

MORT KÜNSTLER: THE ART OF ADVENTURE

NORMAN ROCKWELL MUSEUM



Known for his meticulously researched paintings of the American Civil War and other significant historical subjects, Mort Künstler is also a prolific illustrator whose romance, adventure, and sporting illustrations have engaged and entertained readers and admirers for six decades. *Mort Künstler: The Art of Adventure* features original artworks and ephemera spanning the breadth of his prolific career, created for such popular twentieth century publications as *True*, *Argosy*, *Men's Story*, *Sports Afield*, *Outdoor Life*, *American Weekly*, and *The Saturday Evening Post*, as well as movie posters, book jackets, and advertisements reflecting American popular culture and the diverse artistic genres that comprise his exceptional creative journey.

Norman Rockwell Museum is honored to present *Mort Künstler: The Art of Adventure*, a Distinguished Illustrator Exhibition highlighting the artist's unique contributions to the field of illustration. Presented by the **Rockwell Center for American Visual Studies**, the nation's first research institute devoted to the art of illustration, the Distinguished Illustrator series reflects the impact and evolution of published imagery and of Norman Rockwell's beloved profession, which remains vibrant and ever-changing.

Stephanie Haboush Plunkett

Deputy Director/Chief Curator
Norman Rockwell Museum

Harold Holzer is one of the nation's leading authorities on Abraham Lincoln and the political culture of the Civil War era. A prolific writer and lecturer, and frequent television commentator, Holzer serves as chairman of The Lincoln Bicentennial Foundation. In 2008, he was awarded the prestigious National Humanities Medal by President George W. Bush, and in 2013, he wrote an essay about Lincoln for the official program at the inauguration of President Barack Obama. The first Roger Hertog Fellow at The New-York Historical Society, he has written forty-six books, including *The Civil War in 50 Objects*; *1863: Lincoln's Pivotal Year*; and *Lincoln: How Abraham Lincoln Ended Slavery in America*. He is also the Senior Vice President for Public Affairs at The Metropolitan Museum of Art.

Exhibition Curator : Martin Mahoney, Director of Collections and Exhibitions

Graphic Designer : Rita Marshall

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Front cover: [Woman in Attic] 1959, illustration for Male, March 1959

