooper** (1905-1995) / *Bullfight*, n.d. / Ink and watercolor on paper / Eisenstat Collection of Illustration, Courtesy of Alice Carter and Courtney Granner  
Top right: **Amos Sewell** (1901-1983) / *Hospital Visit*, 1961 / Cover illustration for *The Saturday Evening Post*, April 29, 1961 / Oil on board / Collection of Illustrated Gallery  
Lower left: **Harold Von Schmidt** (1893-1982) / *Forgiven*, 1926 / Illustration for *Cosmopolitan* / Oil on canvas / Collection of Illustrated Gallery  
Lower right: **Wilmot Emerton Heitland** (1892-1969) / *Masked Ball*, n.d. / Ink on paperboard / Eisenstat Collection of Illustration, Courtesy of Alice Carter and Courtney Granner



Harvey Dunn (1884–1952) / *Rich and Strange*, 1923 / Story illustration for “Rich and Strange” by Edith Barnard Delano, *Ladies’ Home Journal*, September 1923  
Oil on canvas / The Kelly Collection of American Illustration Art

# Harvey Dunn: An Artist's Perspective

Dan Howe

**H**arvey Dunn has been gone for over sixty years and renewed interest in his work is long overdue. Why? Because we need him again. Look around. Is there any artwork today that approaches the level of Harvey Dunn, his mentor Howard Pyle, or contemporaries that shared in Pyle's teachings? Even in Dunn's time, his unique philosophy was not for every student because it was simply too demanding, yet his thoughts on the process of making pictures drill down to each of us at such an individual level that the message is easy to miss.

To the Pyle faithful, the nature of what constitutes a picture—the very word itself—needs clarification. A picture is more than a drawing or painting in a frame, more than a couple of juxtaposed images in an interesting arrangement. In fact, it is more than the sum of all its compositional elements. To these painter-illustrators, an artist “composed” a picture in the same way movements of a symphony are arranged, creating sounds that reach deep into the emotions. Similar to classical music or great literature, a picture—an illustration—could rise above its subject matter and impart a greater truth. After all, did Melville set out to write *Moby Dick* because he wanted to tell us about a whale? What did Copland tell us about an Appalachian Spring?

Dunn's South Dakota prairie background, combined with his legendary work ethic, was the stuff of American folklore. He quickly grasped Pyle's philosophy and added a sodbuster's grit. He was the size of a linebacker and spoke of



art like Vince Lombardi—and he had a lot to say. You can find your own favorite Harvey Dunn quote to carry around with you. I have mine but must confess the words may be slightly rearranged after nearly thirty years of use. “There are about ten thousand guys in this country that draw and paint better than I can,” Dunn said, “but they do not know how to make a picture and they never will.”

What does picture making mean to Harvey Dunn? Luckily, Walt Reed's comprehensive monograph on Dunn contains

a concrete example of this put into practice. The subject is a sailor rowing a dory who is lost at sea. Dunn reworked the picture after it was published because he was dissatisfied with the art direction. In clear before-and-after terms, Dunn shows us his method of complete immersion into a subject. He orchestrates the lighting, emphasizes the wilted spirit of the man, silhouettes him with the boat, and casts his future in doubt with a threatening sky. The fact that the figure and boat are reduced to simple shapes does not make them less recognizable. In fact, the opposite is true; both are now part of a greater theme. This could only come about because Dunn, the artist, had the confidence to lay off of the drawing. He was after bigger game, a higher purpose. He was after the spirit of the picture.

Although Dunn would hammer this theme over and over, his teaching had other points of emphasis, and at times, almost sounds like Emerson or Thoreau. There is Dunn the Philosopher, Dunn the Humanist, but closest to his heart was



an empathy for the working artist. He observed that when an artist gets an idea and sits down to sketch it, all the doubts and second thoughts that had been hanging around in the corners sleeping come alive. He advised his students to carry on, noting that, "Ideas are intelligent active things which present themselves to your consciousness for expression. You can only be receptive and express them as they will be expressed."

