SCIENCE FICTION
AND FANTASY
ILLUSTRATION

April 20 - May 15, 1981

The Gallery
School of Art
Kent State University
Kent, Ohio
SCIENCE FICTION AND FANTASY ILLUSTRATION

April 20 - May 15, 1981

The Gallery
School of Art
Kent State University
Kent, Ohio

Robert Arrington
John Berkey
Jim Burns
Thomas Canty
Ian Craig
Ned Dameron
Vincent DiFate
Frank Kelly Freas
H. R. Giger
John Harris
Michael Herring
The Brothers Hildebrandt
Brad Holland
Richard Huck
Michael W. Kaluta
Paul Lehr
Terrance Lindall
Carl Lundgren
Alan Magee
Don Maitz
Syd Mead
Ron Miller
Rowena Morrill
Yuko Nii
Bob Pepper
Jake Rajs
Craig Russell
John Schoenherr
Boris Vallejo
James Vaughan
Peter West
Michael Whelan
ACKNOWLEDGEMENTS

The considerable amount of time and effort involved in putting together an exhibition of this kind was immeasurably facilitated by the assistance and cooperation of the artists, collectors, agents and museum personnel we contacted who, with rare exception, were enthusiastically supportive of the project. In the early planning stages, Ian Summers, President of Summers Productions, Inc., was particularly helpful in providing the names and addresses of artists to consider. Others who expanded that list and were unusually generous with both their time and knowledge were Judy Blum, guest curator for the Bronx Museum of the Arts, F. Jacques T. von Schneden, curator with the New Britain Museum of American Art, collector and agent Tony Dispoto, and artist Vincent DiFate.

Joyce Hansen of the Museum of the Surreal and Fantastique, New York City, brought to our attention a number of exceptional artists whose work was subsequently included, and Valerie Paine of Young Artists in London, where some of the most interesting illustrations of this kind are being produced, made it possible to borrow works by three outstanding young British artists. The generosity of collector Alex Eisenstein allowed us to include paintings by Frank Kelly Freas who we would otherwise have had to exclude due to inavailability of work.

The American Institute of Graphic Arts in New York City was kind enough to offer its facility as a pick-up point for works coming from outside the New York area proper, thereby alleviating many shipping and handling problems. I would like to single out Glenngo Allen King, Travelling Exhibitions Coordinator for A.I.G.A., who served as our contact and assisted us in ways too numerous to mention.

I gratefully acknowledge the tireless efforts of my assistants William Barbour, who spent endless hours on the telephone making arrangements and gathering information, and Richard Chicko, who helped compile biographical and visual material for the exhibition and catalog.

It would have been difficult if not impossible to bring to fruition this undertaking without the encouragement and assistance of various faculty and staff members of the School of Art. I am especially indebted to Dr. Stuart Schar, Director, for his belief in and support of exhibitions of this calibre.

Science Fiction and Fantasy Illustration is supported by a grant from the Ohio Arts Council, and by funds donated to the Gallery by Kent State University’s Student Association of Illustrators and Designers.
Kent State University's School of Art offers the only illustration program in northeast Ohio, and the idea of organizing an exhibition based on some particular aspect of the field had been discussed here for several years. In the spring of 1980, graduate students Steve Hennings and Vlada Vukadinovic undertook an investigation of contemporary science fiction illustrators for a new course in the History of Illustration, and their enthusiastic response to what they found stimulated my decision to formulate a show focusing on this increasingly popular material. Such a plan seemed all the more viable considering the unusually high number of prominent science fiction writers Ohio has produced, such as Leigh Brackett, Edmond Hamilton, and Andre Norton, and the critical interest in the field demonstrated by our own University Press’s publications which include *Extrapolation: A Journal of Science Fiction and Fantasy Criticism*.

Fantasy illustration was included not only because many science fiction illustrators also produce work in this genre, but because both science fiction and fantasy artists deal with the similar concern of making visible and believable the worlds of our imagination.

