DECONSTRUCTING ELMER:

An Inquiry into the Life and Times of Elmer Jacobs

by
Thomas Rubick
Art and Applied Design Program
Lane Community College

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Introduction

In 1994, Margarite Dudley, a former Ziegfield Follies dancer, contacted me about some items of her husband's that she wished to donate to Lane Community College's graphic design program.

I had met Mrs. Dudley three years prior when she called to donate some of her husband's art supplies to the program. Although I never met him, I knew her husband had been an art director for the Phoenix Metal Cap Company in Chicago for 44 years. And from the items that were donated in 1991 (a 1934 pocket pal, brushes, pens, and a few books), I knew that Byron had been an Old School (that is, pre-computer) designer.

When I arrived at Mrs. Dudley's tidy North Eugene home in 1994, I learned that Byron had died that year. Mrs. Dudley then showed me a cardboard box full of bulky manila envelopes that Byron had taken with him when he retired from Phoenix Metal Cap. In each envelope were dozens of original spot illustrations by someone named Elmer Jacobs. Apparently all of the illustrations were done for the Phoenix Company's in-house promotional magazine, *The Phoenix Flame*.

I immediately told Mrs. Dudley that I would be happy to take the whole box but she said that representatives from the University of Oregon and Maude Kerns Art Center would be coming over for some of the illustrations later on. She then left me alone in her den where I went through hundreds of immaculate, little, gouache illustrations, picking out the ones I was drawn to.

Over the next decade I tried to find out something about the artist, Elmer Jacobs, but it was difficult. He was included in a few award annuals from the New York Art Director's in the 1950s and there was mention of him on the Internet as the designer of the 1954 Easter Seal. And that was about all.

In 2000, however, I had a breakthrough of sorts after contacting Walt Reed at Illustration House, a New York illustration gallery. Mr.. Reed sent me a photocopy of the following notes scribbled on an index card:

> **JACOBS, Elmer** *[Illustrator, painter, lecturer, designer; typographical design] b. 1901 Streattor, IL.* **Addresses:** Chicago, IL. **Studied:** Moholy-Nagy, Schroeder, Gyorgy Kepes. **Member:** Soc. Typographic A.; A. Gld., Chicago; Am. A. Group; "9" Illustrators; Palette and Chisel Acad. FA: 27 Chicago Designers; Soc. For Sanity in A. **Exhibited:** Awards: prizes, AIGA, 1937-1939; Direct Mail Advertising Assn., 1937-49, also plaque, 1945; Soc. Typographic A., 1935-37, 1945; A. Gld., Chicago, 1941; Indst. Editors Assn., Chicago, 1942-45; Carey-Thomas nat. award. **Comments:** Illustrator: "Anthology of the Flame," "Qwert Yulop," "House of Morrell," and others. Designed 1953 Christmas Seal. Contributor to *Print* magazine. **Sources:** WW59; WW47.

This information, which I later discovered was copied verbatim from Who Was Who in American Art, was about all I had time to dig up for the next five years. It wasn't until 2004, when I was approved for a sabbatical leave in Spring term of 2005 to research Mr. Jacobs, that I went back to my research in earnest.

This is a report on my findings. In it you'll discover who Elmer Jacobs was (and who he wasn't), what his place is in the history of illustration and design, and the estimated value of the artwork in the Graphic Design Program's collection. In the process you'll also learn about the transition from commercial art to graphic design in this country, the unique role played by the City of Chicago in 20th century American design, an interesting oddity called the Sanity in Art Society, the attempted coup on the White House in 1937 and more.

"There is no mystery about Art.
If you have an inclination in this direction, you should cultivate it.
Become an Illustrator and you will never want for work."

Brochure produced by the Correspondence Institute of America, c. 1900

I. So, who the heck *was* Elmer Jacobs?

Good question.

Elmer Jacobs is not listed in any of the comprehensive histories of American graphic design or illustration.

A member of Chicago's Society of Typographic Arts, he wasn't mentioned in the Society's 1977 book, 50 Years of Chicago Design. Nor was he included in the recent Chicago Design Archive historical website. His year of birth is listed (by various sources) as 1900, 1901 and 1902. None of these sources record his date of death.

Internet searches don't reveal much more other than the fact that "Elmer Jacobs", surprisingly enough, is a far more common name than one would suspect. Over the years it has been born by:

• A 6'0", 165 pound major league pitcher who played for the Philadelphia, Pittsburgh, St. Louis and Chicago between 1914 and 1923.
• A prominent, turn of the (twentieth) century architect who worked from West Virginia.
• A contemporary "set constructor" for such films as *The Pillow Book, Amnesia,* and *Silent Witness*.

In fact, it wasn't until a chance encounter in 2004 led to the discovery of an Elmer Jacobs Archive in the Newberry Research Library in Chicago, that I was really able to piece together the puzzle that was Elmer Jacobs.

"As a boy, I knew a simple rural life. The farmer kept his land and buildings uncluttered that he might go about his work more efficiently. Our conversation was with those who led simple lives, who questioned anything which [sic] smacked of overstatement.

So I guess a lot of this molded my thinking."

Elmer Jacobs, 1951

II. Life on the Prairie

Elmer C. Jacobs was born to Scotch-English parents on May 9, 1901 in Streator, Illinois, a small farming town 94 miles from Chicago. As described in an article that appeared in the *Streator Times Press* in 1937:

> The Jacobs family resided in a pretentious home at the corner of Sterling and Hickory streets where the Streator Telephone Company now stands. It was there that the large family of boys and girls were reared. The oldest of these was Joseph. Maude was the eldest daughter. Elmer was among the younger children . . . Mrs. Henrietta Mallet of 1913 E. Bridge Street is a sister of Mrs. Jacobs. Mr. Jacobs conducted the Variety store on East Main Street, where the children of that day well remember haunting his store which always carried such a fine assortment of toys, marbles, jacks, sleds, in fact what all youngsters covet.

Elmer's father died when he was young and in 1908 his mother moved the family to nearby Grand Ridge where his older brother became manager of the Grand Ridge office of the Streator Independent Telephone Company. Grand Ridge, an even tinier Illinois village located some 120 miles southwest of Chicago, was to have a lasting influence on Jacobs' life and his art.

Over the years, Jacobs spoke and wrote frequently about Grand Ridge. In 1954, he wrote and illustrated an article for the *Chicago Tribune Magazine* titled, "My Favorite Town: Grand Ridge."

"Grand Ridge, Illinois," he wrote, "was the village of my boyhood. Something about it has remained with me through all the time I've spent in the city and has been an inspiration when life appeared complicated. It's something of the feeling you get in turning your thoughts to Abraham Lincoln. Like him, this little village always seems to face life with a calm strength."

"In the late nineteenth century, Chicago became a center for commercial printing in the United States, second only to New York."

Paul Gehl

"Even though New York City has always been the center of American publishing and broadcasting, Chicago became, by the beginning of the twentieth century, the heart and soul of American advertising."

Quentin J. Schultze

III. How You Going to Keep Them Down on the Farm?

When he was 14, Jacobs moved to Chicago, undoubtedly the Big City of Choice for an ambitious, Midwestern farm boy. Fortunately, Chicago, second only to New York as a national communications center, was an excellent choice for someone with the dual interests of art and making a living (as described in Appendix A).

It was here in the Windy City that Jacobs turned a life-long interest in art into a series of jobs as a sign maker, letterer, and advertising artist. A listing in the 1923 Chicago Directory, for example, listed his occupation as "la/o" (layout artist.) He also found time during this period to take a wife (Bernice, nicknamed "Bunny") and father a son, Robert.

In 1937, however, four years after a group of conservative millionaires tried to take over the U.S. government (as described in Appendix B), Jacobs found himself in a mid-life crisis. As described in a 1939 article about him in the *Inland Printer* magazine:

> A couple of years ago, by his own admission, he was "just another commercial artist," trying to carry out everybody's and anybody's ideas, following a rut that had not changed, broadly speaking, in the last fifteen or twenty years.

Despite the grave effects of the Great Depression, Jacobs felt optimistic about the future. He predicted that the Depression would end soon and when it did it would usher in a new era in commercial art. Savvy business owners would reverse the tight budgets and creative restrictions imposed by the Depression and market and advertise aggressively. Jacobs decided to target these higher end clients by establishing himself as a creative designer/illustrator who understood the value of design in business.

An important part of Jacobs' strategy for success was an aggressive and ongoing public relations campaign. Jacobs took every opportunity to communicate the new image of himself as professional, successful and uniquely talented. He interrupted vacation trips with Bunny to set up interviews with obscure local newspapers. He sent elaborate media packets promoting his fine

art exhibits to the newspapers for both of his small hometowns, Streator and Grand Ridge. He provided reporters with media kits containing not only photographs but also copy (often written by Harry Higdon, of the *Phoenix Flame,* or other writer friends) for their stories. When he ran into illustration legend Lynd Ward and wife on a trip to the Southwest, he turned it into a photo opportunity, showing the two of them side by side, and a press release.

Jacobs also took at every opportunity to pontificate in print on art and design. A selection of newspaper clippings in his archives tells the story quite clearly:

"Imagination of Top Importance in Field of Art, Designer says"
Dayton Journal
November 22, 1946

"Contributions of Art to Economic Order Are Cited"
Rockford Morning Star
March 2, 1948

"Much of Today's Art Called Phony by Famous Illustrator"
Colorado Springs Gazette Telegraph
June 17, 1951

Jacobs also hit the lecture circuit, speaking at (among other venues) the Photographic Society of America's convention, the Southwestern Association of Industrial Editors convention, and the Minneapolis Society of Artists and Art Directors..

Last of all, Jacobs made sure his presence was felt in the trade magazines of the day. Among the publications that ran feature articles on him were *American Artist* (November, 1949 issue), *London Studio* (November, 1939), *The Morrell Magazine* (1949), *The Artists Guild of Chicago's News Bulletin* (August, 1951)*, and The Inland Printer* (January, 1939). Again, many of these articles were written by his friends, including Higdon and P. K. Thomajan.

"Good design is like a friendly handshake . . .
it's a door opener to understanding."

Elmer Jacobs

IV. A Career in the Middle
(of the Country, of the Century, of the Profession)

In many ways, Elmer Jacobs career was shaped by changes, both cultural and technological, far beyond his control. His career spanned a period when illustration lost favor to photography, when commercial art transformed itself into graphic design when learning on-the-job was replaced by a college education.

As an illustrator Jacobs was born too late to fully participate in what has been called the Golden Age of American Illustration, that period from 1890 to 1920. And he was born too early to fully participate in what historian James L. Best has called the Illustration Renaissance (1945 to the present).

Instead, Jacobs occupied the Transition Period (1920 to 1945) when the demand for illustrated plummeted dramatically. Best, in his book *American Popular Illustration*, cites five major reasons for this decline.

1. Higher costs in post World War I printing forced the publishers of books and magazines to limit their use of illustration—specifically color illustration.