Dunn also bolstered his students' spirits with advice that stressed they were not alone in their creative struggles. "We think of art as sort of a flimsy thing," he said, "but do you realize that the only thing left from ancient times is the art... The Greek statues that are armless and nameless are just as beautiful today as they were the day the unknown sculptor laid down his hammer and chisel and said, 'Oh, hell, I can't do it!'"

Moving from Dunn's thoughts on making pictures, we

can consider his art through the main fields in which he worked: editorial and commercial illustrations, portrayals of the First World War for the American Expeditionary Force War Art Program, and images inspired by his boyhood in South Dakota. Of these, Dunn displayed substantial variety of approach in technique and subject. His illustrations and commercial assignments show the clear influence of illustrator Howard Pyle, who was his teacher in Wilmington, Delaware. In these works, Dunn translates a single narrative idea into a picture with a single compositional focal point. The process works something like this: subject matter is simplified and grouped into abstract tonal shapes and patterns. These shape patterns accentuate the strongest contrasts of tone and color at the center of interest, an area which also has the greatest detail. Tone and color contrasts are purposely subdued elsewhere, and are subordinate to the focal point. In Dunn's view, a picture comprised strictly of photographic

Harvey Dunn (1884–1952) / *Night Raid*, 1928 / Cover illustration for *The American Legion Monthly*, July 1928  
Oil on canvas / The Kelly Collection of American Illustration Art

Harvey Dunn (1884–1952) / *Street Fighting*, 1928 / Cover illustration for *The American Legion Monthly*, September 1928 / Oil on canvas  
South Dakota Art Museum Collection, Gift of the Artist

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detail would be considered a failure because an artist needs to make choices driven by the idea.

*Black and White*, which appeared in a 1912 *Saturday Evening Post*, provides an example of these pictures at work. This story illustration portrays a man carrying an injured figure from the battlefield, and its caption reads, "He warn't nothin' but jus' a boy as I told you." It doesn't require artistic training to find the focal point of this picture and sense the idea of the story. The strongly silhouetted figures are centered with maximum contrast, a contrast not repeated anywhere else in the piece.

There were few artists better suited for depicting the rigors of battle than Dunn. We can imagine Dunn telling his students that "a fight scene should be painted to look like the sound of a bag of broken glass dropped on the floor." *Night Raid*, *Street Fighting*, and *The Return* are compositions laced with broken, irregular, noisy shapes. In the two pictures from this group that depict actual combat, Dunn uses diagonal intersecting lines that suggest both action and conflict. In *The Return*, he portrays a different wartime experience. A little girl and her distraught mother are seen in front of a bombed-out wall. He juxtaposes the symbol of prior conflict—the wall—with the stillness of the figures. "The silence that follows a train wreck is more dramatic than the crash," Dunn reflected. His quote is emblematic of his interest in combining opposite emotional extremes in a single picture, an idea that he returned to again and again.



The war experience changed Dunn and sent him searching for themes on the same grand scale. What he observed on the battlefields in Europe would ultimately be found in memories of his South Dakota boyhood. The contrasting emotional themes woven into his illustrations and wartime pictures were now brought to light in his prairie series. His belief that "without strength, there is no tenderness," and wish to "paint with the strength of a crowbar and the lightness of a feather," are reflect-

ed in these scenes, in which common tasks are performed in uncommon situations. Dunn invites us to empathize with his prairie figures, placing us in their shoes. It is the hook that draws us in.

Dunn's rugged depictions of the vast South Dakota landscape are punctuated by his knowledgeable and empathetic depictions of the people who lived there. We feel the characters exposure to the elements, from intense heat to frigid cold and wind, all on the endless horizon. Of these paintings, the strongest and yet most sympathetic character depictions are reserved for women. Dunn provides emphasis by placing his female protagonists at the intersection of opposing horizontal and vertical compositional lines. In doing so, these strong women dominate the horizon, heroines that meet the landscape on their own terms. *Homesteader's Wife* presents this idea forcefully, while *Home* provides a similar impression in more subtle terms.