Artists were contacted whose work we considered to be of high artistic merit, and within the framework of what was available and the size of our exhibition space, the overall selection was made with the intent of showing a wide range of stylistic, conceptual, and technical approaches. Although the initial plan was to include only those who worked exclusively or extensively in these genres, and whose paintings, drawings and photographs were created as illustrations for specific commissions or projects, such criteria were relaxed to allow the participation of a number of exceptional science fiction and fantasy artists who neither consider themselves nor work professionally as illustrators.

Pioneering steps in bringing to public attention the artistic quality and diversity of expression in modern science fiction and fantasy art were taken in two recent exhibitions, *Science Fiction and Fantasy Painters*, February 24 - March 23, 1980, organized by the New Britain Museum of American Art, and *Science Fiction: Imaginary Voyages*, June 12 - August 29, 1980, hosted by the Bronx Museum of the Arts. Kent State University’s exhibition of sixty-nine works by thirty-two artists, a number of whom participated in one or both of the above mentioned shows, significantly contributes to what will undoubtedly be an ongoing appraisal of the art and artists giving form to our fantasies and dreams.

Sheila K. Tabakoff
Director of the Galleries
Robert Arrington was born in Huntington, West Virginia, in 1950, and moved to Michigan, where he currently resides, in 1967. He is self-taught, and since 1975 has illustrated three books: Prince Zaleski and Cummings King Monk for Arkham House, Act of Providence for Donald M. Grant, and The Works of M. P. Shiel, Vol. II for the Morse Foundation. His work has also appeared in Xenophile, The Many Worlds of Jack Vance, and Fantasy Newsletter.

Arrington's current projects include a series of drawings and paintings for Marlowe's Dr. Faustus, a book on the illustrator Mahlon Blaine, and several untitled fantasy paintings.
John Berkey was born in 1932 in Edgley, North Dakota, and has spent most of his life in Excelsior, Minnesota, where he presently resides. He studied painting, and worked for a number of years with the Minnesota advertising studio, Artists Inc., later joining the staff of St. Paul's Brown & Bigelow.

By the age of thirty-two Berkey was already a leading illustrator and painter of considerable renown. He is best known and most lauded for his detailed and evocative interpretations of space craft and interplanetary vehicles. Of the various science fiction artists currently dealing with this kind of imagery, Berkey is clearly one of the best.

Frank and Jeff Lavaty, New York City, act as Berkey's agents.
Jim Burns was born in 1948 in Cardiff. In 1966 he left school to take up a career as a trainee pilot in the R.A.F., which he left after eighteen months. For the next three years he trained at Newport School of Art and at St. Martin's School of Art in London. His diploma show was seen by John Spencer of Young Artists Agency, and he was taken on immediately.

Burns is well known for his book cover illustrations, and in the 1979 *International Science Fiction Yearbook* he is noted as "one of the most significant illustrators to appear and has yet to be fully discovered."

Recently Burns has become involved in film and television work and plans to more fully explore the possibilities of these media.
Thomas Canty was born and educated in Boston. An artist who is particularly hesitant to discuss either his background or training, Canty, as an illustrator, is primarily concerned with illuminating the mood of particular texts rather than a moment or moments in the story. His lyrical renderings and watercolors are most successful when, as in E. C. Vivian's *Fields of Sleep*, the mood of the book is in harmony with his own.

Among Canty's recent works are the cover illustration for *The Changing Land*, published by Underwood/Miller, and two series of triptychs in watercolor, *Lady Ice* and *Lady Fire*, published, as are other paintings by Canty, as limited edition prints. The artist often works in collaboration with the poet Eric Kimball.
Ian Craig was born in Malta in 1958. He studied at Salisbury College of Art in 1973 and subsequently spent three years at Leeds Polytechnic. In 1979 he moved to London where he currently works on book illustrations for a variety of publishers.

Craig's work is handled by the Young Artists Agency, London.

**IC Spec 1, 1980**
gouache and watercolor ink on lineboard
12½ x 19 in.
Unpublished painting.

**IC Spec 6, 1980**
gouache and watercolor ink on lineboard
12½ x 19 in.
Unpublished painting.
**Ned Dameron** was born in Louisiana in 1943 and grew up in New Orleans where he studied architecture and sculpture at Tulane University. By 1972 he was working as a free lance illustrator under the *nom de plume* of Arthur Amber, and began painting in earnest at that time.