2. Photography replaced illustration as the preferred source of visual imagery for modernist designers. Embraced by European modernists as a "machine for making images," the camera was considered the only legitimate tool for producing modern imagery. As Swiss designer Josef Muller-Brockman wrote in his seminal book, *The Graphic Designer and His Design Problems*:

> Because it can record things objectively, photography gains in its ability to impart an impression of reality. We believe what we see in the photograph whereas in a drawing we are sometimes prone to find the artist rather than the thing themselves. If it is the purpose of advertising to provide us with objective information about matters of concern to it, what place can there be for the less objective drawing?

The impact of photography on Elmer Jacobs' work can be seen dramatically in his 12-year relationship with the *Phoenix Flame**. Although photography had consistently been used in this house organ to feature the products of the Phoenix Metal Cap Company, illustration (by Jacobs

and by his predecessor and successor, Dale Nichols) had always been the visual focus of the publication.

In 1952, however, the *Flame* began using photography for editorial, as well as product illustration. For the previous twelve years the Phoenix had been a consistent source of income for Jacobs. There were twelve issues a year and he generally did the front and back covers as well as 10 to 12 spot illustrations for each issue. In the February, 1952 issue, however, Jacobs assignment was reduced to front and back cover illustration and one spot illustration inside.

3. Radio, motion pictures, and (later) television replaced magazines and books as the major entertainment option for the nation. Markets for illustration in books, magazines and even advertising were lost in the aftermath of this cultural shift.

4. American culture changed after World War I and relatively few illustrators were able to make the transitions from the prewar period to the 1930s with success. With America's emergence as a world power and the growing public awareness of social and economic problems, illustrators like Jacobs, working firmly within a 19th century aesthetic tradition, found demand drying up for their work.

Jacobs, who started his career in the middle of this transitional era, recorded his peak earnings from1939 to 1946 (as described in Table A). The chart of his income for the last 20 years of his career shows a steady decline. As his result, the adjusted income in each of his *last six years* (1954-60) was less than that of any of his *first four*.

Nonetheless, the truth is that Jacobs not only failed to occupy the top tier of his profession in terms of earning power, he also saw his income decline for the last two decades of his career.

A major factor was undoubtedly the collision of sinking demand (see above) with rising competition. A 1925 index of advertising artists in *1925* listed 750 in Chicago alone. In 1936, some 50,000 students entered art schools in the U.S. to study illustration.

In addition to the modest pay and intense competition, commercial artists in the early to mid 20th century also had to fight for respect. American advertising of the time was generally dominated by the written word and the agencies themselves ruled by copywriters. The role of the art director or layout artist was considered relatively unimportant by comparison.

In 1941, when design great Paul Rand hooked up with writer Bill Bernbach to develop the "creative team" approach to advertising, this dominance of the Word over the Image began to shift. But it took another twenty years before the concept of the art director as superstar took hold.

In the field of publishing, illustrations had a little more cachet, but not much. Editors realized that strong visuals were necessary to grab attention at the news stand and to create a visual personality

for the publication. But at the same time, the artwork itself was often considered worthless after publication and destroyed. Magazines also tended to claim all reproduction rights under the “work for hire” provision of U.S. copyright law (as it existed before 1978). Since that time, specific tests for “work for hire” have been established that automatically assign reproduction rights to independent or freelance artists like Jacobs.

"The best in commercial art derives its inspiration from the fine arts."

Elmer Jacobs, 1939

"His whole life has been devoted to painting."

The Morrill Magazine, 1947

V. Jacobs as Fine Artist

At the same time he was pushing his commercial career, Jacobs also put energy into his personal artwork, getting away as often as possible to paint in the Carolina Mountains. In 1937 he had a one-man show in the Theobald Gallery in Chicago where he displayed twenty-eight of his Carolina paintings. Declaring that "Chicago had discovered herself the proud possessor of a new artist who is really GOOD," a Chicago art critic wrote:

> Elmer Jacobs is a draftsman. His skill is obvious; it speaks for itself. He combines a suggestion of Grant Wood's technique with a little of Dale Nichols' and yet retains a definite personality in his method of painting . . . the twenty-eight pictures are miniatures, as deftly and gracefully done as one may imagine. They would be perfect illustrations to a book; they would be enchanting as book plates and tall pieces; they are as intriguing as a pot-pourri of rose petals.

Over time this review proved to be all too astute.

Jacobs' fine artwork was never really in demand during his lifetime nor is it in the present day. Records document only one other solo show, in the Chicago Library in 1951, and participation in a group exhibit of the Sanity in Art Society in the 1930s. A small painting of his, valued at between $900 and $1,200 by the Illustration House gallery in New York, failed to sell at all in a 1997 auction. A selection of eight nude watercolor sketches sold for only $40.25 in an online art auction in 2004. (The estimated value was between $100 and $200.)

By contrast, several of his peers and fellow members of the Nine Illustrators group have found more success over the years. Six paintings of Rainey Bennett, who worked in a style reminiscent of Chagall, have sold over the years for a 67% Sold Rate. Both of the two Richard Frooman paintings that have gone to auction have sold, one for $5,019 in 2003. 71% of John Langley Howard's paintings have sold, the highest price being $8,250 in 1992.

However, Jacobs stature as a fine artist really pales when compared with the Nine Illustrators group's most famous figure, Dale Nichols. Nichols, a graduate of Chicago's Academy of Fine Arts and a student of Joseph Binder in Vienna, was quite successful as both an illustrator and a fine artist.

He was "Grant Wood's successor as art editor of *The Enclyclopedia Britannica* from 1942 to 1948, a Carnegie visiting professor, and Artist in Residence at the University of Illinois from 1939 to 1940. He wrote a book entitled A Philosophy of Esthetics and exhibited work in Chicago, Dallas, Philadelphia, San Francisco, the New York World's Fair, and Denver. His work was carried by New York's Macbeth Gallery from 1930 to 1950 and is in collections of the Metropolitan Museum of Art, the Art Institute of Chicago, the Nebraska Art Association and the University of Arizona, among others. In addition, 74% of the 85 paintings that have come to auction have sold, the highest price being for $39,000 in 2005.

Interestingly, it was Jacobs' fate to be compared to Nichols for most of his career. Not only were they linked through the Nine Illustrators group, they each worked for the *Phoenix Flame*. In addition, the two were colleagues and friends for years, even sharing the same studio at one point in time.

As for why Jacobs never really achieved the success he wanted as a fine artist, there are a number of reasons:

1. His work was small—both physically and emotionally. Occasionally it achieved a sublime intimacy of expression but often, especially when viewed out of context, it simply seemed diminutive. It is significant that Jacobs made his mark doing spot illustrations, not posters or book and magazine covers which require a visual language similar to fine art
2. Jacob's Art Moderne style didn't translate well to fine art.
3. His style was similar to the work of the better-known Nichols but it usually lacked Nichols' depth and visual ingenuity.
4. His media of choice, gouache and tempera, were considered less stable and less prestigious than oil or acrylic.

Jacobs' lack of success as an easel painter, however, didn't stop him from promoting himself. In 1937 he submitted himself for inclusion in the Chicago-based Who's Who in American Art. Even though he probably wouldn't meet current standards for admission, he was accepted into the 1937 edition and upon his death was transferred automatically transferred into Who Was Who in American Art. The current description there is essentially the same as the one Jacobs authored in 1937 and it suffers from the same exaggerations and omissions (as described in Appendix E.)

"Elmer Jacobs, as witnessed by this certificate,
is a member of Art Center Chicago,
an Organization for the advancement of the
advertising, printing, and industrial arts.
Associated member groups:
The Art Directors Club of Chicago,
The Chicago Guild of Free Lance Artists,
The Society of Typographic Arts,
The Society of Photographic Illustration and
The Association for Color Research."

Certificate from Art Center Chicago, 1939

VI. The Organization Man

The Chicago commercial art scene in the early to mid-twentieth century was geographically concentrated, highly social, and very inclusive. Hayward Blake, a Chicago designer in his 70s, worked in both New York and Chicago and in an interview compared the two. While as a designer in New York "there was no sense of congeniality, no getting together for lunch or a drink," says Blake, the situation in Chicago was quite different. Most of the designers worked downtown within a few blocks of each other and congregated at the same restaurant and bar. "In the first two weeks, I must have met twenty guys," Blake recalls.

The conviviality of the Chicago design scene naturally led itself to professional clubs and organizations. Jacobs, whether through temperament or as part of his self-promotion efforts, seems to have been involved in most of them.

The Society of Typographic Arts, which had a national membership larger than that of the *American Institute of Graphic Arts* (AIGA) until the mid-70s, was founded in 1927. Jacobs joined in 1942. He also joined *Art Center Chicago* (1939), the *Art Directors Club of Chicago* (1942), the *American Association of Industrial Editors*, and the *Palette and Chisel Academy.*

Jacobs was also a founding member of two organizations that came up with an economic and effective way of promoting its members. *Twenty-seven Chicago Designers* was started in 1936. As the introduction to that publication stated:

> These designers have come together not to form an organization, but to produce work representative of the creative ability to be found in the graphic arts in Chicago. Each designed planned and produced his own insert, and positions in the book were determined alphabetically.

In other words, this was a self-promotional effort whose self proclaimed goal was “to bring more business to the designers and better design to business.” Naturally, the marketing-astute Jacobs was on board from the very beginning.

A similar organization using the same marketing technique was soon formed for illustrators. The *Nine Illustrtators* group (mentioned above) regularly produced a small booklet featuring the work of its members.

"I also concur in your statement on us being grateful for having been in on the birth of 'design' as brought to Chicago by Moholy and Kepes."

Letter to Jacobs from Martin Johnson

"Growing up in the thirties and forties, one could not be immune to Modernism. It was the pervasive zeitgeist*, the spirt of the time."*

Milton Glaser

VII. Jacobs the Modernist

One of the defining characteristics of Chicago design in the mid-20th century was the influence of modernism. While the famous New York "Armory Show" of 1913 is discussed at length in the history books, little mention is made of Chicago's Art Institute exhibition of the show in the same year.

According to an article by Paul Kruty, ". . . the Armory Show came as a shock to most Chicagoans, provoking a raucous response ranging from moral posturing and parody in the press to honest outrage." Nevertheless, he continued, the show "prepared the ground for such influential design as Frank Lloyd Wright's Midway Gardens (1914). . . ; the founding of the Arts Club in 1916; and the growth of Chicago's many radical exhibition societies of the 1920s."

Even more significant in terms of graphic design was the founding of the New Bauhaus in Chicago in 1937. The German art school, Das Staatliches Bauhaus, was, of course, *the* most influential force in twentieth century art and design education. As Phillip Meggs wrote in A History of Graphic Design:

> It created a viable, modern design movement spanning architecture, product design, and visual communications. A modernist approach to visual education was developed, and the faculty's class-preparation, and teaching methods made a major contribution to visual theory. In dissolving fine and applied art boundaries, the Bauhaus tried to bring art into a close relationship with life by way of design, which was seen as a vehicle for social change and cultural revitalization.