In pure painting terms, Dunn embraced Pyle's tonal phi-

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losophy, adding to that his own sense of color. "If you get a rich statement of values with a little color in them," Dunn remarked, "they'll delight your heart." We see this demonstrated in Dunn's pictures rendered in subtle warm and cool grays with just a hint of stronger color to emphasize the center of interest. He could also use a bolder palette, and encouraged his students to take risks in that regard. Occasionally, he took his own advice to extremes, as seen in the swirling color-laden brush strokes in his 1933 painting, *Breakfast in Bed*.



Lastly, Dunn's use of detail has an interesting twist. When a student produced a painting depicting unspecified tree shapes, Dunn suggested the picture idea called for a distinct type of tree, and not just any tree. He noted that if an artist understood the basic shape of an apple tree as opposed that of an oak tree, one would then be free to invent an apple tree to suit the picture's needs. "You can be as sloppy as you like so long as you know what kind of tree that is [and] careless as you please about rendering it, but know its individual characteristics..." he advised.

Harvey Dunn's students carried forward his message in their paintings, their illustrations, and their own teaching. Their admiration for Dunn inspired them to capture his thoughts on painting in *An Evening in the Classroom*, a limited edition book published in 1934, offering a compelling account of his teaching philosophy as summarized by students who experienced his lessons directly. Of his experience in Dunn's class, artist Saul Tepper commented that, "At times

you didn't always know what you were learning ...it grew on you...the approach was poetic and musical, and you became imbued with it. He taught us about emotions; that a young man in Russia feels the same way about his sweetheart as a young man in Brooklyn; that fear is fear and love is love anywhere in the world." And in Hal Stone's view,

"One began to understand, sooner or later, how the idea itself supplied the form of the design; that it started as desire, an insistent urge for its creative fulfillment, something to be filtered through our experience and emotions into a dramatic, pictorial concept."

Harvey Dunn is gone, but his words and pictures are just as true now as in his own day.

### About the Author

Dan Howe is a free-lance artist who has worked professionally since 1990. He attended the American Academy of Art in Chicago, and then traveled to New Mexico to study with the late illustrator and painter, Tom Lovell. He has taught at the American Academy, the University of Wisconsin, and the Scottsdale Artist School.

His illustration clients include Marvin Windows and Doors, Binney and Smith, and Condé Nast, among others, and he has painted professional portraits for Oregon Health Sciences University, Southern Illinois Medical Center, San Francisco General Hospital, York Hospital, and University of Michigan. He currently lives in Connecticut with his wife and two daughters.



Harvey Dunn (1884–1952) / *Homesteader's Wife*, 1916 / Oil on canvas / South Dakota Art Museum Collection, Gift of the Artist

# Masters of the Golden Age: Harvey Dunn and His Students

## Norman Rockwell Museum and South Dakota Art Museum

### EXHIBITION CHECKLIST

#### Artworks by Harvey Dunn

##### American Expeditionary Forces

*The Return*, n.d.

Oil on canvas

43.5 x 39.5 inches

South Dakota Art Museum Collection, Gift of the Artist

SDAM 1970.01.42

*Night Raid*, 1928

Cover illustration for *The American Legion Monthly*, July 1928

Oil on canvas

51.5 x 46.75 inches

The Kelly Collection of American Illustration Art

*Street Fighting*, 1928

Cover illustration for *The American Legion Monthly*, September 1928

Oil on canvas

43.5 x 39.375 inches

South Dakota Art Museum Collection, Gift of the Artist

SDAM 1970.01.50

*Gunfire*, 1929

Cover illustration for *The American Legion Monthly*, September 1929

Oil on canvas

43.75 x 39.75 inches

South Dakota Art Museum Collection, Gift of the Artist

SDAM 1970.01.21

*The Devil's Vineyard*, n.d.