The exhibition of his paintings at numerous local and national science fiction conventions led to commissions for book illustrations, with which he has been primarily occupied in recent years. He has worked extensively for Donald M. Grant, producing cover illustrations for Robert E. Howard's *Black Colossus*, Donald Sidney-Fryer's *Emperor of Dreams* - A Clark Ashton Smith Bibliography, and the forthcoming books *King Kull* by Robert E. Howard, *The Face in the Abyss* by Abraham Merritt, and *Tros of Samothrace* by Talbot Mundy. Dameron's work has also appeared in *Heavy Metal*.

**Winged Creature, 1976**
scratchboard
26½ x 22 in.
Unpublished work.
Lent by the artist.

**Water Creature, 1976**
scratchboard
26½ x 22 in.
Unpublished work.
Lent by the artist.

**Room of Blue, 1977**
oil on canvas
35 x 25 in.
Lent by the artist.
VINCENT DIFATE
Wappinger Falls, New York

The War of the Worlds, 1978
acrylics on masonite
20 x 16 in.
Lent by the artist.

Out of the Deeps, 1980
acrylics on masonite
16½ x 15½ in.
Illustration for DiFate's Catalog of Science Fiction Hardware, Workman Publishing Company, 1980.
Lent by the artist.

Vincent DeFate was born in 1945. He studied in Phoenix, at Pratt Institute in Brooklyn, and the Art Students League in New York. Before turning to illustration twelve years ago, DiFate worked as a photoengraver, a teacher, and a motion picture animator.
An extremely prolific artist, he is particularly good at painting technological artifacts, many of which are reproduced in his Catalog of Science Fiction Hardware, Workman Publishing Company, 1980.
DiFate has been nominated for five Hugo awards, won the Science Fiction Achievement Award for Best Professional Artist in 1978, and writes a regular column on science fiction for the magazine Starship. He is an active member of The Association of Science Fiction/Fantasy Artists.
Call Me Joe, 1957
acrylics on illustration board
15¾ x 11 in.
Lent by Alex Eisenstein.

Secret Weapon, 1968
acrylics on canvas board
24 x 18 in.
Cover illustration for the April, 1968, issue of Analog. The work illustrates a story in this issue written by Joseph P. Martino.
Lent by Alex Eisenstein.

Frank Kelly Freas was born in 1922. Emerging as a science fiction illustrator in the 1950's, he has remained one of the field's most popular artists. Freas was one of the primary illustrators for Astounding Science Fiction, Street & Smith Publishers, and through the years has produced innumerable cover illustrations for Mad Magazine, Ace Books, DAW Books, Lancer Books, and others.
He has been nominated for seventeen Hugo awards and received nine in the categories Best Illustrator, Best Professional Artist, Best Magazine Artist, and Best Paperback Artist.
Several portfolios of Freas's work have been published, including the 1977 edition Frank Kelly Freas: The Art of Science Fiction.
H. R. Giger was born in Chur, Switzerland, in 1940. Between 1959 and 1960 he practiced as an architectural draftsman, and from 1962 to 1966 studied at the Zurich School of Arts and Crafts.

Giger is the recipient of considerable critical acclaim. His work has been exhibited in Europe since 1962 and was first shown in this country in the 1977 exhibition "Images of Horror and Fantasy," Bronx Museum of the Arts.

A number of portfolios of his original graphic works have been published by Bischofberger in Zurich, and two major books, clearly attesting to the artist's remarkable skill, have recently appeared: Giger's Neocronomica and Giger's Alien.

For his creation of the horrific creature featured in the film The Alien, Giger won an Academy Award in the category of Best Visual Effects. Studies for this monster and other works by the artist have been exhibited in New York at the Museum of the Surreal and Fantastique.

Alien III (version 3), 1978
black inks, airbrush technique
54 x 36 in.

This painting was one of the studies for the monster used in the film The Alien, released in 1979. Reproduced in the book Giger's Alien, Big O Publishing, 1979.