Formed in 1919 and closed by the Nazis in 1933, the Bauhaus entered its prime during the tenure of Laszlo Moholy-Nagy. Moholy-Nagy, a Hungarian constructivist, joined the Bauhaus faculty in 1923 and soon became the major influence in exploring and introducing students to the possibilities of photography, film, typography and graphic design.

It was a major coup, therefore, when the Association of Arts and Industries brought Moholy-Nagy to Chicago in 1937 to form the New Bauhaus. Although it closed after a year due to financial

problems, Walter Paepke of the Container Corporation of America leant his support to the school and it reopened as the Institute of Design in 1939.

In his interviews and in his Who's Who bio, Jacobs made a point of emphasizing his connections to both the New Bauhaus and the Institute of Design. He claimed to have studied under Moholy Nagy, Gyorgy Kepes, and Horst Schroeder. He also boasted of turning down offers to teach at The New Bauhaus and the Institute of Design.

Evidence for these claims, however, is hard to come by, and to an extent the claims themselves defy reason. In 1937, when the New Bauhaus opened its doors, Jacobs would have been 36 years old with 20 years of professional experience behind him. It seems highly unlikely that he would have returned to school in the middle of his career.

The records seem to support this supposition. According to Catharine Bruck, University Archivist at the Illinois Institute of Technology, there is no record at all in their archives of Jacobs, either as a student or a teacher.

Jacobs' own archive in The Newberry Research Library *does* substantiate a connection to Kepes, but it appears to be minor. In 1942, as part of an Art Directors Club of Chicago effort to get designers involved in the war effort, Jacobs took a sixteen-week course in the Principles of Camouflage "under the guidance of Mr. George Kepes."

How this got transformed into being "a student of Kepes", with its implication of receiving a Bauhaus education, seems a matter of PR puffery. What probably *is* true, however, is that Jacobs, a self-taught designer in a highly competitive field, was extremely sensitive to what was happening in design and art. He recognized the importance of modernism and did his best to incorporate its style and its tenents into his own work.

It may not be simply a coincidence, then, that it was 1937, the year Moholy-Nagy came to town, that Jacobs began his campaign to reshape his professional life. The New Bauhaus marked the end in Chicago of what was referred to as "commercial art" and the beginning of "graphic design" (a term first coined by W. A. Dwiggins in 1920).

Commercial art was an umbrella term covering a number of activities—lettering, lay out, paste-up, engraving, photography, et al—all of which were basically considered crafts. However, modern design movements in the early part of the century promoted the idea of the designer as an artist, an engineer, a partner in manufacturing and business, a shaper of culture, and an agent for social change—in short, a *professional*.

As Hayward Blake explained in describing the difference between his generation and Elmer's, there simply weren't design schools when the commercial artists came of age. "They were all layout guys who learned on the job." Blake's peer group (which included such Chicago luminaries as Morton Goldscholl, John Massey and Art Paul) learned design in the Bauhaus tradition from the Institute of Design. They not only had a different way of looking at the design process, they had a different way at looking at the design profession itself.

"A lot of extreme modern [art] today is experimental and will enrich the art of tomorrow, and a lot is phony.*"*

Elmer Jacobs, *Colorado Spring Gazette,* 1951

"*We need awakening and art is capable of arousing us. Now I mean ART REFLECTING THE FINER THINGS OF LIFE [sic], not defeatist art which searches to uncover the ugly things."*

Elmer Jacobs from text for speech on Art

VIII. Jacobs the Traditionalist

For all his attempts to jump on the Modernist bandwagon and despite his sincere recognition of the movement's value, Jacobs was also a traditionalist. In an newspaper article entitled "Much of Today's Art Called Phony by Famous Illustrator," he made it clear exactly where he felt Modern Art crossed the line:

> "There has always been a stirring up in art. About 1800 the work of artists had become so photographic that a terrific revolt occurred. Picasso, Cezanne and others were active in this. The whole aspect of art changed. Brighter colors were used, there was more terrific action, dynamic effect. The sincere modern painter has taken on the good aspects of these extremists and this has enriched their work. The good, sound painters, however, have never lost sight of the fact that art is for the people. A lot of extreme modern [art] today is experimental and will enrich the art of tomorrow, *and a lot is phony."* (italics added)

In his own work, Jacobs said, he preferred simplicity over photographic realism. One story he told in interviews illustrates his respect for the power of minimalism in activating the imagination of the audience:

> ". . . it all started when a movie 'short' showed a Chinese Theatre, in which a play was being acted out against a bare setting. Horses, swords, were sticks! Children as well as grown-ups (for the movie showed audience too) were enjoying this show without props . . tremendously."

Jacobs deliberately left out extraneous detail in his illustrations in order to intensify the emotional reality he was communicating. However, in a sentence that clearly shows drew a line in the dirt, Jacobs also said, "The painting that is simplified will have a wide appeal, *if it is not distorted."*

In an article in the *Rockford Morning Star* in 1948, he elaborated, "…a work of art, to be useful as a cultural thing, must be pleasing to the eye—it cannot be offensive or distortive [sic]."

In other words, Jacobs embraced the idea of reductionism in modern art but he couldn't get beyond the idea that art basically needed to be faithful to the real world. In the late 1930s, Jacobs'

abhorrence of “the offensive or distortive” led him to join The Society for Sanity in Art (described in Appendix F), a Chicago-based national organization of patrons and artists who vehemently opposed European modern art. While a member for just a few years, he did exhibit one of his Carolina paintings in the First National Exhibition of the Society in May, 1939. Records indicate that he was not a part of any subsequent exhibitions.

""Elmer Jacobs, new to Phoenix Flame *readers this year, has caught the elusive spirit of the so-called Gay 90s in the decorate little illustrations which adorn the pages of this issue."*
H. J. Higdon, 1940

"The Flame*, I like to believe, is as much a part of you as it is of me."*
H. J. Higdon, in a letter to Elmer Jacobs, 1945

IX. Jacobs and *The Flame*

The Phoenix Flame was the monthly marketing publication (or "house organ) of Phoenix Metal Cap Company, a Chicago manufacturer of bottle caps and lids and one of the giants of American packaging. (Harris, 16)

The Flame was the creation of Harry G. Higdon, the company's Advertising Manager for forty years. "Hig" (as he was known) was a larger than life character who served as the publication's editor, designer, typographer, production man, copy chief, copywriter, cartoonist and proofreader for 37 years. When Hig died in 1962, Phoenix produced one last tribute issue and then laid the publication to rest.

In creating an advertising vehicle that was "intended to be interesting, informative, helpful, entertaining, even amusing", Hig's low key approach was at odds with the hard sell advertising of the day. It was also one of the first marketing vehicles to use high production values and generous illustrations to set itself apart and to establish an association with quality. A few years later another Chicago packaging powerhouse, Walter Paepke's Container Corporation of America, brought this approach to institutional advertising and made advertising.

Hig illustrated the first issues himself, but most likely it was the illustrations of Dale Nichols that set the *Flame* on its path of national recognition and numerous awards, including some from the American Institute of Graphic Arts, the Industrial Designer's Association, the Direct Mail Advertising Association, and Northwestern University's Medill School of Journalism.

In 1940 Nichols left the *Flame* to take an appointment as artist-in-residence with the University of Illinois and Elmer Jacobs took over as illustrator. For unknown reasons, according to Hig's son, Nichols decided to return to the *Flame* in 1952 and Jacobs relinquished the account.

Jacobs' illustration for the *Flame* were almost always in two colors (black and a secondary color such as gray or blue, for easy separation by the printer). His work was characterized by flat, simplified silhouetted shapes and the dynamic use of negative space and contrasts. The end result (with its black, white and single middle tone) was similar to the posterization process in

photography and is suggestive of the work of the German Object Poster artists in the early 20th Century or that of England's Beggarstaffs in the 1890s.

The paintings were all small, often done to the same size as the final reproduction, and rendered meticulously in tempera or gouache.

The *Flame* had a different editorial theme each year which affected the content of the cover and spot illustrations. For the twelve years that Jacobs was the *Flame's* illustrator, the themes were the following:

Blaze 15, 1942. "50th Anniversary of Phoenix Metal Cap"
Blaze 16, 1943. "Astrology"
Blaze 17, 1944. "The Alphabet"
Blaze 18, 1945. "Holidays"
Blaze 19, 1946. "Selling Through the Ages"
Blaze 20, 1947. "Scenes of Boyhood"
Blaze 21, 1948. "Advertising Through History"
Blaze 22, 1949. "Art Through the Ages"
Blaze 23, 1950. "Fire / 25th Anniversary of the Phoenix Flame"
Blaze 24, 1951. "The Street Called Sales"
Blaze 25, 1952. "Sports"

In a typewritten text in his Archives, Jacobs described the process of choosing the yearly theme:

> About this time of year (but always a little earlier) Hig says "We got to be thinking about the new series. I got other things to think about and I'm a tired man."
> Then yours truly opens his big mouth and says, "That's not half as hard as *my* job."
> "Al right, smart guy. What would you write about?" says Hig.
> Then, to save face, I think fast and say: "I'd describe my home town on a day like this when ten years old was to a boy time to think of long trousers not too far around the corner."

Stylistically, his work with *The Flame* over the years was remarkably consistent, especially when it comes to the spot illustrations he created for the publication's interior. With the covers Jacobs did experiment a bit more, perhaps to develop a family look for each year.

In his first year, for example, his work reflects the beginning of a transition from the line-based, sometimes calligraphic work of his 20s and 30s to the shape-based style he became known for. The foundation is silhouette-based but line is used extensively for detail, texture, and even pattern (Plate 3).

In 1943 the covers were non-representational abstractions of the astrological symbol for each month. In this series and in some other issues where he created pure decorative patterns appropriate to the theme, Jacobs demonstrates a facility with bold, mildly abstracted design.

For the covers of the 1950 “Fire” issues, Jacobs developed a higher contrast style with heavy stippling separating the whites from the mid tones. The figures are cruder and curvilinear, as if influenced by the sculptures of Henry Moore.

The bulk of Jacobs’ work for *The Flame*, however, remained stylistically consistent over the years. The subject matter was simplified and reduced to flat silhouettes with minor distinguishing detail (Plates 5, 6). Modeling (usually in the form of rough stippling) was used sparingly to create the illusion of three dimensional form. Colors and tones were reduced to black, a mid-tone neutral and the white of the page. Exaggerated contrasts in scale and tone were used to create interest. Occasionally over-sized organic shapes or patterns were used as framing devices (Plate 4).

Because of the minimalist nature of his illustrations, they seem more universal than personal in their scope. Jacob’s illustration rarely portray a specific scene or individual. Instead, they strive for the symbolic. We don’t see a particular hitch-hiker. We see an idealized one.

In his book Understanding Comics, Scott McCloud talks about the fact that the less detail a drawing has, the more it represents a universal archetype than an individual. Much of the appeal of the omnipresent “Smiley Face”, for example, lies in its simplicity. Because sex, age, gender, or race are not indicated, the face has broader appeal than a similar but more detailed representation, such as *Mad* magazine’s Alfred E. Neuman.