Oil on canvas

34 x 44 inches

South Dakota Art Museum Collection, Gift of the Artist

SDAM 1970.01.14

*Coming Off Duty (Camouflage)*, 1929

Cover illustration for *The American Legion Monthly*, January 1930

Oil on canvas

45.5 x 41.5 inches

The Kelly Collection of American Illustration Art

##### Illustrations

*The Street in Santa Fe*, 1912

Story illustration for "The Calf Patch" by Kennett Harris, *The Saturday Evening Post*, February 17, 1912

Oil on canvas

38.125 x 48.125 inches

The Kelly Collection of American Illustration Art

*Rich and Strange*, 1923

Story illustration for "Rich and Strange" by Edith Barnard Delano, *Ladies' Home Journal*, September 1923

Oil on canvas

43.75 x 45 inches

The Kelly Collection of American Illustration Art

*The Liberator*, 1916

Story illustration for "A Good Rooster Crows Everywhere" by George Pattullo, *The Saturday Evening Post*, December 2, 1916

Oil on canvas

36.625 x 49.750 inches

South Dakota Art Museum Collection, Gift of the Artist

SDAM 1970.01.34

*Return to the Yacht*, n.d.

Oil on canvas

34.625 x 42.5 inches

South Dakota Art Museum Collection, Gift of the Artist

SDAM 1970.01.43

*Nightclub Scene*, c. 1930

Oil on canvas

46.25 x 42.375 inches

The Kelly Collection of American Illustration Art

*Serving Drinks in an Arab Garden*, 1922

Story illustration for "Command" by William McFee, *Harper's Monthly Magazine*, 1922

Oil on canvas

48 x 37.5

The Kelly Collection of American Illustration Art

*Welcome to the Commissioner*, 1917

Story illustration for "A Case of Mutual Respect" by Stewart Edward White, *The Saturday Evening Post*, October 27, 1917

Oil on canvas

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35.25 x 45.25 inches

South Dakota Art Museum Collection, Gift of the Artist,  
SDAM 1970.01.55

*Simba's Nostrils Widened and His Eyes Flashed. "He Says He Was Taught Shooting by Bwana Kingozi,"* 1917

Story illustration for "A Case of Mutual Respect" by Stewart Edward White, *The Saturday Evening Post*, October 27, 1917

Oil on canvas

28.5 x 40.875 inches

South Dakota Art Museum Collection, Gift of Robert Doares  
SDAM 1977.10

*Meeting with the Chiefs,* 1917

Story illustration for "True Sportsmen" by Stewart Edward White, *The Saturday Evening Post*, September 1, 1917

Oil on canvas

30.5 x 44.5 inches

South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.35

*The Hidden is Found,* 1927

Story illustration for "The Night of Charity" by Rafael Sabatini, *The Elks Magazine*, February 1935

Oil on canvas

31.625 x 45.625 inches

South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.23

*Oliver Staggered Over and Entered Major Worsley's Quarters,* 1927

Story illustration for "Decorations" by Laurie York Erskine, *Collier's*, October 29, 1927

Oil on canvas

35.75 x 45.75 inches

South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.54

*Settlers in Canada,* 1938

Oil on canvas

33.25 x 47.5 inches

South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.46

*Guillotine,* c. 1937

Story illustration for "An Official Position" by W. Somerset Maugham, *Cosmopolitan*, July 1937

Oil on canvas

34.5 x 44.5 inches

South Dakota Art Museum Collection, Gift of Mr. Tom Lovell  
SDAM 1986.11

*Empty Rooms,* 1938

Story illustration for "Leave the Past Behind" by Frederick Merrill Tibbott, *The Saturday Evening Post*, May 21, 1938

Oil on canvas

29.375 x 43.625 inches

South Dakota Art Museum Collection, Gift of Marion J. Kaye in memory of her mother, Helen M. Kerns  
SDAM 1988.15

*They Want You,* c. 1938

Story illustration for "Arrival of the Lily Dean" by Walter D. Edmonds, *The Saturday Evening Post*, May 7, 1938

Oil on canvas

44.875 x 41 inches

South Dakota Art Museum Collection, Gift of the Horace and Helen Gilmore Estate  
SDAM 1997.05.06

*Untitled (Red Cross),* 1915

Oil on canvas

44 x 40 inches

South Dakota Art Museum Collection, Purchased through the Ella Ollenberg Estate Bequest  
SDAM 2008.04.1