Lent by Museum of Surreal and Fantastique, New York City.
**Computer 1, 1980**  
watercolor ink on paper  
14½ x 29 in.

**Shepherds on Wreck, 1980**  
watercolor ink on paper  
13½ x 26½ in.

These paintings are part of a group of twenty Harris executed for an illustrated book entitled *Mass*, currently in process of publication in England.


---

Shepherds on Wreck

---

**John Harris** was born in 1948 in London. In 1970 he graduated from Exeter College of Art. The following eight years were largely devoted to his interest in Yoga and meditation, but in 1978 he returned to painting, this time in a commercial context. Since then his time has been divided between doing paintings for advertising and book covers, and illustrating books of his own devising.

More recently Harris has been working on large scale paintings which, in size and content, come closer to his ideal of the frozen cinamatic image.

Young Artists in London act as Harris' agent.
MICHAEL HERRING
New York, New York

Witch House, 1978
oil on illustration board
29 1/4 x 18 3/4 in.
Lent by the artist.

The Barrow-Wight, 1980
oil on illustration board
18 x 19 1/2 in.
Cover and April illustration for the 1980 J. R. R. Tolkien Calendar, Ballantine/Del Rey Books.
Lent by the artist.

Michael Herring was born in 1946 and raised on military bases from Hawaii to Maine. By the age of nineteen he had travelled around the globe, finally settling in London in the late 1960's where he attended classes at the Byam Shaw School of Drawing and Painting and the Royal College of Art. Coming to illustration from a fine arts background, he began working as an illustrator seven years ago and now divides his time between studios in New York and Hawaii.

Although science fiction and fantasy art comprise only a small percentage of Herring's output, he has made significant contributions in these areas and been commissioned by numerous publishers for work of this kind. A notable recent undertaking was the execution of all cover illustrations for the reissued Oz series, published by Ballantine/Del Rey Books.
Herring's work is handled by Hankins-Tegenborg Limited, New York.
The Hildebrandt twins were born in Detroit in 1939. After briefly attending an art school in that city, they gained employment at the James Handy Company where they learned the craft of animation and filmmaking. In 1965 they moved to New Jersey and continued making films, only to change their focus to illustration in 1970.

Although their list of clients grew rapidly, it was not until they created the first J. R. R. Tolkien Calendar that their names became household words. Forty-two paintings illustrating Tolkien's Lord of the Rings and The Hobbitt have appeared not only in calendar form, but in a book entitled The Art of the Brothers Hildebrandt.

The brothers have become two of the best known fantasy illustrators in the world. Their painting for George Lucas' Star Wars was the biggest selling poster of all times. Urshurak, a fantasy epic novel written and illustrated by the Brothers Hildebrandt, brilliantly demonstrates their virtuoso ability. This best-seller is currently being made into a film.

The Brothers Hildebrandt are represented by Jean L. Gruder.

Deceidon, the Traitor from Urshurak, 1979
acrylics on masonite
36 x 30 in.

Chryslandon, 1979
acrylics on masonite
36 x 48 in.

Both paintings were published in the book Urshurak by The Brothers Hildebrandt and Jerry Nichols, Bantam Books, 1979.

Lent by The Brothers Hildebrandt.
Brad Holland was born in Ohio in 1944, but grew up in Fort Smith, Arkansas. He drew his first comic strip at age eleven and until he was fifteen aspired to work for Walt Disney. Moving to Chicago, Holland spent two years drawing for Hallmark Cards and was also employed in a tattoo parlor. In 1968 the artist moved to New York, where he did drawings for the underground press and received acclaim for his Ribald Classics for Playboy. Since 1971 his sardonic works have appeared in the New York Times and in numerous illustrated books and magazines. A unique talent, Holland can only be called a fantasy artist in the very broadest sense of the term.
Richard Huck was born in Newark, New Jersey, in 1950. He studied art education at Millersville State College in Pennsylvania, receiving a B.S. from that institution in 1973. After graduate studies at the same college, he taught school in the Ephrata Area schools and began working as a freelance commercial artist.

The objects Huck employs in his remarkably imaginative drawings are familiar ones, including mechanical vehicles, children's toys, and animal life. These images are altered and extended to create unexpected combinations.