Jacob’s work is only rarely cartoon-like, but it *is* stripped down and abbreviated. It is that quality that probably made his work seem in touch with the zeitgeist of the 1930s and 1940s. It is also that quality that creates an emotional distance between the viewer and the artwork. Jacob’s style was Modern in the formal sense (after all, the true Modernists rejected illustration altogether.) But it was modernistic and it appealed heavily to the intellect. This is one reason why both Modernism and Jacobs’ illustrations haven’t aged well.

In terms of quality, Jacobs’ work for *The Flame* ranged from the prosaic to the sublime. A good example of the first category is the 1951 series, “A Street Called Sales.” Admittedly, the subject matter is manifestly unexciting (clerks in front of their counters, customers in front of stores) but Jacobs renderings add very little visual interest at all (Plate 7). The compositions are predictable, the figure/ground relationships listless, and the human figures are cold, faceless, and unappealing. The overall result is uninspired and uninspiring in a case where technique has squeezed all life out of the content.

By contrast, there are a number of Jacobs’ *Flame* illustrations that transcend not only his style but also, in my opinion, the realm of illustration altogether. And if it *is* true that the mundane nature of the subject matter may have contributed to the lackluster quality of the “Street Called Sales” series, it also seems clear that some subjects seemed to have inspired Jacobs to transcendence.

Logically enough, given the impact of his childhood in the Illinois farmlands, his most powerful work usually deals with scenes on the American plains and creates a starkly beautiful portrait of the relationship between man and nature.

.In Lane's collection, three illustrations—two hikers on a snow covered mountain (Plate 8), a house on the prairie next to a jutting black mountain (Plate 9), fence posts in the snow ((Plate 10), and a deer hunter in the snow(Plate 11)—are remarkable for their dramatic contrasts and panoramic sweep. There is also a stirring serenity created by the sparseness of his technique.

The emotional content is warmer but equally magestic in his illustration of a large tree and porch with a church steeple in the background (Plate 12), a nude woman sitting on a mountain (Plate 13) and one of his rare powerful cityscapes of a skyscraper at night in the snow(Plate 14).

In these works and a few others, Jacobs was able to tap into that place within that resonated with the vast emptiness of the plains. In doing so he produced work that is both sublime and powerful.

PLATE 1
Elmer Jacobs with wife Bunny in front of 1942 Liberty Poster
in which Jacobs used Bunny as the model.

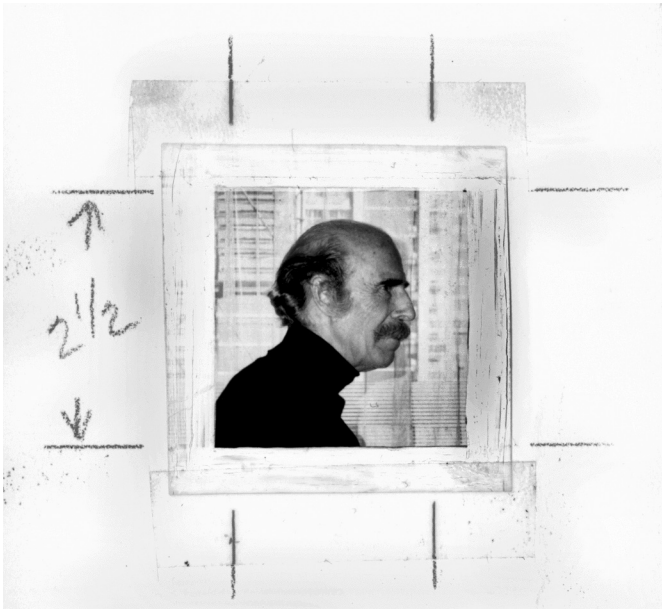


PLATE 2
Photo of Jacobs in 1972 showing cropping
used for his section in 27 Chicago Designers

PLATE 3
Scene from the 1890s done in 1940, Jacobs' first year with the Flame. Style relies heavily on linework.

PLATE 4
Illustration of black woman with nose ring,
framed by floral motifs.

PLATE 5
Naked woman on deck
through a paned glass window

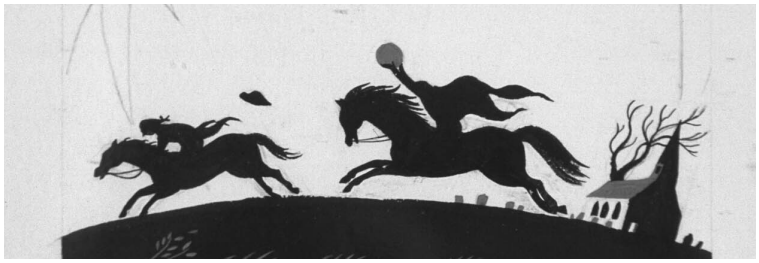


PLATE 6
Illustration of the Legend of Sleepy Hollow
Vol. 16, Clash of the Symbols, 1941

PLATE 7
Pharmacy clerk for article entitled “Prescription Plus”.
Volume 26, Issue 1 of 1951 “Street Called Sales” series.

PLATE 8
Two hikers on a snow-covered mountain.

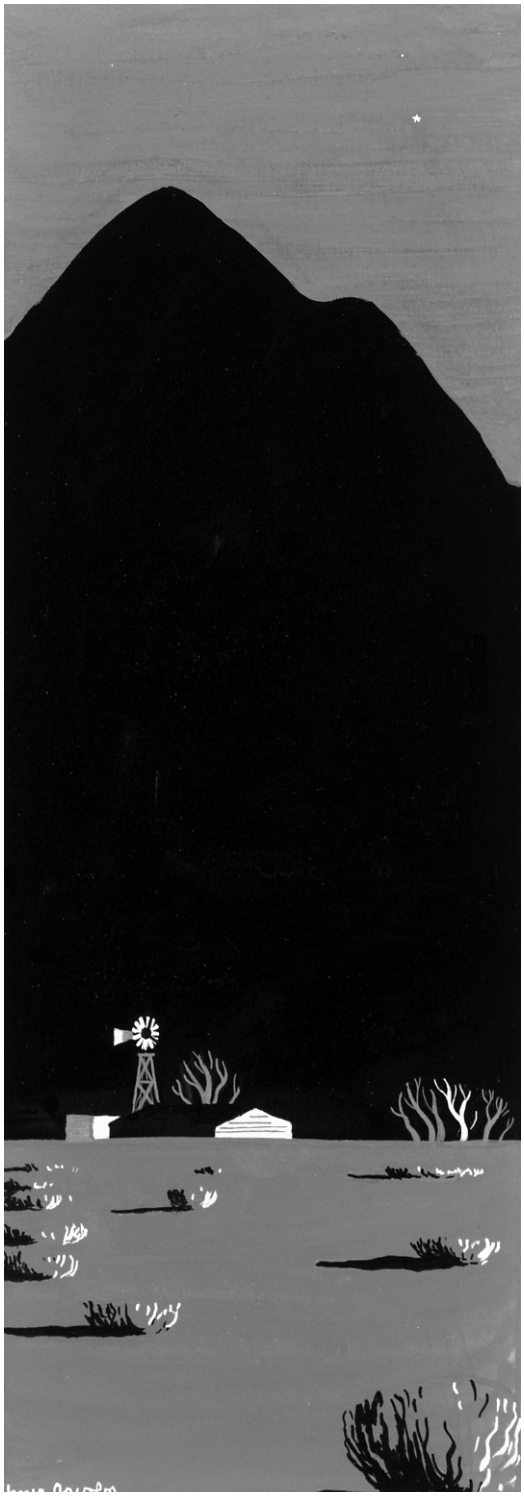


PLATE 9
Little house on the prairie in the shadow of a mountain.

PLATE 10
Fence posts in the snow at night.

PLATE 11
Deer hunter in snow.

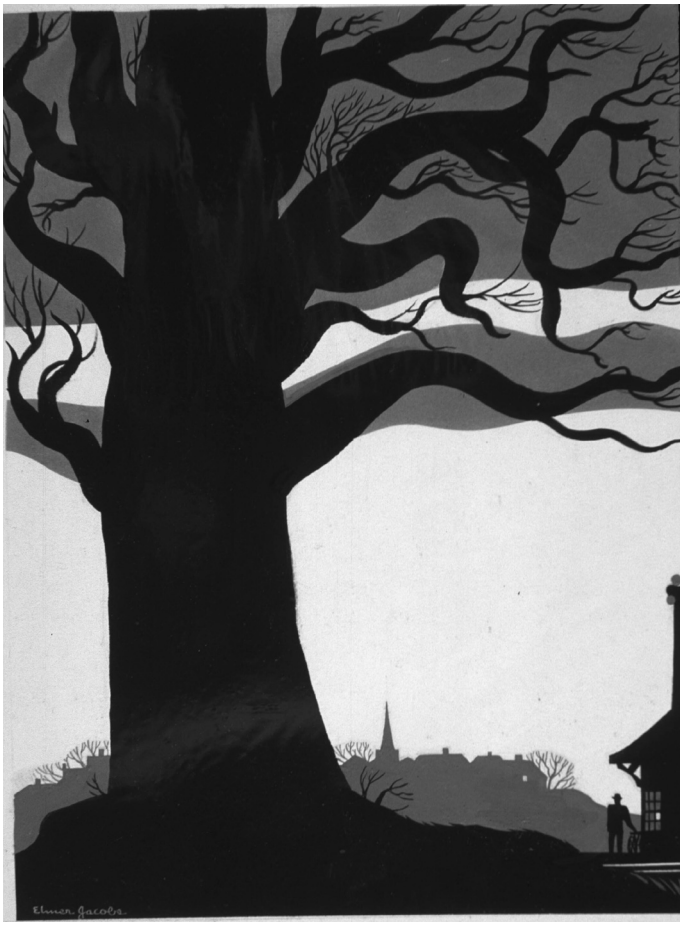


PLATE 12
Large tree and steeple in distance.

PLATE 13
Nude woman on mountain top.

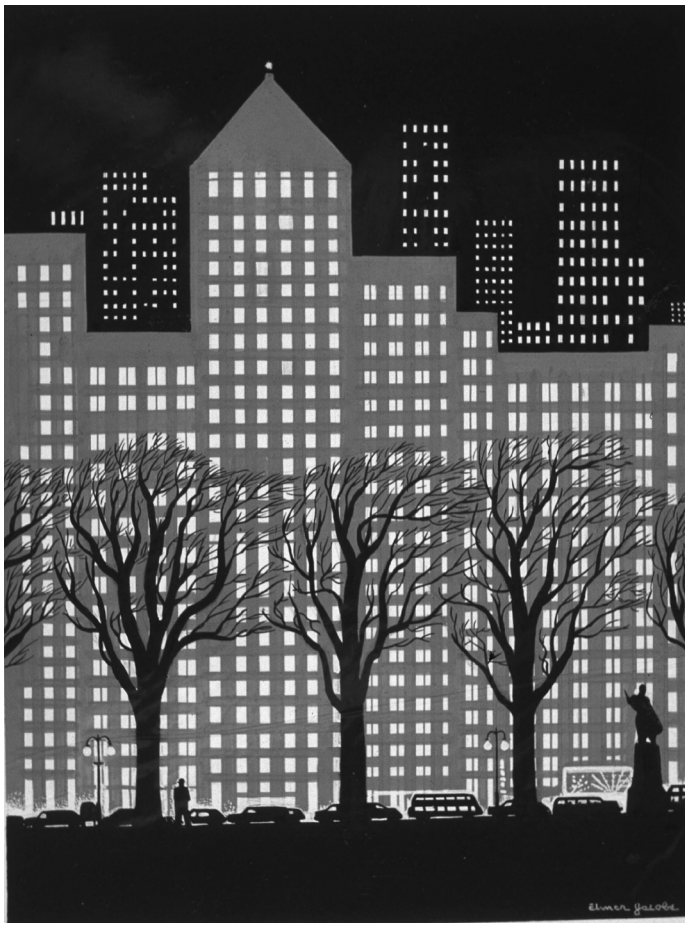


PLATE 14
Skyscraper at night.