Back cover: Trouble at the Printer, illustration for Stag, c. 1962

Facing page: Buried Alive for Four Months, illustration for Stag, c. 1965

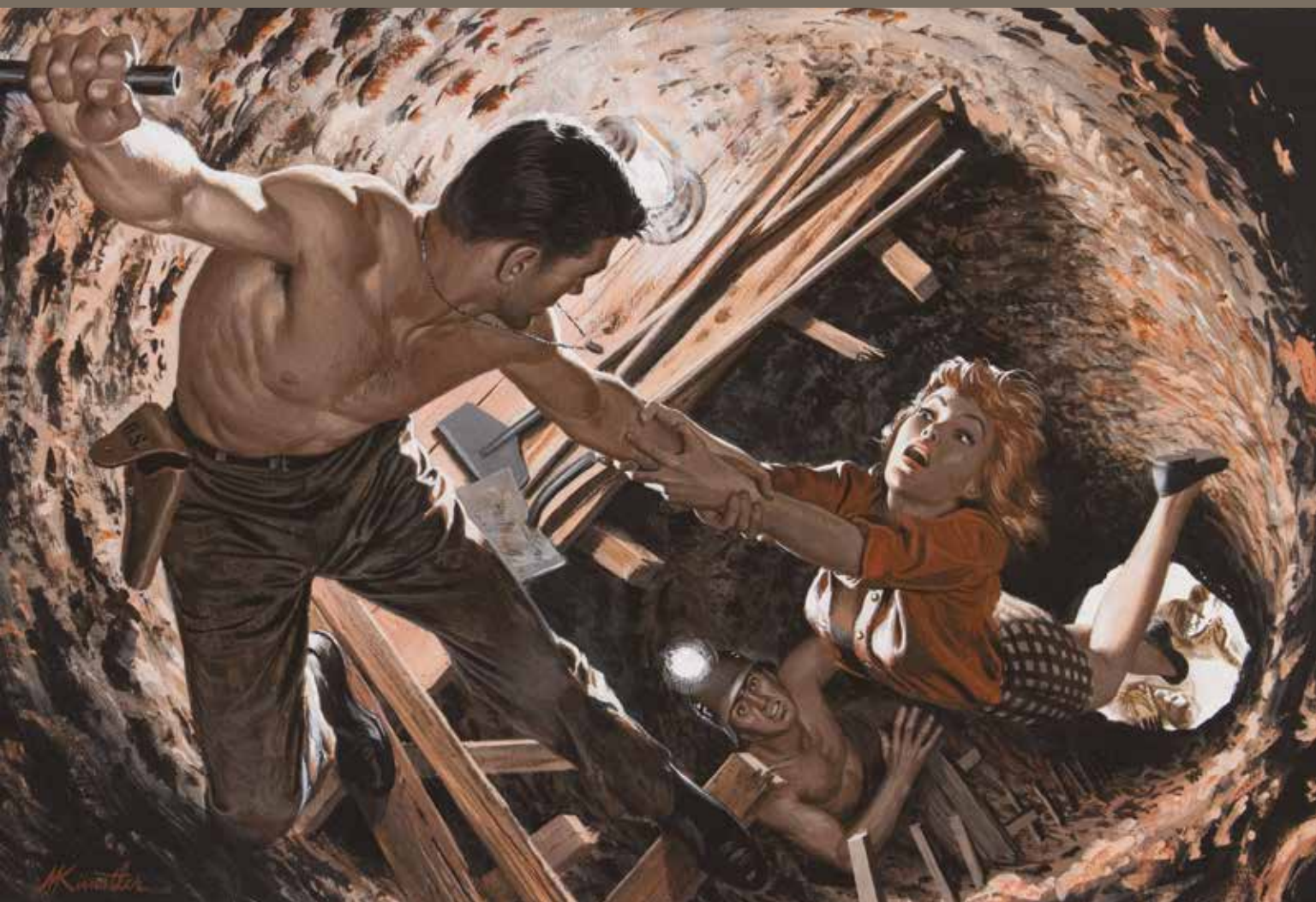
NORMAN ROCKWELL MUSEUM

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MORT KÜNSTLER: THE ART OF ADVENTURE

• DISTINGUISHED • ILLUSTRATOR • SERIES •



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NORMAN ROCKWELL MUSEUM

MORT KÜNSTLER: HISTORY MAKER

HAROLD HOLZER

“The war itself has not inspired many works” of art. So *Harper’s Weekly* reported disdainfully in the spring of 1862, after the country had suffered through nearly twelve months of grueling—but in many ways, picturesque—military conflict. Two years more of hard fighting on new terrain, on land and sea alike, did not alter the situation much. In 1864, another influential periodical, *The Round Table*, complained: “One of the most remarkable circumstances connected with the existing war is the very remote and trifling influence which it seems to have exerted upon American Art.”

Neither of these observers could have known it at the time, but the American Civil War would ultimately inspire an absolute avalanche of painters and paintings. For one thing, well before 1864, *Harper’s* itself, along with *Frank Leslie’s Illustrated Newspaper* and the *London Illustrated News*, dispatched artist-correspondents to the front to capture scenes of battle and campfire. Their work was presented to readers on both sides of the Atlantic, a seemingly endless series of front-line woodcuts. In the bargain, these newspaper assignments provided an invaluable training ground for immortal artists of the near future like Winslow Homer and Thomas Nast. But Nast and Homer did not, for the most part, turn to serious *painting* of what they had observed in wartime until the guns had been stilled. The same was true of most other contemporaneous “Civil War” artists. Most waited until the return of peace before visiting the recent past to make sense of the carnage, sacrifice, and society-altering upheavals of the years 1861-1865.

One can debate whether Nast and Homer ever claimed any contemporary competitors who equaled their acute sensibilities and artistic skills. But one thing is certain: the Civil War continued to influence and inspire gifted artists

well into the 20th and 21st centuries, none of whom has responded with more infinite variety, widespread appeal, and enduring importance than Mort Künstler.

For decades, Künstler has been crafting both dramatic and contemplative scenes of the Civil War—and its greatest military and civilian heroes—in works boasting both sublime technique and the deepest attention to detail. Künstler’s ferocious respect for historical accuracy has become something of a legend in itself. With the perspicacity of a true scholar and the swashbuckling bravura of a devoted military re-enactor, he has made it a point to get every gun, uniform, kepi, flag, and accoutrement exactly right, down to the tiniest detail, without ever neglecting the aspiration to dazzle and inspire. The vast portfolio of his Civil War works takes viewers into scenes of action, preparation, and afterthought; gallantry and foolhardiness; the smoke-filled horror of battle action, and the peaceful routines of camp and campfire. His work revivifies Civil War encounters from new angles and emphases, and re-examines Union and Confederate legends from the inside out.