Since 1977 Huck's drawings have been widely exhibited in New York and in Paris.

**Mechanical Seahorse**, 1980
pencil and colored pencil on paper
30 x 26 in.
Lent by Museum of the Surreal and Fantastique, New York City.

**Dawn Takeoff**, 1980
pencil on paper
30 x 36 in.
Unpublished drawings, recently exhibited in “Aliens” at the Museum of the Surreal and Fantastique, New York City.
Lent by Museum of the Surreal and Fantastique, New York City.
Michael W. Kaluta was born in Guatemala in 1947. His father was in the military and the family moved around a great deal during Kaluta's early years. He studied at Richmond Professional Institute and settled in New York in the late 1960's.

Kaluta has worked extensively in the comic book field, creating the modern interpretations of such familiar characters as Batman and The Shadow. In the mid 1970's, together with Jeffrey Jones, Barry Windsor-Smith, and Berni Wrightson, Kaluta founded The Studio. This group, working together in a Manhattan loft, is considered in the forefront of what has been called the "New Romantic" school of painting.

A sumptuously illustrated book, The Studio, which chronicles the lives, ideas and work of these four talented artists, was published by Dragon's Dream in 1979.
One-Wing, 1980
acrylics and oil on canvas
23½ x 16¼ in.
Cover illustration for Analog
magazine's 50th anniversary issue,
Lent by the artist.
The Centauri Device, 1980
acrylics and oil on canvas
24¼ x 16¼ in.
Book cover illustration for M. John
Harrison's The Centauri Device,
Lent by the artist.

Paul Lehr was born in White Plains, New York, in 1930. He was trained at Wittenberg University in Springfield, Ohio, where he received a B.F.A. degree in 1951, and at Pratt Institute in Brooklyn, which awarded him a Certificate in Illustration in 1956.

Lehr's first published illustration was the cover of Jeffrey Lloyd Castle's Satellite E One, which appeared in 1958. The following year he painted a lunar landing for the Saturday Evening Post, ten years before the actual event, which hangs today in the National Air and Space Museum at the Smithsonian.

For more than twenty years Paul Lehr has been a major science fiction illustrator, his paintings enlivening the covers of countless paperback novels, including those of Robert A. Heinlein and Arthur C. Clark. Since 1978 he has been a regular cover artist for Analog.
Terrance Lindall was born in 1944 in Minneapolis, Minnesota. He graduated from Hunter College, magna cum laude in philosophy, 1970, and did graduate work at New York University.

Lindall’s paintings, which Julie Simmons of Heavy Metal has described as “eerie, magical, dreamlike, devastating, and jarring,” have been published by Simon & Schuster/Pocket Books, Marvel, Heavy Metal, Warren Publishing, Whisper Press, and Rodney Graphics. They have also figured in numerous group and a one-person exhibitions, primarily in the New York area.

Terrance Lindall

Brooklyn, New York

The Infernal Serpent, 1979
oil on linen
12 x 8¾ in.

Satan on Swift Wings, 1979
oil on linen
12 x 8¾ in.

Satan and Sin, 1979
oil on linen
14 x 11 in.

These paintings, a number of which appeared in the January, 1980, issue of Heavy Metal, are part of a series based on John Milton’s poem Paradise Lost. The Infernal Serpent is the first in the series. Satan and Sin was chosen by the Society of Illustrators for their 23rd Annual Show, and is included in the Hastings House book, The Best Graphic Artists of 1980.

Lent by the artist.
Carl Lundgren was born in 1947. He received his education at the University of Southern California, the Hollywood Art Center, and the Art Students League in New York. He has also studied at the Famous Artists School of Westport, Connecticut.

Lundgren's paintings have illustrated such national best-sellers as Robert A. Heinlein's *Stranger in a Strange Land*, and he has worked for every major publisher in New York, including Ballantine Books, Ace Books, and Holt, Rinehart and Winston.

His work has been widely exhibited and received both popular and critical acclaim. One of his paintings is in the permanent collection of the New Britain Museum of American Art, Connecticut.