"He represented so much that we value as serious professionals. His draftsmanship was always impeccably maintained and gave a fresh look to the best traditions of illustration and typography. His taste was sure and refined and the images he created were clear and direct."

Everett McNear on the occasion of Elmer Jacobs' death in 1981

X. (Slightly) Out of Step with the March of History

What is Elmer Jacobs place in the history of design and illustration?

Well, it's not up there in the top rung. Despite his PR claims, Jacobs was never a nationally famous designer, illustrator or artist. He also wasn't a major innovator or a significant influence on the work of others. He worked for major, national and international clients but only on minor projects (as demonstrated in Appendex F).

He wasn't included in the Society for Typographic Arts' 1972 book on the 50 most significant Chicago designers. He also failed to make the cut when the STA listed over 230 historically significant designers on its Chicago Design Archives website. Significantly, while Jacobs name was missing, the list was padded with any major designers (including NY giants like Paul Rand, Raymond Loewy, Gene Federico, Ivan Chermanoff, Massimo Vignelli and Milton Glaser) whose only connection to the city was a Chicago client.

To add insult to an injury that Jacobs may never have felt, Dale Nichols was on both lists.

There is a temptation, in fact, to conclude that Jacobs was Nichols Lite. His style was often compared to Nichols' and his main claim to fame was his work for the *Phoenix Flame*,* which he inherited and eventually relinquished to Nichols.

I think, however, that Jacobs' legacy is greater than that.

His career spanned one of those less-than-glamorous transitional periods in the histories of design and illustration. He was born too late to be recognized as a major illustrator in the Bernhard

or Beggarstaff mold, for example. But he was born too early to reflect and bask in the glow of Modernism. He was born the same year as A. M. Cassandre and one year before Jan Tschichold, both of whom had the good sense to be born in Europe and therefore became exposed to Modernism decades before him. Between his tenth and thirteenth birthdays, American modernists Bradbury Thompson, Paul Rand and Alvin Lustig were born. The year that he died, Apple introduced the first Graphic User Interface, *PC Magazine* launched, and Adobe Systems was founded. (All described in Appendex G.)

Still, he was a 20th century design pioneer in Chicago that was second at that time only to New York in its influence on American design. He was a founding member of two significant organization, 27 Chicago Designers and 9 Illustrators. He was an outspoken advocate of the value of design in business. And he produced much work in his career that transcended the workmanlike and professional.

In the end, Elmer Jacobs succeeded in that vow he made when he was 36 years old. He was much more than "just another commercial artist." To use an analogy from the life of one of those with whom he shared his name, he was a utility player. He wasn't one of the stars but he was in the major leagues. He didn't earn a significant place in the history books, but he did earn a place. Not bad at all for a self-trained farm boy from Streator, Illinois.

Appendix A

Chicago as a Force in American Design

In Phillip Meggs' definitive, 510-page History of Graphic Design, there is one listing for Chicago in the index. By contrast, there is an entire chapter devoted to "The New York Style." This emphasis on New York is understandable. In the mid twentieth century there was a dramatic shift from Paris to New York as "the cultural center of the world."

In design this shift was characterized by the immigration of prominent European designers and artists fleeing from the growing menace of Nazi Germany. Agfa, Brodovitch, Cassandre, Erte, Matter, Carlu, Bayer, Mondrian, Duchamp and many others migrated to the New World and to New York in particular.

The modernist precepts they brought with them were adopted and adapted by a formidable group of New York design giants including Paul Rand, Bradbury Thompson, Alvin Lustig, Herb Lubalin, and George Lois.

What often gets lost in this celebration of design in New York, however, is that the Big Apple wasn't the only influential center in design in the United States. A strong case can be made for the importance of Chicago as well. Among the evidence to consider is the following.

Location

Due to "its place at the center of the nation's water and rail systems" (CDArchive), Chicago has been a center of architecture, advertising, printing and publishing since the early 19th century.

Professional Organizations

The Society of Typographic Arts, once larger than the AIGA, and Twenty-seven Chicago Designers were founded in 1927 and 1936 respectively. The Art Directors Club of Chicago began in 1932. The city now boasts three professional organizations: the STA, a chapter of the AIGA, and the Graphic Artist's Guild.

Education

As early as 1899 legendary typographer Frederic Goudy was teaching lettering at the School of Illustration where Oswald Cooper (another great) was one of his students. Before World War I the School of the Art Institute offered instruction in commercial art. In 1921 it established a Department of Printing Arts. (Margolin)

Of course, the most influential part of Chicago's educational legacy was the New Bauhaus which

was instrumental in bringing precepts of European modernism to Chicago and for educating the next generation of Chicago designers.

Under the leadership of Laszlo Moholy-Nagy and the backing of Walter Paepke, the New Bauhauz was founded in 1937 and continues to this day as the Institute of Design.

Publishing

With help of publishing giants like Rand McNally, Sears, Roebuck and R.R. Donnelley & Sons, Chicago was the largest publishing town west of New York as early as the 1880's. (Goddard) Although it never became a major center for literary publishing, it has been a major force in trade publishing (catalogs, magazines, maps, textbooks, etc.) since the Civil War. (Gehl)

Printing

By the late 1800s, Chicago was also second only to New York in the area of commercial printing. And as Paul Gehl wrote, "By the end of the 20th century, 4 of the 10 largest printing companies in the world were located within 100 miles of Chicago."

Corporate Design

The influence of Walter Paepke's Container Corporation of America was profound in a number of ways. The company's "Great Ideas" three decades-long institutional advertising campaign is described by Philip Meggs as the most brilliant in the history of advertising. CCA's director of advertising, Egbert Jacobson was a major figure in Chicago design and mentor to many of the next generation of design leaders. In 1951, Paepcke help launch the stilling running series of Aspen Design Conferences. (Margolin) And as mentioned before, Paepke was instrumental in the development of the New Bauhaus.

Advertising

As Quentin J. Schultze wrote, 'Even though New York City has always been the center of American publishing and broadcasting, Chicago became, by the beginning of the twentieth century, the heart and soul of American advertising." By 1980, the advertising industry was one of the largest employers in Chicago with over 500 agencies, 8,000 employees and $6 billion billings.

Chicago's Leo Burnett Company, founded in 1935, billed $3.2 billion in 1989 from offices in over 40 countries. Advertising Age, which was founded in Chicago in 1930, named Burnett as "the third most influential person in the history of advertising." (Schultze)

Appendix B:
The Plot to Overthrow FDR

One of the more interesting discoveries I made during research on Jacobs was what has been described as the "American Coup d'Etat." In 1933, popular and outspoken retired Marine General Smedley Butler was contacted by representatives of Wall Street, J. P. Morgan, Lammot du Pont, John Raskob, Charles Abin, Pierre Irenee and others. Their plan was for him to lead an army of 500,000 veterans in a march on Washington, D.C. with the stated mission "to protect Roosevelt from other plotters, and install a 'secretary of general welfare' to 'take all the worries and details off his shoulders."

Butler saw this plan for what it was, an audacious attempt by wealthy conservatives to install a Fascist government in the United States. As Singer sewing machine heir Robert Sterling Clark eventually told him, Roosevelt's New Deal policies and his abandonment of the gold standard had many of the rich worried for their fortunes. Clark himself told Butler that he was worth $30,000,000 and would gladly spend $15,000,000 to save the other half. At one point Butler was promised up to $350,000,000 in financial support for the plot.

His main contact, bond trader Gerald MacGuire, told him that he had been sent to Italy and Germany to research how those Fascist regimes came into power. The strategy to manipulate disgruntled World War I veterans was directly based on these European models. MacGuire also assured Butler that those he represented "owned" the media and could persuade the American citizenry to support the "restructuring" of the government.

This last claim of media control proved true when Butler exposed the plot to Congress in 1934. With the sole exception of the *San Francisco Chronicle*, none of the major newspapers or magazines of the day took Butler's accusations seriously (or objectively). *Time* magazine described it as a "Plot Without Plotters." The *New York Times* ran an article with intentionally sarcastic quote marks:"Gen. Butler Bares *'Fascist Plot'* To Seize Government by Force." Butler himself was described as mentally unstable, a hopeless publicity hound, and as "publicly floundering in . . . hot water."

When contacted by a special House Committee investigating Un-American Activities,

MacGuire denied all of Butler's accusations while at the same time seriously compromising his own testimony through inconsistencies. Clark, who resided in Paris at the time, was never subpoened, nor were any of the other parties mentioned. When the Committee released its initial, inconclusive report it omitted the names of names MacGuire had dropped to Butler, including 1928 Presidential candidate Al Smith and General Douglas MacArthur, as well as any of Butler's testimony itself. Butler was so incensed that he went on national radio to broadcast his accusations.

In 1935 the final report on the plot was officially confirmed by the House Committee. The *New York Times* in a front page article on subversion and foreign agitators, spent two paragraphs on the inside pages admitting that "the much publicized Fascist march on Washington . . . was actually contemplated." No one was ever arrested or convicted for the plot.

When I first came across this information, I took it with considerable grains of salt since all of my initial information came from the information. Since then I have read books by Archer, Butler, Spivak (among others) and have viewed a History Channel program on it. Please consult my bibliography for further resources.

Appendix C:
Jacobs' Reported Income from 1937 to 1962

In the first chart, Jacobs' reported taxable income is compared with the Per Capita Personal Income for ever five years. This shows how Jacobs did compared to the national average.

The second chart, which compares Jacobs' reported income with the adjusted Consumer Price Index for 2002 shows Jacobs' yearly income in today's dollars. This indicates while Jacobs' reported income remained relatively flat, his earning power actually declined during his career.