*"He and Harris Shot Every Man of Them Dead,"* 1906

Illustration for *Dead Men Tell No Tales* by Ernest William Hornung, Charles Scribner's Sons, NY, 1906

Oil on paperboard

33.375 x 23 inches

South Dakota Art Museum Collection, Gift of Mr. and Mrs. Harvey Dunn (nephew of the artist)  
SDAM 1985.10

*Tumbling Helter Skelter,* 1906

Illustration for *Dead Men Tell No Tales* by Ernest William Hornung, Charles Scribner's Sons, NY, 1906

Oil on canvas

33.250 x 23.375 inches

South Dakota Art Museum Collection, Gift of Mrs. Robert D. Lusk  
SDAM 1975.05



*For the space of minutes nothing was seen—the snow, the great seas, and the black of the sky were all the world; then just the blot of a shape heaved suddenly into view from the welter of the seas, 1914*  
 Story illustration for “A Ship in Distress” by Perceval Gibbon, *McClure’s Magazine*, January 1915  
 Oil on canvas  
 46.375 x 36.375 inches  
 The Kelly Collection of American Illustration Art

*He warn’t nothin’ but jus’ a boy, as I told you, 1912*  
 Story illustration for “Black and White” by Irvin S. Cobb, *The Saturday Evening Post*, September 1, 1912  
 Oil on canvas  
 35.75 x 45.75 inches  
 The Kelly Collection of American Illustration Art

*“Now then! There you stay until the Federals come, and meanwhile—,” 1929*  
 Story illustration for “Happy Dust” by Ruth Comfort Mitchell, *Woman’s Home Companion*, March 1929  
 Oil on canvas  
 37.75 x 45.75  
 The Kelly Collection of American Illustration Art

*Study or variation of I’m not going to let you go yet [Breakfast in Bed], 1933*  
 Story illustration for “Fugitive Moon” by Margaret Pedler, *McCall’s*, July 1933  
 Oil on canvas  
 37.625 x 45.125 inches  
 The Kelly Collection of American Illustration Art

*Billy Boy Would Admit to Nothing More Reprehensible Than Falling in Love, 1915*  
*“The Land Just Over Yonder” by Peter B. Kyne, The Saturday Evening Post, March 27, 1915*  
 Oil on canvas  
 26.5 x 36.25  
 Collection of Murray and Carol Tinkelman

### South Dakota Prairie Paintings

*30 Below, n.d.*  
 Oil on canvas  
 33.25 x 47.25 inches  
 South Dakota Art Museum Collection, Gift of the Artist  
 SDAM 1970.01.52

*School Day’s End, n.d.*  
 Oil on canvas  
 28 x 44 inches  
 South Dakota Art Museum Collection, Gift of the Artist  
 SDAM 1970.01.45

*After School, 1950*  
 Oil on canvas  
 37.25 x 47.5 inches  
 South Dakota Art Museum Collection, Gift of Anonymous Donor  
 SDAM 1970.01.03

*Buffalo Bones are Plowed Under, c. 1940*  
 Oil on canvas  
 45.5 x 65.5 inches  
 South Dakota Art Museum Collection, Gift of the Artist  
 SDAM 1970.01.11

*A Driver of Oxen, n.d.*  
 Oil on canvas  
 32.25 x 45.625 inches  
 South Dakota Art Museum Collection, Gift of the Artist  
 SDAM 1970.01.16

*Homesteader’s Wife, 1916*  
 Oil on canvas  
 37.625 x 45.625 inches  
 South Dakota Art Museum Collection, Gift of the Artist  
 SDAM 1970.01.24

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*Woman at the Pump*, n.d.  
Oil on canvas  
45.875 x 66.5 inches  
South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.56

*Winter Night*, n.d.  
Oil on canvas  
24.75 x 28.625 inches  
South Dakota Art Museum Collection, Gift of Jack G. Fuller  
SDAM 1981.03