*The Best of Damon Knight*, 1979
Oil on foam core board
37 x 25 in.
National theme for the Festival de la Science-Fiction, Metz, France.
From the private collection of Frank Prieto, Jr.

*The Sable Moon*, 1980
Oil on masonite
26 x 31 in.
Lent by the artist.

New York, New York
Alan Magee was born in Newtown, Pennsylvania, in 1947. He studied painting at the Tyler School of Art in 1965 and 1966, and at the Philadelphia College of Art from 1967 to 1969.

His refined, realistic watercolors have been included in the Annual Show of the Society of Illustrators since 1973, figured in numerous exhibitions in east coast galleries, including Staempfli Gallery in New York, and appeared as cover illustrations for many books and magazines.

Magee has received numerous prestigious awards for his paintings, among them Communication Arts magazine's Award of Excellence, in 1976 and 1977, and Playboy's Best Non-Fiction Illustration Award, in 1977.

The artist's dealer is Staempfli Gallery, New York City.

Alan Magee
Cushing, Maine
Don Matiz was born in Bristol, Connecticut, in 1953. He graduated top of his class from Paier School of Art in 1975. Since then he has worked as a freelance fantasy and science fiction artist.

With over seventy-five book cover illustrations to his credit, Maitz has also done advertising work for NBC, Bell Telephone, and TV Guide, and done educational film strips for Harper & Row and others.

His cover illustration for Richard Cowper’s The Road to Corlay, published by Simon & Schuster/Pocket Books, was awarded a Silver Medal by the Society of Illustrators, and nominated for the American Book Award, Best Paperback Jacket of 1979.

Maitz instigated the groundbreaking "Science Fiction and Fantasy Painters" exhibition, hosted by the New Britain Museum of American Art in the spring of 1980.
Syd Mead was born in 1933, in St. Paul, Minnesota. He grew up in the western United States and studied at Colorado College in Colorado Springs. Over the past twenty years, Mead has come to be called a visualizer of the American Dream. He has worked for such industrial giants as Ford Motor Company, United States Steel, and Alcoa, stylized space vehicles for NASA, and designed, years ago, many of the modern transport vehicles we see today.

Mead’s work is a unique combination of science and science fiction. His design strategy, as pointed out in the recent publication Sentinel, Dragon’s Dream, 1979, "is the only one possible for a futurist; he shapes the future in order to predict it."

*Daedelus Probe and Enzman Starship*

*Daedelus Probe and Enzman Starship*, 1980

gouache on illustration board

19¾ x 27½ in.

*Interior, Space Colony*, 1980

gouache on illustration board

20 x 21 in.

Both paintings were commissioned by the National Geographic Society for the book *Our Universe*, released in 1981.

Lent by the artist.
Ron Miller was born in 1947. He received a B.F.A. in Illustration and Advertising Design from the Columbus College of Art and Design in 1966.

For five years Miller was Art Director for the Albert Einstein Spacearium at the National Air and Space Museum, where he researched and produced planetarium artwork. This meant close work with NASA, the U. S. Naval Observatory, Kitt Peak, and other authorities in the field of astronomy. He also directed planetarium programs, which included everything from commissioning artwork to animating motion pictures, and further designed publications for the Spacearium and assisted in writing and editing scripts for the shows.

Since 1977 Miller has worked as a free lance illustrator. His paintings have been exhibited in this country and in Germany, and have appeared in a number of science and science fiction publications, including Earthlight, Strawberry Hill Press, Saturday, G. P. Putnam’s Sons, and Our Universe, National Geographic Society. Fine art prints of a number of his paintings have been published by O’Quinn Studios, Astronomical Art, and Portal Publications.

The artist is currently Space Art Advisor for Starlog and Future Life magazines.

Dust Tornado on Mars, 1979
acrylics on illustration board
13½ x 18½ in.

Saturn From Rhea, 1980
acrylics on illustration board
10½ x 28½ in.

Both paintings were published in The Grand Tour by William K. Hartmann, Workman Publishing Company, 1981. Lent by the artist.
Rowena Morrill was born in 1944 into a travelling Army family, and spent her early years in Europe, Japan, and many cities across the United States. She began painting at twenty-three, returned to school to study art, and graduated from the University of Delaware with honors.