For Civil War aficionados, whose knowledge of detail is no less staggering than the artist’s, Künstler’s works routinely trigger the thrill of instant recognition: I know that face, such an educated viewer is likely to exclaim; I recognize that charge, this retreat, that often-described but seldom depicted puff of smoke from the left, that wild scramble of frightened men on the right. For those who simply love art for art’s sake, Mort Künstler’s Civil War works engage and challenge on a different level. The reaction I’ve most often heard from such observers is: how on earth did he do that with paint? For historian and buffs alike, Künstler’s works revivify crucial chapters of our national existence, and often challenge us to

re-think long-held assumptions and myths. They both educate and illuminate. In the best sense of the word, they illustrate our history.

For me, a longtime admirer, such has been my principal response to Mort Künstler: his engagement with the Civil War. But in recent years I have come to recognize and admire, too, his forays into other chapters of the American past. Not too long ago, during the period when my professional home, The Metropolitan Museum of Art, was busy restoring and re-framing our iconic Emanuel Leutze work, *Washington Crossing the Delaware*, Mort received a commission to interpret that crucial event afresh. It is no easy task to revisit a painting that has adorned textbooks for decades, even though historians have long recognized the historical and anatomical flaws in Leutze's vision of the Father of His Country standing in a long boat, peering amid ice floes toward the well-lit Pennsylvania shoreline. Undaunted, Mort visited the actual scene of the crossing and did a deep dive into original accounts of the event. In the end he produced a picture so radically different—as dark and dangerous-looking as Leutze's was sunlit and optimistic—that it generated a bevy of laudatory media coverage during its debut showing at the New-York Historical Society.

It was one more demonstration of a singular artist's devotion to accuracy as well as design. But full disclosure: I speak with appreciation not only as an admirer long acquainted with Mort Künstler's pictures, but, more recently, as one of those luckiest of history guys who receive the



ultimate tribute: inclusion in one of his irresistible group scenes. Not long ago, Mort decided to paint an important but generally neglected scene in American history: President Abraham Lincoln's arrival at the Gettysburg,

Pennsylvania train station on November 18, 1863, just a day before delivering the most famous speech in our history: the Gettysburg Address. Mort produced a spectacle capturing Lincoln's uniquely loping dignity as he strides up the street, waving awkwardly but sincerely to his admirers, and conveying as well the press of excited spectators gathered to welcome their leader. If one looks really closely, those who know me well can find a bearded fellow near the nose light of the locomotive who bears an uncanny resemblance to this grateful writer. I'm in a Mort Künstler painting! Can there be a bigger thrill or higher honor for a historian? Did he have to make me look so bald? Well, I can hardly expect him to add a wavy mat of hair if he refused to show George Washington braving the Delaware River in wintertime without getting cold or wet. A scrupulous eye for truth and a capacity to dazzle and delight: that is Künstler's approach to history.

What was said 150 years ago about one of the finest of the 19th century artists to focus on the Civil War—Sanford Gifford—might be said with entire confidence of Mort Künstler: "His best pictures can be not only merely seen but contemplated with entire satisfaction; they indicate a capacity based upon genuine principles."



The Kansan , book cover illustration for *The Kansan* by Richard Brister, 1973

MORT KÜNSTLER: THE ART OF ADVENTURE

MARTIN MAHONEY

Director of Collections and Exhibitions

Norman Rockwell Museum



As a young boy I was very interested in history, and was taken with the historical period surrounding the events of the American Civil War. I was fascinated by the personalities, campaigns, and high stakes of the period. Books and trips to museums and historic sites fueled my imagination, inspiring greater interest in the events of the war. A tipping point came when my parents presented me with a book, *Images of the Civil War*, superbly illustrated by the artist Mort Künstler. Suddenly, the events of the era crystalized, and historical figures that lived, breathed and died during this traumatic period of our country's history became real.

The artist's book spurred more reading and museum trips to see the portrayals of American history found in the works of Fredrick Remington, Winslow Homer, Norman Rockwell, Thomas Cole, and countless others. My introduction to the art of Mort Künstler was one of the touchstones of my understanding of the power of published images to inspire, and to establish cultural memory. I would like to believe that my experience is a singular one, but in working on this exhibition tracing the career of one of America's most successful illustrators, it became clear that I could not hold that distinction. Künstler's widely published imagery has

reached an audience of millions. From his early illustrations in *Men's Adventure*, *True*, *Sports Afield*, and *Outdoor Life*, to his corporate advertising art, posters for major film studios, and carefully researched historical paintings and prints, his art is ever-present in the field of illustration and in American visual culture.

This retrospective exhibition traces the origins of Mort Künstler's career, tracing the artist's creative trajectory and the breadth of his artistic catalog throughout the years.