*R. F. D.*, n.d.  
Oil on canvas  
29.625 x 43.625 inches  
South Dakota Art Museum Collection, Gift of Anonymous Donor  
SDAM 1970.01.41

*Something for Supper*, 1943  
Oil on canvas  
33.25 x 47.125 inches  
South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.47

*The Stoneboat*, n.d.  
Oil on canvas  
46.25 x 66.375 inches  
South Dakota Art Museum Collection, Gift of Anonymous Donor  
SDAM 1970.01.48

Study for *The Stoneboat*, n.d.  
Oil on panel  
12.25 x 16 inches  
South Dakota Art Museum Collection, Gift of Miss Dona Susan Brown,  
SDAM 1976.02

*Home*, 1922  
Story illustration for "Iron Heart" by William Macleod Raine,  
*The Country Gentleman*, July 1922  
Oil on canvas  
36.375 x 46.5 inches  
South Dakota Art Museum Collection, Gift of the Caroline Dunn  
Reiland Estate  
SDAM 1979.16

*The Harvest Orator*, 1908  
Poem illustration for "The Harvest Orator" by Madison Bates,  
*Jackrabbit*, 1909

Oil on canvas  
38.375 x 28.375 inches  
South Dakota Art Museum Collection, Gift of the Artist  
SDAM 1970.01.22

*Happy Hunting Ground*, n.d.  
Oil on canvas  
33.625 x 43.625 inches  
South Dakota Art Museum Collection, Gift of Mrs. Harvey Dunn  
SDAM 1970.01.28

*Jedediah Smith in the Badlands*, 1947  
Oil on canvas  
44.875 x 40.875 inches  
South Dakota Art Museum Collection, Gift of the Artist,  
SDAM 1970.01.30

#### Portraits and Figure Studies

*May Street*, 1922  
Oil on canvas  
39.25 x 49.250 inches  
South Dakota Art Museum Collection, Gift of Dr. and Mrs. Hilton M.  
Briggs  
SDAM 1972.01

*Eleanor Burnett*, 1906  
Oil on Canvas  
40.25 x 29.5 inches  
South Dakota Art Museum Collection, Friends Fund Purchase  
SDAM 1973.14

*Portrait of Helen Gilmore*, 1948  
Oil on canvas  
40.375 x 34.5 inches  
South Dakota Art Museum Collection, Gift of the Horace and Helen  
Gilmore Estate  
SDAM 1997.05.03

*Untitled (Man with a Cane)*, n.d.  
Oil on canvas  
38.875 x 42.875 inches  
South Dakota Art Museum Collection, Gift of Deborah Dunn Wessells  
SDAM 2006.01.2

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### Artworks by Harvey Dunn's Students

**James Allen** (1894-1964)

*Bride of the Sacred Well*, 1927

Illustration for "The Bells of Culican" by Emma Lindsay Squier, *Good Housekeeping*, May 1927, and *Bride of the Sacred Well and Other Tales of Ancient Mexico* by Emma Lindsay Squier, Cosmopolitan Book Corporation, NY, 1928

Oil on canvas

38.125 x 22.625 inches

The Kelly Collection of American Illustration Art

**Harry Beckhoff** (1901-1979)

*After the Trip*, n.d.

Watercolor and ink

17.625 x 12.5 inches

Collection of The Illustrated Gallery

**John Ford Clymer** (1907-1989)

*Family Picnic*, 1952

Cover illustration for *The Saturday Evening Post*, May 41, 1952

Oil on canvas

43.75 x 37 inches

Collection of The Illustrated Gallery

**Dan Content** (1902-1990)

*Golden to the Winds*, 1929

Story illustration for "Golden to the Winds" by Achmed Abdullah, *Good Housekeeping*, September 1929

Oil on canvas

28.625 x 48.375 inches

Collection of The Illustrated Gallery

**Dan Content** (1902-1990)

*Act of Faith*, 1928

Story illustration for "An Act of Faith," by Rafael Sabatini, *McCall's*, September 1928

Oil on canvas

35.375 x 41.25 inches

The Kelly Collection of American Illustration Art

**Mario Cooper** (1905-1995)

*Bullfight*, n.d.