In 1975, after a number of years in Philadelphia, she moved to New York and rapidly became one of the most popular names in fantasy and science fiction illustration.

Her richly colored oil paintings have appeared on the covers of innumerable books by a host of publishers, in the anthology Tomorrow and Beyond, published in 1978, in the 1981 J. R. R. Tolkien Calendar, and have been reproduced on posters and as limited edition prints.

The Dreaming Jewels, 1978
oil on gessoed illustration board
21 x 12\(\frac{3}{4}\) in.
Lent by the artist.

The Yellow Dragon, 1980
oil on gessoed illustration board
24 x 26 in.
Lent by the artist.

Yearwood, 1980
oil on gessoed illustration board
25\(\frac{1}{2}\) x 32\(\frac{1}{4}\) in.
Lent by the artist.
Yuko Nii was born in Hiroshima, Japan, in 1942. She grew up in Tokyo, studied English and American Literature at Aoyama Gakuin University, and came to the United States at the age of twenty, determined to be a painter. In 1965 Nii received a B.F.A. in fine arts from Macalester College in St. Paul, and subsequently studied at the Minneapolis Institute of Art and at Pratt Institute, Brooklyn, where she completed her M.F.A. in 1969. Her hauntingly beautiful paintings of rocks and sand, done in a technique the artist calls "dotism," have been exhibited in various east coast galleries and museums, and in Japan. These works are evocative interpretations of the imagined terrain of distant planets, or the ancient face of our own.

Sand Harbors of the Ancient Planet

YUKO NII
Brooklyn, New York

Sand Harbors of the Ancient Planet, 1980
oil on linen
60 x 84 in.
Part of a series of outer space planetary dunescapes which evolved from an earlier group of earthly dune paintings begun by the artist in the mid 1970's.
Lent by the artist.
Bob Pepper was born in Portsmouth, New Hampshire, in 1938. He grew up in Los Angeles and studied at Los Angeles City College, Otis Art Institute, and the Los Angeles Art Center School where he graduated in 1962 with a degree in advertising illustration.

Pepper settled in Brooklyn and rapidly developed an extensive clientele for his decorative, fanciful works. Particularly well known for his numerous record jacket illustrations, fifty-six of which have appeared on Nonsuch albums, he has also illustrated for every major publisher.

In 1971 he was voted Favorite Fantasy Illustrator in a poll conducted by several Fanzines, and has been the recipient of many awards for his art, including twenty-three Awards of Merit from the Society of Illustrators. His delightful paintings have been widely exhibited and were included in the New York Historical Society's definitive group show, "200 Years of American Illustration," held in 1977.
**Driving Into the Night**, 1978
photograph
12½ x 19 in.
Record jacket illustration for *Trillion*, CBS Records, 1980.
Lent by the artist.

**Sand and Butte**, 1979
photograph
19 x 12½ in.
Lent by the artist.

**New York City on Ice**, 1979
photograph
9½ x 19 in.
Cover illustration for the 1980 *Nikon Calendar*.
Lent by the artist.

**Jake Rajs** was born in Poland in 1952. His family moved to Israel and, when the artist was eighteen, to the United States. He studied at Rutgers University and first began exhibiting his photographs in the New York area in 1973.
Called one of New York's ten-best photographers by *New York Magazine*, Rajs specializes in advertising, travel, and corporate photography. His clients include American Express, Exxon, Fuji Films and CBS Records, and his photographs have appeared in such diverse publications as *Life, Omni, GEO*, and *Esquire*.
CRAIG RUSSELL
Kent, Ohio

Craig Russell was born in 1951 in Wellsville, Ohio, and, as a child, was a voracious comics reader. He attended the University of Cincinnati where he received a B.F.A. in painting.

Marvel Comics hired Russell in 1974, and he became the artist on Marvel's War of the Worlds series, written by Don McGregor, which features Killraven. Russell spent almost three years doing all the art on the first Dr. Strange Annual, and his popularity in the field grew steadily.