Becoming an Artist

Born in Brooklyn, New York in 1927, Mort Künstler showed an innate talent for art as a child, and was encouraged by his father, Tom Künstler, to explore and pursue love of drawing. He purchased art supplies for his son long before he began his formal education, setting up still life arrangements and instructing him to "paint what you see." Elementary school teachers at Brooklyn's Public School 215 took note of Künstler's burgeoning skill, and with the support of his mother Rebecca, he enrolled in art classes at the Brooklyn Museum. This youthful art school experience, which provided access to the collections of a world-class museum, exposed him to a wide variety of artists and established a love and appreciation of art.

At this time, Künstler suffered a series of childhood illnesses, and though frustrating, his time in bed afforded him ample opportunity to develop his drawing skills. To help him regain his strength, his father proscribed a course of athletics to follow. Though the family's resources were



limited, he provided his son with basketballs, bats and baseballs to increase his physical stamina, while simultaneously, Künstler continued to develop his keen sense of composition.

Tom Künstler, an Amoco salesman, also brought Mort on visits with

his friend Dave Gross, an artist who worked with his sons George and Arthur Gross in the field of commercial illustration. "By watching these men as artists, I developed an appreciation for how they worked, what art was like as a business." Künstler acknowledges how much this exposure and experience shaped him as an artist. The Gross family encouraged and critiqued his early work, and he took their advice to heart, more determined than ever to move forward as an artist.

At Abraham Lincoln High School in Brooklyn, Künstler was no longer the sickly boy of his youth, as he excelled as an athlete, particularly in diving and basketball. His high school art teacher, Leon Friend, author of the book *Graphic Design*, offered much inspiration, encouraging him to think abstractly when painting and to consider attending art school to extend his studies. In 1943, at just fifteen years of age, Künstler graduated from high school and enrolled at Brooklyn College, where he excelled in athletics, becoming a four sport letterman. His focus on sports left little time for his art at that time, and he attended University of California in Los Angeles (UCLA) on a basketball scholarship, until the sudden decline of his father's health prompted his return home. After spending time assisting his father, Künstler enrolled in art school at Pratt Institute, an opportunity made possible by

House and Corner Store, 1940
Linoleum print created at thirteen years of age

former Brooklyn College coach Artie Musicant, who secured a basketball scholarship for him there.

In 1949, Künstler and a fellow Pratt student set out on a summer excursion to Mexico, outfitting a pair of bicycles with personal effects and art supplies to paint and draw the Mexican countryside. Splitting up after a month together, Künstler spent the rest of the trip biking and painting with the goal of producing a picture each day. He looks back on this period of his life with fondness, for being alone required him to be self-reliant, learn the Spanish language, and become adept as a watercolorist, all while working in an unfamiliar environment.

Early Career

After graduating from Pratt Institute, Künstler was hired by Bill Neeley, owner of Neeley Associates, a fast-paced New York illustration studio. Hired to clean the studio and do prep work for the other artists, Künstler used this time to pepper the studio's artists with questions about their assignments, absorbing as much as he could by watching the illustrators work. "In those days," he recalled, "there were illustration studios that would provide space and materials, and sales people who would sell the work on a commission basis. The fees were split fifty-fifty between the artist and the company." Eventually responsible for making necessary changes to



finished assignments, he also began creating his own imagery to build experience. Künstler recalled a bit of advice that popular illustrator Mac Conner gave him at the time. "Figure it out for yourself," Conner said, "We all use the same models, we all have the same projectors, we all have the same brushes, the same paints. What is the difference between one illustrator and another? Why does one get the work and why doesn't another? The big difference is up here," Conner emphasized, pointing to his head,

"as well as here," holding out his hand. "And that was a great lesson," Künstler said. "I learned a lot from that, and would only add that one must also listen to their heart."

After three months at Neeley Associates, Künstler left the studio to pursue freelance illustration, bringing his portfolio around to potential clients to secure work for himself. Rapidly gaining assignments, he produced book jackets for paperbacks and illustrated stories for popular men's adventure magazines. During this time, he worked with and shared studio space with his childhood idol, George Gross, whose art was in demand by publishers of pulp magazines and paperback books. Gross took time to discuss the art of Golden Age illustrators J.C. Leyendecker, N.C. Wyeth, and Norman Rockwell with Künstler, holding them up as examples of how to compose particular subjects and use light and shadow effectively in an artwork—commentary that would

1942 Brooklyn Dodgers, 1942
Painting created at fifteen years of age



Top: *The Shy Killer*, illustration for *Outdoor Life*, c. 1955
Bottom: *The Bear That Killed Ken Scott*, illustration for *Sports Afield*, 1958

be taken to heart and reflected in Künstler's own compositions.