Ink and watercolor on paper

21 x 19 inches

Eisenstat Collection of Illustration/Courtesy of Alice Carter and Courtney Granner

**Dean Cornwell** (1892-1960)

*The Other Side*, 1918

Story illustration for "The Other Side" by F. Britten Austin, *Redbook*, October 1918

Oil on canvas

42.375 x 33.75 inches

The Kelly Collection of American Illustration Art

**Dean Cornwell** (1892-1960)

*It's Hard to Explain Murder*, 1920

Story illustration for "Find the Woman" by Arthur Somer Roche, *Cosmopolitan*, January 1921

Oil on canvas

33.875 x 41.75 inches

The Kelly Collection of American Illustration Art

**Dean Cornwell** (1892-1960)

*\$2,000 Dollar Reward*, 1920

Story illustration for "\$2,000 Dollar Reward" by Alma and Paul Eberle, *Cosmopolitan*, March 1924

Oil on canvas

42.5 x 36.625 inches

The Kelly Collection of American Illustration Art

**Dean Cornwell** (1892-1960)

*Untitled [Couple under a Loggia]*, 1921

Oil on canvas

41.375 x 37.5 inches

Collection of The Illustrated Gallery

**Dean Cornwell** (1892-1960)

*"Ah!" said Tamea, "You do not believe, then, that I am the Queen of Riva?"*, 1923

Story illustration for "Never the Twain Shall Meet" by Peter B. Kyne, *Cosmopolitan*, 1923

Oil on canvas

45.75 x 37.75 inches

Collection of The Illustrated Gallery

**Dean Cornwell** (1892-1960)

*Everything was as John Keith had Left it that Night*, 1919

Story illustration for "The River's End" by James Oliver Curwood, *Good Housekeeping*, May 1919; and *The River's End*, Cosmopolitan Book Corp, NY, 1919

Oil on canvas

42.75 x 33.5 inches

The Kelly Collection of American Illustration Art

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**Wilmot Emerton Heitland** (1892-1969)

*In the Artist's Studio, Two Men*, n.d.  
Story illustration for "Muslin Hands"  
Gouache on illustration board  
18 x 20 inches  
Eisenstat Collection of Illustration/Courtesy of Alice Carter and Courtney Granner

**Wilmot Emerton Heitland** (1892-1969)

*Masked Ball*, n.d.  
Ink on paper  
20 x 17 inches  
Eisenstat Collection of Illustration/Courtesy of Alice Carter and Courtney Granner

**Wilmot Emerton Heitland** (1892-1969)

*The Tragedy of Nan (Tommy Arker)*, n.d.  
Costume design for *The Tragedy of Nan* by John Masefield  
Watercolor on paper  
24 x 18 inches  
Eisenstat Collection of Illustration/Courtesy of Alice Carter and Courtney Granner

**Walt S. Louderback** (1887-1941)

*The Country Beyond*, 1922  
Oil on canvas  
44.75 x 36.5 inches  
Illustration for *The Country Beyond* by James Oliver Curwood,  
Cosmopolitan Book Corporation, NY, 1922  
The Kelly Collection of American Illustration Art

**Walt S. Louderback** (1887-1941)

[*Man with Urn*], n.d.  
Oil on canvas  
41.5 x 35.5  
Collection of Illustrated Gallery

**Henry C. Pitz** (1895-1976)

*Song Peddler*, n.d.  
Ink on paper  
20 x 16 inches  
The Kelly Collection of American Illustration Art

**Henry C. Pitz** (1895-1976)

*The Long Brown Hand of the Priest Sprinkled Fresh Fuel on the Basin, Making it Fume and Flare*, 1929

Illustration for *The Red Prior's Legacy* by Alfred H. Bill, Longmans; Green and Company, London, NY, 1931  
Ink on board  
20 x 16 inches  
Norman Rockwell Museum Collection, Gift of Richard Kelly  
NRM.2013.08.2