Figure A: Jacobs' Reported Income Compared to U.S. Per Capita Income

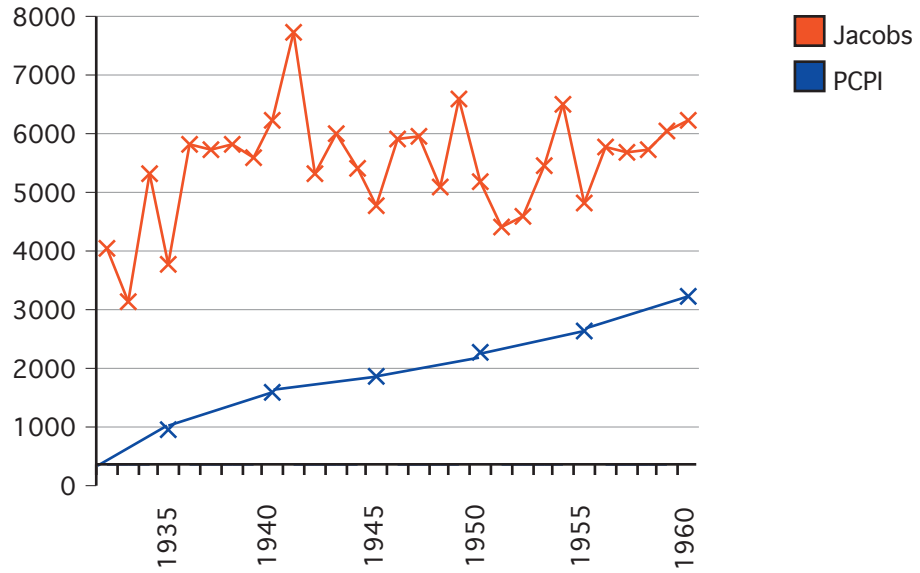
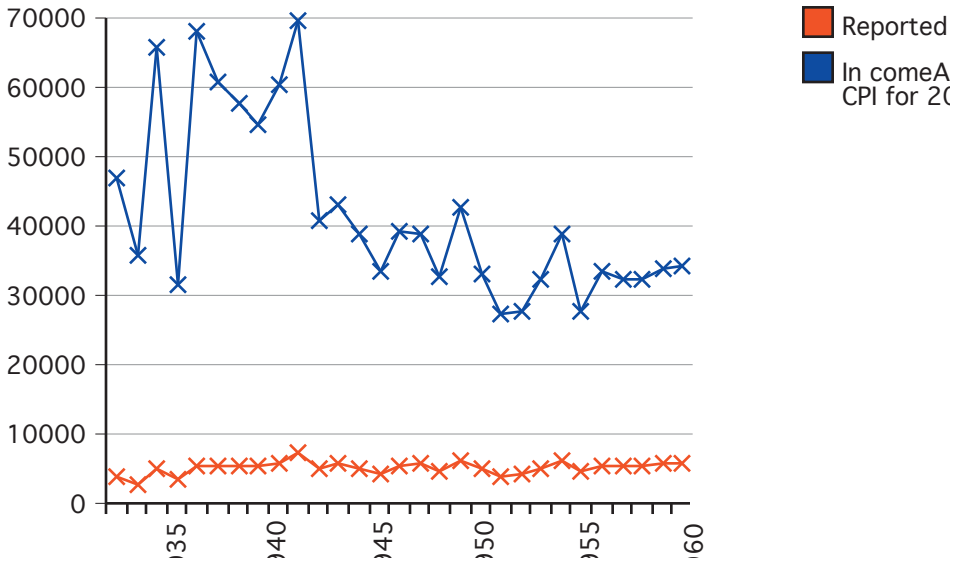


Figure B: Jacobs' Reported Income Compared to 2002 Consumer Price Index



Appendix D:
Jacobs' Income Compared to His Peers

Another way to put Jacobs' career in perspective is to compare his income with that of various top-earning contemporaries. Although Jacobs' publicity consistently describes him as "One of the best illustrators in the country", his income certainly doesn't reflect that claim.

In 1937 Jacobs claimed an income of $3,670 on his federal tax form. Adjusted to 2003 dollars using the Consumer Price Index, that is the equivalent of $46,956 in today's currency. In How to Illustrate for Money, written in 1936 by Sid Hydeman, however, the following incomes were reported for America's top illustrators:

$15,000 to 20,000 a year	100 plus illustrators
$25,000 to $40,000 a year	50 to 75 illustrators
$50,000 to $100,000 a year	20 to 25 illustrators

Bear in mind that the estimates above are in 1936 dollars ($15,000 in 1936 being worth $198,853 today).

This means that there were at least 200 illustrators in the country in 1936 who made from four to twenty seven times as much as Jacobs.

Another comparison can be made with the 1959 income of Andy Warhol, who was at that time a successful New York illustrator. Warhol made $69,000 in that year ($436,334 in adjusted dollars) while Jacobs filed a claim of $6,136 ($38,802) which included $2,215 earned by his wife.)

Of course, there could something else going on here. As a sole proprietor, Jacobs was faced with the same temptations (or opportunities) for creative bookkeeping as his counterparts in other professions and trades. The fact that his reported income remained on a relatively flat line from 1937 to 1960 (see appendix) supports the theory that he may have failed to report all of his income on his returns.

Appendix E:
What's What With Jacob's Who's Who

Evidence suggests that Elmer Jacobs submitted himself in 1937 to Who's Who in American Art as part of his public relations campaign. The following comments are an attempt to put his claims in perspective.

This implies formal teaching experience. He did speak to various groups in the Midwest but there is no evidence of teaching. In fact, in several articles Jacobs claims to have been offered (and to have rejected) teaching positions at the New Bauhaus, IIT and other institutions but there is no evidence to support that claim.

There is record of Jacobs taking a STA sponsored camuflage class under the direction of Kepes in 1942. There is no mention of him as a student in the records of the New Bauhaus or the Institute of Design or any evidence of a direct link to Moholy-Nagy or Shroeder.

JACOBS, Elmer *[Illustrator, painter, lecturer, designer; typographical design] b. 1901 Streattor, IL.* **Addresses:** Chicago, IL. **Studied:** Moholy-Nagy, Schroeder, Gyorgy Kepes. **Member:** Soc. Typographic A.; A. Gld., Chicago; Am. A. Group; "9" Illustrators; Palette and Chisel Acad. FA: 27 Chicago Designers; Soc. For Sanity in A. **Exhibited:** Awards: prizes, AIGA, 1937-1939; Direct Mail Advertising Assn., 1937-49, also plaque, 1945; Soc. Typographic A., 1935-37, 1945; A. Gld., Chicago, 1941; Indst. Editors Assn., Chicago, 1942-45; Carey-Thomas nat. award. **Comments:** Illustrator: "Anthology of the Flame," "Qwert Yulop," "House of Morrell," and others. Designed 1953 Christmas Seal. Contributor to *Print* magazine. **Sources:** WW59; WW47.

There is a direct contradiction between claiming to have studied with the key figures who brought European modernism to Chicago and his membership in the Society for Sanity in Art, a group that vehemently opposed modern art movements.

Jacobs took a course on camuflage design that was "under the guidance of" Kepes, but there is no record of him as a student at the New Bauhaus or the Institute of Design.

Jacobs did the illustration on this stamp, but he collaborated with E. Willis Jones on its design.

This prestigious award is given to institutions, not individuals, by Publishers Weekly magazine. They were for "exceptional display of initiative, imagination, co-operation with author, approopriate manufacture, and successful promotion and marketing." A principal award and two honor citations were given each year. Columbia University Press won an honor citation for the Columbia Encylcopedia. Jacobs was an illustrator for the encyclopedia.

This implies that he wrote articles for Print magazine but there is no evidence for that claim.

"Art Exhibit Stirs Storm in Chicago"
New York Times, November 11, 1935

'The cuckoo of publicity had laid the egg of a modern dodo bird in the hard old nest of art; a bird which, growing, would soon crowd out of exhibitions those who had learned to see accurately and think logically.'"
Mrs. Josephine Hancock Logan, 1938

Appendix F:
The Sanity in Art Society

The Society for Sanity in Art was the brainchild of Mrs. Josephine Hancock Logan, a Chicago society matron with a highly developed sense of self-righteousness and way too much time on her hands. Josephine and her husband Frank were generous supporters of the arts in their own fashion. From 1916 to 1937 a trust they established at the Art Institute yielded "206 prizes totaling almost $100,000" ($1,280,000 in today's dollars).

However, the Logans had no control over who received the prizes, a situation that became more and more uncomfortable as they watched their money being rewarded to artist's working in the modernist mode. As the Los Angeles Evening News reported in March, 1937:

> Mrs. Logan 'suffered in bewildered silence over gross miscarriage of artistic justice' until the winter of 1935 when the Logan prize went to Doris Lee, for "Thanksgiving."
> "A madness seemed to have swept over the world since the great war," Mrs. Logan wrote, 'a destructive, atavistic violence that stopped at nothing and held nothing sacred."

The Logan's taste in art was uncategorically traditional. The 1941 auction catalog for Frank Logan's collection included paintings by Rousseau, Corot, Van Dyck and Tintoretto. In addition, there were pieces of 18th Century English furniture, Georgian silver and Persian and Chinese carpets. The catalog for Josephine's collection included 564 items including paintings, porcelain, laces, and "150 Famous Dolls."

While it's difficult these days to look at Doris Lee's innocuous painting of her grandmother's kitchen and understand what all the fuss was about, "Thanksgiving" was the last straw for Mrs.

Logan. Her public attack of the painting and the show in general was described in newspapers from coast to coast with headlines like “Must Modern Art Be Nasty?,” “’Paintings and Statues Are Obscene’, Asserts Social Leader”, and “’Save Children From Art’, Mrs. Logan Warns Parents.” And accompanying each article was a photo of Mrs. Logan, bedecked in fur and orchids, smirking before Doris Lee’s “cartoon-like” painting.

The next two years provided Mrs. Logan and her society friends with more photo opportunities and more news coverage as they denounced paintings such as the 1937 Logan Award winner, Aaron Bohrod’s “Wyoming Landscape,” as something that “isn’t worth a nickel.”

In 1937 Mrs. Logan wrote Sanity in Art, a slim book whose purpose was to “rid our museums of modernistic, moronic grotesqueries that were masquerading as art.” That year she also formed the society of the same name that eventually expanded across the country, including chapters in Des Moines, Los Angeles, San Francisco, St. Louis and Boston. The Artists of the West and the Society of Western Artists, both still going, had their origins in the Society for Sanity in Art.