Practiced Professional

By the mid-1950s, Künstler had become a skilled and experienced artist who was receiving commissions from many of the most prominent publications of the day. *Sports Afield*, *Boys' Life*, *The Saturday Evening Post*, *Outdoor Life*, and *True Magazine* published his work regularly, and *Men's Adventure*, a frequent client, offered both artistic challenge and financial rewards. His dynamic illustrations, focusing on themes of man's encounters with nature, criminals and mobsters, damsels in distress, espionage, and military conflicts were gripping, rich in detail, and immensely popular.

As the 1950s progressed, Künstler realized that photography and television were starting to change the landscape of the illustration business. A relatively new medium at the time, television began replacing publications as the primary focus of advertising dollars, and photography, which conveyed a greater sense of immediacy in a rapidly changing world, stood in more frequently for illustration. The loss of revenue and audience prompted many magazines to change direction or fold entirely, and Künstler realized that his illustrations had to provide something that the camera could not. His dramatic compositions and theatrical scenarios portrayed stories in a way that could not have been captured by photography, and he was determined to



create illustrations in a visually exciting and richly detailed way. Working constantly, as much as fifteen to sixteen hours a day, Künstler honed his vision and his skills, and cites long hours of work as instrumental in developing his technique and style.

In 1961, Künstler moved to Mexico in the hope of providing his wife Deborah Künstler, who modeled for many of his paintings, and their children David, Amy, and Jane

with a unique cultural and educational experience. While in Mexico, Künstler continued producing art for Magazine Management, a company that published and circulated men's adventure, humor, and lifestyle magazines of the day. Magazine Management was also the parent company of Marvel Comics, which famously hired writer Stan Lee to run its comics division, and eventually became known as Marvel Entertainment. Künstler continued to "paint what was in front of him" as his father had advised, but he also created imaginative visual fantasies that engaged his many readers and fans. "I liked making pictures for stories that were believable, and I did paint pictures for a lot of stories that were unbelievable. I think those were the most difficult, but I tried to make those pictures look real, too," he said.

Returning to the United States in 1963, Künstler settled his family in Oyster Bay, New York, a scenic town on the Long Island Sound, and continued to work with Magazine Management. The company's talented stable of writers



included Mario Puzo, and Künstler would later illustrate the first depictions of the Corleone family in *The Godfather*. Always seeking new outlets for his art, he discovered another arena for his work, the model kit market. His interest in historical accuracy dovetailed nicely with the needs of model manufactures that required striking, detailed images illustrating the contents of their kits featuring classic aircraft, automobiles, and World War II themed subjects.

Artist and Historian

A 1966 assignment for *National Geographic* depicting the early history of St. Augustine, Florida introduced Künstler to the deep and comprehensive research needed to render a historically accurate scene. A later assignment about the Discovery of San Francisco Bay fully exposed him to *National Geographic's* scientific and historical subjects and their methodology for producing articles about non-fiction subjects. Consulting with historians and experts in the field,

Künstler embraced this method of working, and would continue to use historical research, often combined with site visits, to produce his imagery.

With the demise of many men's adventure magazines in the 1970's, Künstler began to take on new assignments for *Newsweek* and *Good Housekeeping*, and created advertising art for national brands like Solarcaine, Old Crow Whiskey, and NYNEX. His eye-catching advertisements led to projects for major film studios, and he painted theatrical movie poster illustrations for such classic disaster films as *The Poseidon Adventure* (1972) and *The Hindenburg* (1975), and action movies like *Go Tell the Spartans* (1978), *The Taking of Pelham One Two Three* (1974), and the cult favorite, *The Golden Voyage of Sinbad* (1974).

Commissions from Blair Galleries in Santa Fe, New Mexico were among the first that Künstler accepted for artworks not intended for publication, shifting his focus from published illustration to gallery painting. Künstler created his

first painting to be produced as a limited edition print in 1976, using the research skills that he acquired as an illustrator in *Stroud Farm*, a lyrical work that drew inspiration from site visits to the wheat fields of Kansas and Nebraska. That year, he also produced a satirical cover for the iconic and irreverent humor magazine, *MAD*, adding his distinctive spin to the popular poster for *Jaws* under the alias "Mutz."

On the advice of long-time friend, James Bama, a successful illustrator who turned to painting western themes, Künstler too began selling his western subjects in galleries. Brisk sales of art inspired by the American West and Native Americans of the Northwest Coast attested to their appeal, inspiring him to continue down this path, and long-standing relationships with the Kennedy and Hammer Galleries in New York have been testaments to his success. Always seeking new challenges, Künstler was commissioned by the Rockwell International Corporation to capture the 1981 launch of the Space Shuttle Columbia, providing unexpected viewpoints that would have been difficult to access without the vision of a skilled and creative artist.

