

Alfred Cheney Johnston

Portraits



Alfred Cheney Johnston - Self-Portrait
c.1917-1918 (orig, from OB)



Alfred Cheney Johnston - c.1925 - by Edward Thayer Monroe



Alfred Cheney Johnston's Family 1890s

These photos of his family were sold in a lot, as shown, with no identification other than "Alfred Cheney Johnston's family, 1890s." I asked Bob who might be who and this is what he said:

"The only family photos of ACJ I've seen were of him as a young boy and a photo of his wife Doris.

I think that ACJ is on the bottom row, and it looks like all three photos of the boy there are him. They look a lot like the photo I saw. Too bad we don't have shots of the back of the photos with pencil notations if there were any. It's UNBELIEVABLE that he would sell these photos!!! I mean, they should be in some ACJ archive somewhere!!!!"



Maj. J. Andrew White, Penrhyn Stanlaws & Alfred Cheney Johnston c.1925

MAJOR J. ANDREW WHITE was the founder of Wireless Age magazine. In 1921 RCA's station WDY in Roselle Park, NJ, hired him to be its station manager. White had become one of the first sports announcers earlier that year when he broadcast from ringside the Dempsey-Carpentier fight from Jersey City through a jury-rigged transmitter and a temporary station in Hoboken licensed as WJY. White, wearing a starched white shirt and tie on a miserably hot and humid July day, endured a grueling initiation to the rigors of live sports broadcasting. When Carpentier was knocked down and fell against the single rope that separated him from the first row of spectators there was a strong likelihood that the radio broadcaster, his telephone, and his cranium would be smashed by the heavyweight contender. White calmly described the final count over the air and fell back in his seat. Seconds later the transmitter in Hoboken blew and one of the great broadcasts of early radio passed into history. He had excellent contacts in the radio and entertainment industries as well as in sporting circles. Eddie Cantor was one of his early "catches." White later continued his radio career at CBS.

PENRHYN STANLAWS may well be the most under-appreciated illustrator of this period. His early work was mostly pen and ink sketches that were staples of humor magazines, but by 1909 or 1910 he had developed a lush pastel style that became enormously popular. Indeed, he was so much in demand that he was simultaneously the house cover artist for two competing magazines, Hearst's and Metropolitan, and each invested heavily in printing technologies that allowed them to produce extraordinarily beautiful reproductions of Stanlaws' images. He later moved to Hollywood and became a movie director but continued to paint covers for magazines.