Appendix G:
The Life and Times of Elmer Jacobs

Year	Jacobs	Industry	The World
1901	*Elmer Jacobs born in Illinois*	Society of Illustrators founded in NY A. M. Cassandre, Walt Disney born	Queen Victoria dies
1902		Jan Tschichold born	
1903		Al Hirshfield, Lester Beal born	Paul Gauguin dies Ford Motor Co. founded First flight by Wright Brothers
1904		Associated Advertising Clubs of America founded	Salvador Dali, Dr. Seuss born
1905		Lucien Bernhard designs Priester poster Society of Printers founded in NY	Jean-Paul Sartre born Einstein formulates theory of relativity
1906		Gyorgy Kepes born	Philip Johnson, Samuel Beckett born
1907			Picasso paints Les Desmoiselles d'Avignon
1908	*Jacobs family moves to Grand Ridge*		Beginning of Ashcan School in NY
1909		Marinetti publishes Futurist Manifesto	Picasso and Braque develop Analytical Cubism
1910			Halley's Comet sweeps across the sky
1911		Bradbury Thompson, David Ogilvy born	
1912		Ray Eames born	Jackson Pollock born
1913		Albert Camus, Walt Kelly born	Malevich develops Suprematism
1914	*Jacobs moves to Chicago*	American Institute of Graphic Arts founded in NY Paul Rand, Josef Muller-Brockman born	Russian Constructivism born World War I begins
1915	*Jacobs' Missing Years: Works as sign painter, paste up artist, illustrator, advertising artist until 1937 or so*	Alvin Lustig born, Walter Crane dies	Robert Motherwell born

1916		Normal Rockwell illustrates first cover for *Saturday Evening Post*	Hugo Black ushers in Dada in Zurich
1917		American Association of Advertising Agencies established	De Stijl movement begins in the Netherlands Russian Revolution begins Buffalo Bill Cody dies
1918		Herb Lubalin born	Gustav Klimt, Koloman Moser die
1919		Bauhaus School opens in Weimar	Hannah Hoch joins Berlin Dada group
1920		Art Directors Club of New York founded	Paul Klee joins Bauhaus faculty
		Society of Illustrators admits women	Women earn right to vote
1921		Herbert Bayer starts studies at Bauhaus	Chinese Communist Party is founded
	Laszlo Moholy-Nagy joins Bauhaus faculty		
1922		W. A. Dwiggins coins term “graphic design”	
1923		Laszlo Moholy-Nagy replaces Johannes Itten	
1924	*Line drawings for McGill Mfg. Co.*		Vladimir Ilyich Lenin dies Birth of Surrealism
1925	*Project for Levolier*	*New Yorker* magazine launched	Art Deco style introduced in Paris
1926			Walter Paepke founds Container Corporation of America in Chicago
1927		Society of Typographic Arts founded in Chicago	Charles Lindbergh flies across Atlantic
1928	*Project for American Bible Society* *Project for Celotex*	Jan Tschichold publishes *Die Neue Typographie*	Andy Warhol born
1929		Milton Glaser born	New York stock market crashes
1930		*Advertising Age* magazine launched in Chicago	Grant Wood paints *American Gothic*
1931		Seymour Chwast born, Theo van Doesburg born	Dali paints *The Persistence of Memory*
1932		Beatrice Wade publishes “The Crystal Goblet”	
1933			Right wing American businessmen conspire to overthrow FDR and establish a Fascist government in the White House.

			Really.
1934		Brodovitch hired at Harper's Bazaar	Michael Graves born.
1935	*Society of Typographic Arts award* *Charter member of Twenty Seven Chicago Designers*	Leo Burnett advertising agency founded in Chicago	Kashimir Malevich dies
1936	*STA award* *Marshall Field & Co.*	Tadanori Yokoo, Victor Moscoso born	Jessie Owens wins 4 Olympic medals in Berlin, Spanish Civil War begins
1937	*Jacobs goes through Mid-Career Crisis; starts freelance studio; has his first fine art exhibit at Theobold Gallery* *Direct Mail Advertising Assn. award* *Listed in Who's Who in American Art* **AIGA award, STA award**	New Bauhaus founded in Chicago	
1938	*AIGA award* *Direct Mail Advertising Assn. Award* *Poster for STA lecture series, including Presentation by HIG and Dale Nichols Project for Perfect Circle Co.*	Herbert Bayer moves to the U.S.	Orson Welles broadcasts War of the Worlds
1939	*AIGA award* *Direct Mail Advertising Assn. Award* *Designed poster for 18th Annual Advertising Art Exhibit of the Art Directors of Chicago* **Ad for Blatz beer** *Article on Christmas cards in London Studio magazine* *Article on Jacobs in Inland Printer* *Joined Art Center Chicago* *Naturalizer Shoes (through 1942)*	Bradbury Thompson joins Westvaco Inspirations; Cheret, Mucha, Freud die	New York World's Fair opens in Queens
1940	*Direct Mail Advertising Assn. award* *Forest Lawn Memorial Park*	*Print* magazine founded	Paul Klee, Peter Behrens die

1941	*Artist's Guild award* *Direct Mail Advertising Assn. award* *Speaks at Maywood Artist's Club* *Speaks at Chicago Industrial Editors Association*	Paul Rand becomes Art Director of William Weintraub Advertising (until 1954) El Lissitzsky dies	Germany invades Soviet Union Japan bombs Pearl Harbor *Citizen Kane* premieres
1942	*Industrial Editors Association award*	Arthur Mackmurdo dies	First color film introduced by Kodak
1942	*Citation for Service on War Committee from STA* *Took Principles of Camouflage course Under guidance of George Kepes* *Designed and illustrated "Freedom Fair" poster for war relief agencies.* **Illustration for Cadillac ad** *Eli Lilly project* *Direct Mail Advertising Assn. award*		
1943	*Industrial Editors Association award* *Ad for A. B. Dick Company* *Direct Mail Advertising Assn. Award* *Mimeograph Duplicator*	Oscar Schlemmer dies.	Robert Crumb born. Pollock has first one-man show in NY
1944	*Industrial Editors Association award* *Direct Mail Advertising Assn. award* *Illustrations for Britannica Junior Education Press Bulletin*	*Graphis* magazine founded	Marinetti, Mondrian, Kandinsky die Allies invade Europe on D-Day
1945	*Direct Mail Advertising Assn. plaque* *Industrial Editors Association award* *Esquire Publishing*	CCA begins its "Allied Nations" ads	FDR dies; A-bomb dropped on Hiroshima
1946	*Direct Mail Advertising Assn. award* *Speaks to Art Center, Dayton*	Paul Rand writes *Thoughts on Design* Laszlo Moholy-Nagy dies	Dr. Spock publishes *Baby and Child Care*
1947	Appears in *Who's Who in American Art; Direct Mail Advertising Association award; article on Jacobs in The MorrellMagazine;*	The Cartoonist and Illustrators School is founded (Name changed in 1956 to the School of Visual Arts)	Pierre Bonnard, Henry Ford die formed in NY (In 1956 name changed to the

	Nine Illustrators group founded		
1948	*Direct Mail Advertising Assn. award* *Designed program for 10th Annual Conference, American Management Association*	April Greiman, Paul Scher born. Joost Schmidt, Kurt Schwitters die	Kinsey Report is published Israel is established; Ghandi is assassinated First batch of Baby Boom Babies born
1949	*Direct Mail Advertising Assn. award* *Article on Jacobs in American Artist*	Ludwig Hohlwein, William Nicholson (half of Beggarstaffs) die Doyle Dane Bernbach founded in NY	NATO is established
1950	*Rand McNally wins Carey-Thomas award for Cosmopolitan World Atlas* *Speaks before Minneapolis Society of Artists and Art Directors*	International or Swiss Typographic takes hold. Won't let loose for the next 20 to 30 years CCA Great Ideas campaign launched Josef Albers directs new GD program at Yale	Steven Heller born Korean War begins
1951	*Has photo taken with Lynd Ward in Colorado; does P.R. with Artist's Guild* *Exhibits work in Chicago Library* *Interviewed on local NBC radio Program hosted by Elizabeth Hart* *Rand McNally illustrations*	International Design Conference in Aspen launched, sponsored by Walter Paepke	Williiam Randolph Hearst dies First Abstract Exressionist exhibit in NY *Catcher in the Rye* published
1952	*Article on Jacobs in Printers Journal*	Bradbury Thompson joins Westvaco	First issue of MAD magazine Queen Elizabeth II crowned *Waiting for Godot* published First H-bomb explodes
1953	*Illustrated and co-designed Easter Seal*		Stalin dies; Rosenbergs executed DNA discovered
1954	*Writes and illustrates article on Grand Ridge for Chicago Tribune Magazine* *Speaks at Photographic Society of America convention in Chicago*	Push Pin Studios founded in NY VW "Think Small" ad introduced E. McKnight Kauffer dies	Art Chantry born, Henry Matisse dies J.R.R. Tolkien publishes *Lord of the Rings* McCarthy hearings begin; Segregation struck Down by Supreme Court
1955	*Article on Nine Illustrators in American Artist magazine*	Fernand Leger, Alvin Lustig die Saul Bass designs *Man with the*	Einstein dies, Steve Jobs is born

	Allstate Insurance project	**Golden Arm**	
1956		Rodchenko dies; Carson born	
1957	*Jefferson Standard Life Insurance* *American Dental Association seal*	Dwiggins dies; Brody born	*On the Road* published; Sputnik launched
1958		Neue Grafik publishes first issue	*Lolita* published
1959		*Communication Arts* founded	Wright designs Guggenheim, dies
1960	*Northern Indiana Public Service*	Fortunato Depero, Walter Paepke die	
1961	*Northern Indiana Public Service*	Zuzana Licko born	*Catch-22* published; Berline Wall goes up
1962		Will Bradley dies	Andy Warhol creates Campbell Soup work
1963	*Burgess Battery*	Georges Braque, Tristan Tzara die	J. F. Kennedy assassinated
1964		Norman Rockwell fired from *Saturday Evening Post* as magazine modernizes	Martin Luther King wins Nobel Peace Prize
1965			Malcolm X assassinated
1966		Andre Breton, Maxfield Parrish die.	
1967	*Burgess Battery*	Johannes Itten, Rene Magritte die	
1968		Wolfgang Weingart joins Basel faculty Cassandre, Heartfield, Duchamp die	Martin Luther King, Robert Kennedy assassinated
1969		Beall, van der Rohe, Gropius die	Woodstock held; Armstrong sets foot on moon
1970		GRAPUS founded	Kent State massacre
1971		Katharine McCoy joins Cranbrook	Eighteen year olds get vote, yawn
1972		*Learning from Las Vegas* published Joseph Binder, Lucian Bernhard die	Watergate
1973	*Illustration for The Kiwanis magazine*	Vanderbyl Design opens in San Francisco	Lyndon Johnson, Picasso die Roe v Wade; Internet first introduced by Department Of Defense
1974		Jan Tschichold dies	Nixon resigns in August, pardoned in Sept.
1975			Vietnam War ends
1976		Man Ray, Josef Albers die Punk style begins in London	Jimmy Carter elected President
1977			Elvis dies
1978		Society of Newspaper Design founded Hannah Hoch, Norman Rockwell die	
1979		First computer graphic design seminar	Three-Mile Island nuclear accident

		held at MIT	
1980			Sartre, McLuhan die; Lennon murdered
1981		Herb Lubalin, Marcel Breuer die	MTV launches
1982	*Elmer Jacobs dies*	Apple introduces *Lisa*, first GUI Weiden & Kennedy founded Vladimir Stenberg dies	*USA Today, PC Magazine, Details* launch Martha Stewart Living Omnimedia founded Adobe Systems founded

Appendix H:
Jacobs' Illustrations in the Collection of the Lane Community College Graphic Design Program