Reimagining the American Civil War

Künstler's depictions of the American Civil War have decidedly established his legacy as an outstanding visual historian. In 1981, he accepted his last advertising



commission as an illustrator in order to turn his full attention to his work as a painter of historical subjects. The following year, Künstler completed the painting that would become the official logo for the CBS mini-series, *The Blue and the Gray*. His personal interest in the American Civil War and the positive reaction that his artwork garnered inspired Künstler to continue his focus on the period. His meticulous, expressive paintings highlight chaos, battle, and poignant moments of intimacy against the backdrop of the most traumatic and bloody conflict the nation had ever endured.

Absolution Before Victory: The Irish Brigade at Antietam, September 17, 1862 portrays a moment that is both fleeting and moving. In the image, the Irish Brigade is about to engage the enemy at the Battle of Antietam. As they go forward, a priest turns to his horse to bless his charges, a moving image that highlights the faith, courage, and devotion that these soldiers displayed. Success as a Civil War painter has established Künstler as one of the preeminent historical artists in the world. Sought after by collectors and publishers, he has exhibited his art in museums and at historical sites throughout the United States, and has earned recognition from prominent scholars in the field.

Continuing his work with great dedication, and maintaining an intensive schedule by any standard, Künstler continues to create popular illustrative artwork that brings



together his passion for historical research and vast artistic abilities to current subjects and projects. Recent depictions of the American Revolution offer the opportunity for immersion in another time period, and a new series of works for Maximus Vodka bring him back to his roots as an illustrator of adventure stories. “I think I’ve got the best job in the world, because if I were retired, I would still want to paint pictures,” Künstler said, reflecting upon his prolific six-decade career. “What more could you want than to have people look at your work and enjoy it?” he said, with no interest in slowing down any time soon.

Selected Bibliography

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Doherty, Stephen. “Mort Künstler,” *Illustration*, Fall 2008 : 11. Magazine.

Parfey, Adam. *It’s A Man’s World : Men’s Adventure Magazines, The Postwar Pulp*s. Ferel House, Lost Angeles, 2003. Book

Robertson, James. *For Us the Living : The Civil War in Paintings and Eye Witness Accounts*. Sterling Publishing, New York, 2010. Book.

Above: *Absolution Before Victory*, 2012



Left column, top to bottom: *Angel of the Battlefield*, 2010; *Rendezvous With Destiny*, 2007; *Portolá Discovers San Francisco Bay*, 1987
Right column, top to bottom: *Washington's Homecoming*, 2012; *Jackson's Foot Cavalry*, 2009; *Washington's Crossing*, 2011

Exhibition Checklist

All works in the exhibition are by
Mort Künstler unless otherwise noted.

[Childhood Bedroom] c. 1936
Pencil on paper
Collection of the artist

[Combat] c. 1936
Pencil on paper
Collection of the artist

House and Corner Store 1940
Linoleum block print
Collection of the artist

1942 Brooklyn Dodgers 1942
Watercolor on paper

Collection of the artist
[Knight on Horse] 1949
Watercolor on paper
Collection of the artist

Iglesia de San Jose con Cerro de Barrego 1949
Watercolor on paper
Collection of the artist

Campesino de Rio Frio c. 1949
Pastel on paper
Collection of the artist

Coney Island 1953
Story illustration for *Magazine Management*
1953
Gouache on board
Collection of the artist

With the Help of Dynamite c. 1955
Story illustration for "With the Help of
Dynamite" by Herbert Farres, *Boys' Life*
Magazine
Gouache on board
Collection of the artist

[Whale Tale and Harpooners] 1955
Cover illustration for *For Men Only*, July 1955
Gouache on board
Courtesy of the Nemser Collection

The Shy Killer c. 1955
Story illustration for *Outdoor Life*
Gouache on board
Collection of the artist

Fraulien I 1956
Story illustration for "Fraulien I" by Otto Lange,
Male Magazine
Mixed media
Collection of the artist

The Week Chicago Outlawed Sex 1957
Story illustration for *Magazine Management*
Gouache on board
Courtesy of the Nemser Collection

Siberian Stalker 1956
Cover illustration for *Male*, February 1957
Gouache on board
Collection of the artist

Rescue at Pantagian Prison 1958
Story illustration for "The Great Ranger Raid
on Pantagian Prison" by Mark Sufrin, *Men*,
February 1959
Gouache on board
Collection of the artist

The Bear That Killed Ken Scott 1958
Illustration for "The Bear That Killed Ken Scott"
by Gene Caesar, *Sports Afield*, January 1958,
pages 20-21
Gouache on board
Collection of the artist

Scuba Fishing in the Florida Keys 1959
Story illustration for *Sports Afield*
Gouache on board
Collection of the artist

