

Biographical Sketch

The constant in George Evans's life has been upland shooting over English setters. } Education (Carnegie Tech, Chicago Art Institute), career as magazine illustrator (Cosmopolitan, American, Woman's Home Companion, Red Book), World War II (Navy BUAER) kept him for months at a time without ~~his hand on~~ ^{straking} a setter head or a fine old double in his hands. But always there were a setter and the gun waiting for him back home, which at first was in southwestern Pennsylvania and then across the Mason-Dixon Line in the mountains of West Virginia. Old Hemlock is the dream he and Kay dreamed in their studio in Manhattan: it had to be in the grouse coverts of the Alleghenies, it must have hemlocks and rhododendron, ~~old hill-farm~~ ^{abandoned} fields grown to briars, spring runs and views of other ridges, an old hewn-log house if possible. They found it all, and more, ^{24 acres} — life just for living, no more due-dates. ^{Discovery} Then Kay ¹ (decided to write the kind of magazine story George had been illustrating,) and George ^{Discovery} discovered there was fun in writing, ^{Key} and in the next few years (writing together) ^{Key} they had four mysteries and one straight novel published. By then their own strain of setters and the gunning — always the ^{nucleus} ~~most important~~ part of life at Old Hemlock — became the subject of the writing. George writes for outdoor magazines, particularly Field & Stream, Pennsylvania Game News, and The American Sportsman quarterly.

last, TUSL (HAK mc 1971) has elicited exceptional response among shooting men.