1 Barber shop *1951 The Street Called Sales, Aug, no.8, page 4 "Barbarian to Barber"*

2 Girl and mirror

3 Bird and tree trunk

4 Bird/tree/sun/night (symbolic) (flopped slide of 118)

5 Man and giant hour glass (symb)

6 Diana and the hunt (amorphous background) strong use of silhouette

7 Man and olive wreaths (symmetry, reflection)

8 Woman and panther (Cleopatra?)

9 (2) Medici? Woman / Marie Antionette *1943Ad Through Ages V. 18*

10 (2) Girl/guy on bench / church

11 Naked girl through window on deck

12 Drug store

13 Legend of Sleepy Hollow (dramatic) * *Vol 16 Clash of the Symbols*

14 Circus performer (strongman?) more tones

15 Nude Cleopatra out of bath *1943Ad Through Ages V. 18?*

16 Abbreviations (dog with tail clipped)

17 Woman with torch

18 (2) Geisha / African woman

19 Man in snow against mountain *

20 (2) Greek icons / Man plowing with ox

21 Woman gathering flowers *

22 Woman regarding ring (very horizontal)

23 Women grocery shopping

24 Leprocaun maybe…cobbling?

25 People browsing book store (this series is cold, always birds) *V. 26 Street Called Sales July, No. 7, "Live Without Books?"*

26 Deer in snow / tree stumps (very dramatic) *

27 Couple dancing, superimposed cocktail glasses (very horizontal)

28 Hikers on face of snow covered mountain (dramatic) *

29 Woman with scarves *

30 Farmhouse with snow *V.22/n12 Dec 47, pg. 16 "First Christmas"*

31 Woman and daughter on hill, (tonal) * *Volume 18.6 Girl/Child on Hill, Holidays*

32 Couple horse back riding

33 City scape at night with bare trees (wonderful) *

34 Waiter pouring wine *v26n9 September, 4, "Eat Drink and Be Merry"*

35 Woman at cosmetics counter

36 Pilgrim firing gun (comic, 3D)

37 Maybe a pharmacist? Drug store clerk. (Some red linework) *1951 V. 26 Street Called Sales Issue 1 page 4 "Prescription Plus"*

38 Clerk at candy counter? (oval, blank face) *1951 V. 26 Street Called Sales pg. 4 "Nickel and Dimes"*

39 Bagger at grocery store (dark shadow on face) * *1951 V. 26 Street Called Sales June, No. 6, page 4 "The Stuff of Life"*

40 Doctor at desk *1951 V. 26 Street Called Sales pg 4 Oct no. 10 "Magic, Medicine, and MD's"*

41 Black man cleaning * *1951 V. 26 Street Called Sales*

42 Santa on white reindeer

43 Santa and kids in front of large white tree *V. 26, no. 12, pg 4 "Front and Shopping Center" December, 1951*

44 Fence posts in snow *

45 Large tree, small porch, church steeple in background *

46 (3) Circus setting up at night * / Left half of trapeze act / Right half of trapeze

47 Kids on tree swing, shack, on hill

48 Devil in tux *

49 Aries (Ram in heavens) *V. 16 1942 Astrology*

50 Gemini (Two faced) * *V. 16 1942 Astrology*

51 Black woman with nose ring, bordered by plant motifs *

52 Aquarius (showing white touch up paint) * *V. 16 1942 Astrology*

53 March lamb * (need to flip)

54 1890s scene (more line, outline work than usual) *

55 Caveman *Vol. 25, 1950 Fire, Cover and pg 4 "Phoenix Flame for Nineteen-Fifty"*

56 Berry

57 March calendar King

58 Sagitarius *V. 16 1942 Astrology*

59 Theda Bara The "Vamp" (red, not blue) * *1940 History of the Previous 50 V. 15*

60 Griffin shield

61 Coolidge Takes Oath of Office (greys, black, red) * *1940 History of the Previous 50 V. 15 July, no. 5, pg 2*

62 Cancer *V. 16 1942 Astrology*

63 The Bug "Body" Craze in the 20's (red with lettering) *1940 History of the Previous 50 V. 15*

64 (3) Oil lamp / Anchor / Jug, Sword on cloth

65 (2) Easter eggs / Initial T *Holidays, V. 18, 1943*

66 Snake oil salesman (cowboy/Indian) *V. 19, Sales Through, 1944*

67 Mom giving medicine to daughter

68 Pisces * *V. 16 1942 Astrology*

69 Colonial men pulling cart (Phoenix outline)

70 Lindbergh's flight (gray and black) * *1940 History of the Previous 50 V. 15 n.8, page 1, "Lindbergh's flight, 1927") color photo in this issue his cover illustration is so/so.*

71 Libra

72 Liquor store *V. 26/3/Street Called Sales page 3 or 4 "Come, Fill the Cup"*

73 Horse drawn fire engine

74 Girl putting on frilly dress

75 Girl running toward ocean (Phoenix outline) *

76 Military officer, big cap, cannon in background)

77 Black framed square with four stars

78 Peach

79 City buildings in snow, Xmas tree in window *

80 Marge Simpson taking bath

81 Man / woman burning leaves

82 Steamboat at night *

83 (4) Sagitarius / Virgo sign / angel / snow flakes *1941 Astrology V. 16*

84 Aphrodite *

85 (2) Column and 2nd color separation / Greek vase pouring *

86 Atomic sign *

87 Gemini (?)

88 Flame (horizontal)

89 Popcorn vender outside barber shop (vintage)

90 Rabbe (cartoon cat) *

91Couple outside furniture store *1951, V. 26, Street Called Sales*

92 Man with beard at table in Paris (Cartoonish) *v.26/n.9 sept. pg. 15 "Beginnings-Origins"*

93 Castaway *

94 Woman in hat and veil, man with top hat, in city

95 Woman, man in suit, man in lab coat

96 Ghoul girl (Halloween) * *V. 18, Holidays, 1943*

97 (2) Flag standards / Woman's face profile *

98 Montage of packages, man unloading truck (PO?)

99 Girl reclining on oyster shell

100 Hunter in snow, deer in distance * *V. 22, No. 12, 1947 TOC pg 3 small, gray and black*

101 Sword fighters (flame in background)

102 Naked girl on rock *

103 Christmas tree *V. 18, Holidays? 1943*

104 Santa kissing the missus, sled and igloo in background *V. 18, Holidays? 1943*

105 People outside medical building *1951, V. 26, Street Called Sales 3 TOC*

106 People outside five and dime *1951, V. 26, Street Called Sales*

107 Girl hitch hiking * *26:10 Street… pg. 15 "Beginnings – Origins"*

108 Man sick (hungover?) eyes and stars above him *V25No.4 Page 20 "Notes From PKT"*

109 Southern belle bathed by black mammy * 1951 V. 26. No. 5, Street, pg. 15 "Beginnings—Origins"

110 People outside beauty shop *1951, V. 26, Street Called Sales Vol. 26, No. 5, page 3*

111 People outside restaurant *1951, V. 26, Street Called Sales 26/9 Page 3 TOC*

112 (2) Old lady at desk / Cute mechanic girl, car with hood up

113 Christmas tree lot *V. 18, Holidays? 1943*

114 Santa waving *V. 18, Holidays? 1943*

115 Santa shaving *V. 22/no.12 December 1947,pg 13 "The Inside Story"*

116 New year's baby in martini glass *V. 18, Holidays? 1943*

117 Greek ruins *

118 Bird flying through hole in tree at night to daylight

119 Cancer *V. 16 Astrology 1941*

120 (2) Suitcases in spider web / Grape dingbat

121 Ram (Aries) *V. 16 Astrology 1941*

123 Mountain, house on prairie at night *

Appendix I:
Jacobs' Client List

Clients listed in boldface indicate relatively long term clientele.

Albert Pick Ho tels
Albion Malleable Iron
Allstate Insurance
American Bible Society
American Dental Society
American Management Association
American Tag Company
Barber-Greene Company
Better Speech Institute
Bible Discoveries
Blatz Beer
Buchen Advertising Inc.
Burgess Battery
Cadillac
Captive Hotel
Caterpillar Tractor
Celotex
Chicago Musical Instrument Company
Chicago Tribune (1951-58)
Christmas Seal
D. F. Keller
David C. Cook Publishing
Duell, Sloane, and Pearce
Dunlop Hotel
Duvan
Educational Press Bulletin
Elgin Watches
Eli Lilly & Co.
Encyclopedia Britannica (1944-45)

Esquire Publishing

Family Weekly magazine

Fine Edition Club

Florsheim

Forest Lawn Memorial Park

Fort Wayne Corrugated Paper Company

Hotel Sherman

J. B. Lippincott Company

Jefferson Standard Life Insurance

John Morrell & Company (1944-47, 1949-62)

Kiwanis Magazine

Levolier

Link Belt Company

Martin Driscoll & Company

Meredith Publishing (1941-1955, 1962-65))

Mimeograph Duplicator

Modern Hospital Publishing

Montgomery Ward

National Dairy Council

National Society of Art Directors

Naturalizer Shoes (1939-1942)

Northern Indiana Public Service Company

Phoenix Metal Cap (1940-1952)

Production Press

R.R. Donnelley & Sons

Rand McNally

Random House

Real Silk

Robert & Schram

Shedd Aquarium

Simon and Shuster

Society of Typographic Arts

Solvay Coke (1939-45)

St. Paul White Lead & Oil Company

Standard Education Society

Swiyart Paper

United States Gypsum Company
University of Chicago Press
University of Nebraska Press
Veritone
Victor Records
Young & Rubicam

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Afterward

Once into it, I discovered that the research for a project like this is pretty open-ended. I finally had to arbitrarily stop new research in July of 2005 in order to write this paper.

There are some leads that would warrant further investigation, however. For example, there are two recordings of a 1950 radio interview with Jacobs that I would love to hear. Unfortunately, when I attempted to listen to them at the Newberry Research Library, they discovered that they didn't have a proper needle for the 78 rpm recording.

Also, it would be nice to confirm what happened to the other illustrations by Jacobs that Margarite Dudley intended to donate to Maude Kerns Art Center and the University of Oregon. The director of Maude Kerns confessed that they may have been "de-accessed" (that is, tossed out) a few years ago. Sources at the UO couldn't find any record of the donation.)

Another goal I wasn't able to complete was securing an official estimate of the worth of Lane's collection of Jacobs illustrations. What I was able to find, however, seems to indicate that it is much less valuable than I originally thought. The one Jacobs painting that came to auction in 2000 didn't sell. A collection of 9 watercolor figure paintings in 2004 went for only $45. While there might be some value to the owner of the copyright (Phoenix Closures) for reproduction rights as retro clip art, the artwork itself probably has negligible value. At the most, a dozen of the higher quality illustrations might be worth $25 to $50 each on the commercial market.

Of course, I consider the collection's gestalt value much higher than the sum of its parts. It offers a fascinating insight into both a place and a time that had considerable impact on the history of American design and illustration.

Last of all, among the other things I have not had time and energy to complete is proper editing of this paper. It's been through three or four proofing rounds but I admit that it is not up to academic standards. Since, however, my intention was never to publish it academically, I have decided to put it out as a rough draft. If, perchance, you come across any irregularities, I would welcome the feedback at rubickt@lanecc.edu.

Thomas Rubick
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