Scuba Fishing in the Florida Keys 1959
Story illustration for *Sports Afield*
Gouache on board
Collection of the artist

[Woman in Attic] 1959
Story illustration for *Male*, March 1959
Gouache on board
Collection of the artist

British Girl 1959
Story illustration for *Male*
Gouache on board
Collection of the artist

Scuba Fishing in the Florida Keys 1959
Story illustration for *Sports Afield*
Gouache on board
Collection of the artist

*How the FBI Cracked the Last Great Bank
Robbing Gang* 1961
Cover illustration for *Stag*
Gouache on board
Collection of the artist

[Scuttling the French Fleet in Marseilles]
1961
Cover illustration for *Stag*
Gouache on board
Collection of the artist

Breakout or Die 1962
Story illustration for *Stag*, October 1962
Gouache on board
Collection of the artist

Trouble at the Printer c. 1962
Story illustration for *Stag*
Gouache on board
Collection of the artist

Tank Commander, Battle of the Bulge 1963
Cover illustration for *Stag*
Gouache on board
Collection of Mrs. John P. Cleary

Ramage's Remarkable Rampage 1963
Story illustration for "Ramage's Remarkable
Rampage" by Farrell and Wilbur Cross, *True*
Gouache on board
Collection of the artist

Portrait of Deborah Künstler 1962
Oil on canvas
Collection of Deborah Künstler

Most Spectacular Air Force Victory of WWII 1964
Cover illustration for *Stag*
Gouache on board
Collection of the artist

Bomb Run of Red Square 1964
Cover illustration for *For Men Only*
Gouache on board
Collection of the artist

"Mr. President, Red China Has Orbited a Cobalt Bomb" 1964
Story illustration "Mr. President, Red China Has Orbited a Cobalt Bomb," by W. J. Saber, *Stag*
Gouache on board
Collection of the artist

Seven Million Has Been Stolen 1964
Cover illustration for *Male*, May 1964
Gouache on board
Collection of the artist

Buried Alive for Four Months 1965
Story illustration for "Buried Alive for Four Months" by Richard Gallagher, *Stag*, Special Book Bonus, pgs. 12-13
Gouache on board
Collection of the artist

Back to Back 1965
Gouache on board
Collection of the artist

30 Kill Mystery Ace of Squadron 80 1965
Cover illustration for *Stag*
Gouache on board
Collection of the artist

Summer Cottage Tease 1967
Cover illustration for *True Action*
Gouache on Board
Collection of the artist



The Don 1969
Story illustration for *The Godfather* by Mario Puzo, *Literary Guild Bulletin*, July 1969
Pencil and gouache
Collection of the artist

The Family 1969
Story illustration for *The Godfather* by Mario Puzo, *Literary Guild Bulletin*, July 1969
Pencil and gouache
Collection of the artist

Michael and Kay 1969
Story illustration for *The Godfather* by Mario Puzo, *Literary Guild Bulletin*, July 1969
Pencil and gouache
Collection of the artist

Godfather Triptych 1969
Story illustration for *The Godfather* by Mario Puzo, *Literary Guild Bulletin*, July 1969
Pencil and gouache
Collection of the artist

Godfather Montage 1969
Cover illustration for *Male*, featuring a book bonus for *The Godfather* by Mario Puzo, August 1969
Pencil and gouache
Collection of the artist

The Poseidon Adventure 1972
Movie Poster
Twentieth Century Fox Film Corporation
Collection of the artist

The Poseidon Adventure 1972
Study
Photostat
Collection of Künstler Inc.

The Poseidon Adventure 1972
Study
Charcoal on paper
Collection of the artist

The Poseidon Adventure 1972
Study
Pencil on paper
Collection of the artist

The Kansan 1973
Book cover illustration for *The Kansan* by Richard Brister, Avon Books
Oil on board
Collection of the artist

The Golden Voyage of Sinbad 1974
Movie Poster One Sheet
Collection of the artist

The Taking of Pelham One Two Three 1974
Movie Poster One Sheet
Collection of the artist

Russ Togs Clothing Advertisement c. 1974
Advertisement for Russ Togs national advertising campaign, featuring a print by the artist for the World Wildlife Fund
Gouache on board
Collection of the artist

***The Taking of Pelham One Two Three* 1974
Movie Poster One Sheet, Collection of the artist**

Overdone by the Sun? 1975
Advertisement for Solarcaine, Plough Agency
Gouache on board
Collection of the artist

The Hindenburg 1975
Move Poster Three Sheet
Collection of the artist

Go Tell The Spartans 1976
Move Poster One Sheet
Collection of the artist

Go Tell The Spartans 1976
Study
Charcoal and gouache on paper
Collection of the artist