Since leaving Marvel Comics, the artist has been involved in such projects as Parsifal, a full-color comic published by Mike Friedrich, and a limited-edition portfolio, Chimera. He recently completed a full-length graphic story book, Night Music, for Eclipse publishers.
John Schoenherr was born in New York City in 1935. He studied with Will Barnet and Frank Reilly at the Art Students League and received a B.F.A. in 1956 from Pratt Institute, Brooklyn, where his instructors included John Groth and Richard Lindner.

Considered one of the few giants of science fiction art, Schoenherr is perhaps the most "painterly" artist working in the field. Hundreds of the artist's paintings have appeared on book covers, magazine covers, record jackets and in other published material since the late 1950's.

He has been the recipient of innumerable awards for his art, which has been exhibited in this country, in Canada, and abroad. Nominated eleven times for the prized Hugo Awards, Schoenherr received one in 1965 for Best Professional Artist.
**Primeval Princess**, 1978
oil on illustration board  
27½ x 21½ in.  
Lent by the artist.

**Space Guardian**, 1978
oil on illustration board  
30 x 20 in.  
Lent by the artist.

**Boris Vallejo** was born in Lima, Peru, in 1941. He originally planned to become a concert violinist, and later became interested in medicine, which he studied for two years. Changing focus once again, Vallejo studied graphic design at the Escuela Nacional de Bellas Artes and after graduation came to the United States in 1964.

After two years of working in advertising, Vallejo became a freelance artist in New York, producing fashion art, Christmas card illustrations, and a variety of other commercial pieces.

His interest in American comic magazines led him to try his hand at monster painting, and his work was soon being published by Marvel Comics. The overdeveloped musculature typical of such super-heroes as Tarzan and Conan, rendered to powerful perfection by Vallejo, soon led to commissions for book covers by Ballantine Books, Ace Books, and others.

Savage beasts, alien monsters, and sensuously compelling men and women dominate the artist's remarkably provocative paintings.
James Vaughan was born in the midwest in 1955 and grew up in Ohio. He studied at a number of schools, finally majoring in photography at Columbia College in Chicago, where he graduated in 1977.

The majority of his photographic work involves the use of professional models and actors, and he has made “character photography” his commercial specialty. Although Vaughan’s clients have included Sears, Bristol Meyers, and McDonalds, most of his work is personal and revolves around a fantasy approach to the subjects in front of his camera.

In Chicago, Vaughan is represented by Max Pride.
Peter West was born in Washington, Pennsylvania, in 1953. He received a B.F.A. from Tyler School of Art in 1975 and an M.F.A. from Ohio University in 1977.

West’s sculpture and paintings have been featured in a number of one and two-man exhibitions at Hansen Galleries, New York City, have appeared in the illustrative publication Cats Magazine, and enjoyed a favorable critical review in Arts Magazine.

Incorporating various media, West’s magical creations derive from such seemingly disparate popular culture sources as television, space travel, comics, and high fashion.

The artist is affiliated with the Museum of the Surreal and Fantastique in New York City and with Gallery G in Pittsburgh.
Michael Whelan was born in 1950 in Culver City, California. His father is an aerospace engineer. Whelan studied art and the biological sciences at San Jose State University, graduating with honors in 1973. After nine months at the Art Center College of Design in Los Angeles, he began his career as a commercial artist.

Whelan has worked extensively for Marvel Comics, DAW and Ace Books, and more recently for Ballantine/Del Rey Books, completing the prestigious John Carter of Mars series by Edgar Rice Burroughs. The artist's book Wonderworks was published in 1979, and that same year he won the Hugo Award for Best Professional Artist. Collections in which Whelan's paintings appear include Tomorrow and Beyond, edited by Ian Summers, Space Art, edited by Ron Miller, and Our Universe, published by the National Geographic Society.

His paintings have been exhibited at numerous science fiction conventions and at Earthlight Gallery in Boston.
An expanded version of this catalog, in book form and with color reproductions, is being published by Kent State University Press.

Photography: Doug Moore
Design: Tarragon Graphics
J. Charles Walker
John Brett Buchanan