**Henry C. Pitz** (1895-1976)

*Legardian's Hand Flashed from His Sash to Meet Him*, 1929  
Illustration for *The Red Prior's Legacy* by Alfred H. Bill; Longmans, Green and Company, London, NY, 1931  
Ink on board  
20 x 16 inches  
Norman Rockwell Museum Collection, Gift of Robert T. Horvath  
NRM.2012.16.03

**Arthur Sarnoff** (1912-2000)

*Happy New Year*, 1958  
Illustration for *The Progressive Farmer*, January 1958  
Oil on board  
28.25 x 23.25 inches  
Collection of The Illustrated Gallery

**Mead Schaeffer** (1898-1980)

*The Count of Monte Cristo*, 1928  
Cover illustration for *The Count of Monte Cristo* by Alexandre Dumas, Dodd Mead & Company, NY, 1928  
Oil on canvas  
38.5 x 32.75 inches  
The Kelly Collection of American Illustration Art

**Mead Schaeffer** (1898-1980)

*Forbidden Lover*, 1932  
Story illustration for "Forbidden Lover" by Rafael Sabatini, *Ladies' Home Journal*, July 1932  
Oil on canvas  
39 x 37.5 inches  
Collection of The Illustrated Gallery

**Mead Schaeffer** (1898-1980)

*Hide the Body*, 1933  
Story illustration for "Hide the Body" by Grace Sartwell Mason, *Cosmopolitan*, 1933  
Oil on canvas  
40.625 x 29.75 inches  
The Kelly Collection of American Illustration Art

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**Mead Schaeffer** (1898-1980)

*The Black Buccaneer*, 1929

Illustration for *The Black Buccaneer* by Stephen Warren Meader, Harcourt Brace and Co., NY, 1929

Oil on paperboard  
29.125 x 42.5 inches

The Kelly Collection of American Illustration Art

**Amos Sewell** (1901-1983)

*Hospital Visit*, 1961

Cover illustration for *The Saturday Evening Post*, April 29, 1961

Oil on board  
33.75 x 32 inches

Collection of The Illustrated Gallery

**Frank Street** (1893-1944)

*Conductor*, 1924

Story illustration for "The Long Distance Train" by William Babington Maxwell, *The Home Magazine*, November 1924; and *Collier's*, May 30, 1925

Oil on paper  
34 x 19.75 inches

Norman Rockwell Museum Collection, Gift of Robert T. Horvath  
NRM.2013.15.1

**Frank Street** (1893-1944)

*Sea Captains*, 1920

Oil on canvas  
30 x 34 inches

The Kelly Collection of American Illustration Art

**Saul Tepper** (1899-1987)

*Courtroom*, 1927

Story illustration for "People Against Van Teel" by Thomas McMorrow, *The Saturday Evening Post*, April 30, 1927

Oil on canvas  
22 x 36 inches

The Kelly Collection of American Illustration Art

**Saul Tepper** (1899-1987)

*Fantasy End*, 1928

Story illustration for "Fantasy End" by Fannie Kilbourne, *Ladies' Home Journal*, September 1928

Oil on canvas  
36 x 24 inches

The Kelly Collection of American Illustration Art

**Saul Tepper** (1899-1987)

*Man and Woman in Conversation*, n.d.

Oil on canvas  
33.75 x 41.75 inches

Norman Rockwell Museum Collection, Gift of Robert T. Horvath  
NRM.2009.22

**Saul Tepper** (1899-1987)

*Empathy*, n.d.

Oil on canvas  
28.75 x 40 inches  
Collection of The Illustrated Gallery

**Harold Von Schmidt** (1893-1982)

*Wing Walkers*, 1929

Story illustration for "Lovers Leap" by Laurence Stallings, *Liberty Magazine*, April 6, 1929

Oil on canvas  
34.75 x 56.25 inches

The Kelly Collection of American Illustration Art

**Harold Von Schmidt** (1893-1982)

*Forgiven*, 1926

Illustration for *Cosmopolitan*

Oil on canvas  
34.25 x 44.75 inches  
Collection of The Illustrated Gallery