Go Tell The Spartans 1976
Gouache on board
Collection of the artist

Jaws
MAD Magazine
Cover illustration by Mort Künstler,
January 1976
Collection of the artist

This We'll Defend 1976
Cover illustration for *Army Magazine*,
June 1976
Oil on canvas
Collection of the artist

Stroud Farm 1976
Oil on canvas
Private collection

Her Name was Sojourner Truth 1977
Oil on canvas
Collection of the artist

Washington Lost on the Delaware River
1980
Advertisement for NYNEX Boaters' Directory
Gouache on board
Collection of the artist

Washington Goes to the Yellow Pages 1980
Advertisement for NYNEX Boaters' Directory
Gouache on board
Collection of the artist

Washington Finds His Way 1980
Advertisement for NYNEX Boaters' Directory
Gouache on board
Collection of the artist

*Launch of the Space Shuttle Columbia,
April 12 1981, 7:00:10 EST* 1981
Illustration for Rockwell International
Oil on canvas
Collection of the artist

*Touchdown of Columbia, April 14, 1981,
10:20:53 PST* 1981
Illustration for Rockwell International
Oil on canvas
Collection of the artist

Launch Site, April 12, 1981, 06:35 AM:
1981
Illustration for Rockwell International
Oil on board
Collection of the artist

Launch-Columbia Cape Canaveral, Florida
1981
Illustration for Rockwell International
Oil on board
Collection of the artist

Wild Horse Mesa 1983
Book cover illustration for *Wild Horse Mesa* by
Zane Grey, Pocket Books
Oil on canvas
Private collection

Call To Freedom 1984
Bronze
Collection of the Künstler Family

John F. Kennedy 1986
Illustration for First Day Cover, United States
Postal Service
Oil on canvas
Collection of the artist

Fox Hollow Farm, Winter 1986
Oil on canvas
Private collection

Portolá Discovers San Francisco Bay 1987
Story illustration for *National Geographic*
Oil on canvas
Collection of the artist

Splitting The Herd 1988
Oil on canvas
Collection of the Booth Western Art Museum

The Mud March 2006
Digital reproduction

Mud March 2006
Study
Pencil on paper
Collection of the artist

Mud March 2006
Study
Charcoal on paper
Collection of the artist

The New World 2006
Oil on canvas
Collection of the artist

Rendezvous With Destiny 2007
Oil on canvas
Collection of the artist

Rush's Lancers 2008
Oil on canvas
Collection of the artist

Rush's Lancers 2008
Oil on canvas
Collection of the artist

Teddy's Fourth of July 2009
Oil on canvas
Roger and Lori Bahnke

Jackson's Foot Cavalry 2009
Oil on canvas
Collection of the artist

Angel of the Battlefield 2010
Oil on canvas
Collection of the artist

For Us The Living 2010
Oil on board
Collection of the artist

Angel of the Battlefield 2010
Study
Charcoal on paper
Collection of the artist

Angel of the Battlefield 2010
Study
Pencil on paper
Collection of the artist

Angel of the Battlefield 2010
Study
Pencil on paper
Collection of the artist

Angel of the Battlefield 2010
Study
Pencil on paper
Collection of the artist

How Real Soldiers Live 2011
Oil on canvas
Collection of the artist

Washington's Crossing 2011
Oil on canvas
Private collection

Absolution Before Victory 2012
Oil on canvas
Collection of the artist

Washington's Homecoming 2012
Oil on canvas
Private collection

Made From 100% Vodka 2012
Advertisement for Maximus Vodka
Oil on Canvas
Collection of the artist

Wrrraaaaargh! 2012
Advertisement for Maximus Vodka
Oil on Canvas
Collection of the artist

Warms Icy Man Chill 2012
Advertisement for Maximus Vodka
Oil on Canvas
Collection of the artist

The Boston Massacre 2013
Oil on canvas
Collection of the artist

First Rhode Island Infantry 2013
Oil on canvas
Collection of the artist

Mr. Lincoln Comes to Gettysburg 2013
Oil on canvas
Private collection

None to Caress 2014
Oil on canvas
Private collection

Works by Other Artists

Winslow Homer (1836 – 1910)
Rush's Lancers 1886
Oil on panel
Private collection

Frederic Remington (1861 – 1909)
Bronco Buster c.1895
Bronze
Private collection

Newell Convers Wyeth (1882 –1945)
Kamerad! c.1918
Oil on canvas
Private collection

Norman Rockwell (1894 – 1978)
Clara Barton 1965
Bronze Relief Sculpture Design for Women's Memorial Bell Tower, Cathedral of the Pines, Rindge, New Hampshire
Charcoal on paper
Private collection

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