

Illustration



ISSUE FIFTEEN ONE
2014



MASTERS OF AMERICAN ILLUSTRATION — 41 ILLUSTRATORS & HOW THEY WORK

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Cover illustration by
Haddon H. Sundbom
(1866-1976)

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Illustration

VOLUME ONE, ISSUE NUMBER ONE FREEBIE — SPRING 2008

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From the Editor....

If you are discovering this magazine for the first time, please do not be a little surprised. I must confess one more secret for you to read and collect (see the last page.) I've surprised also who has been doing for the rub or bit. This is publication of our first issue will be more than just a long down memory lane. The presentation is completely redesigned, with a lot of new artwork, and a thoroughly revised layout. There are also no ads. I hesitate to call this "the director's cut" but it is certainly closer to my vision than the original edition. If you already own the original magazine, I hope that the addition of many wonderful new pieces of artwork should make the second publication worthy of your attention.

If you are someone who has never since the origin of Illustration magazine, I should like to present to recap our history. I first developed the idea in the mid 1960s. I had discovered that "artist" "artists" or the "illustrator" situation in the design magazine (step-by-step graphics) and I instantly imagined what it would be like to have a entire magazine devoted to classic illustration. There was very little information available anywhere else, and I was hungry for more. At the same time, I was also inspired by the books Jerry Brunner and Herb Ritts, and "Star Trek". The Illustration is America's answer to others. The word was plentiful to them.

The slow and steady evolution of *Illustration* publishing, and the many adjustments to design to plan, printing technology, eventually made my dream of self-publishing a reality. After 40 years, I've produced the magazine "by report" some of that would have been possible without the generosity and assistance of scores of contributors and advertisers who have believed in my vision, and have helped to keep the dream alive. After 40 years, there are literally hundreds of people who have contributed to my eye or the other to make each issue more amazing than the last. All of you, have my deepest thanks.

I hope all of you will enjoy this "extra" of Illustration number one, and will subscribe to our latest issue out of the form on the last page of this issue.

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1116 BELLAVILLE, COLO

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Illustration magazine is published
twice a year.

ILLUSTRATION MAGAZINE

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The Art of Haddon H. Sundblom

by Bill Vance and Dan Zimmer

In the years before the Great Depression—when the city of Chicago had become the advertising capital of the United States—a left-handed artist named Haddon Haddon Sundblom rose from poverty to completely dominate the field of professional illustration. Sundblom's technical ability as a painter, following in the tradition of Jacques-Louis David, J.M.W. Turner, J.C. Leyendecker, Anders Zorn, Robert Rauschenberg, and Walter Dill Scott, ultimately made him one of the highest-paid and most successful artists in the country.

Effectively nicknamed "Tommy" by his friends and colleagues, Sundblom's illustrative world was populated by handsome men, desirable women, and adorable children. Every scene in his pictures was bathed in a warm, sunny glow, and his powerful use of creative lighting gave his work a romantic wholeness that made him one of the most popular illustrators of the time.

Though best remembered today for his highly visible work for Coca-Cola, Sundblom created the images used by many other popular brands during the course of his career. The distinctive images of the Quaker Oats Man and Aunt Jemima were his creations, and he also developed artwork for brands such as Maxwell House coffee, Cadbury Bournville Cream of Whipped Custard soup, Wm. Wrigley Chewing Gum, Gooeyan Tarts, Kellogg's, and the U.S. Marine Corps. Likewise, magazines such as *Compassion*, *Ladies' Home Journal*, and *Good Housekeeping* used Sundblom's talent to bring a touch of warmth to their pages.



Haddon H. Sundblom, circa 1940

Sundblom, along with his younger brother in the "Sandblom Circle," gave an entirely new look and style to American advertising, profoundly influencing commercial art in the decades that followed. His impact can still be felt to this day, and the enduring icons he created stand as testaments to the legacy of his artistic vision and the universal appeal of his work.

THE DEVELOPMENT OF AN ARTIST

Now in his 80s, Sundblom was born 12, 1895 to a family of nine children. Sundblom was readily encouraged by his father to take up the art of painting and drawing. However, the tragic death of his mother when he was 13 prompted him to leave his hometown for Chicago, where he led a succession of menial jobs and struggled to clove it tight.

Sundblom recalled, "When I was growing up, Chicago was a regular career for child labor. You could get a work permit when you were 14, and that's exactly what I did. My father was not a young man when I was born. In fact, he was 56 years old, and I was the youngest of nine children. Dad was a carpenter and his work was seasonal, which meant this pulling. My brother, Art, and I learned the meaning of hard-ly responsible and early in life. Besides, there was a certain excitement about school. I could get into a fight every day of the year, and I really did. All I took was these rough work. That's how to get the thing going. I was off working in the construction business before I was 11."



Advertisement for Union of Women 1920. Oil on canvas, 12" x 12". Image courtesy of The Illustration House, Inc.



Wright depicts students in a class, 1910. (Opposite page) Wright in his studio.

Sundbom's work for various construction firms during the day enabled him to earn enough money to pay for art education at night. His first teacher, Charles Baskie (at the time a well-known Chicago painter and teacher at Carl Schurz High School), encouraged him to go to the Chicago Art Institute.

"Charles said that I was wasting my time at Schurz, that I had lost much energy for the class. He told me to go to the Art Institute. A little fellow by the name of Baskie, who was rigorous, was sympathetic. He put me in a car class, where for a year you do nothing but draw statues. You put in there and draw faces and the nice parts. Well, I got tired of that pretty quick and I told Baskie that his class stunk. Baskie smiled and suggested I switch into the life classes. I managed to stay there. Another teacher taught me an animal lot, and the results were good. In those days, being a model was a misadventure. They were just well-paid vagabonds. —> goes on later"

After studying at the Art Institute of Chicago and the American Academy of Art, Sundbom arranged portfolios of his drawings and school work, enabled him to get an appointment with the commercial art studio founded by Charles Everett Johnson, the largest studio in Chicago. In exchange for running errands and cleaning up after the professional artists—people like Andrew Lawson, Will Fagan, the Clifford Brothers, Frank Zapp, Harry Tompkins, Maurice Leges, and Walter Dinkler—Sundbom was able to watch their work and learn how to improve his own painting skills.

"One was bound to learn something in that kind of enterprise," Sundbom recalled. "So in the first few weeks, I did"

get a portfolio. When I finally went to the bookkeeper to ask about the debt, I discovered that my name had never been put on the books! They drew credit on an official employee, but they paid me 110¢ a week—55 less than I had originally been promised!"

In 1925, Sundbom and one of his colleagues, Howard Hanna and Edna Library, decided to strike out on their own to form their own advertising agency—Stevens, Sundbom, and Library. Together, they opened their new studio in the Wright Building, and almost immediately began attracting clients. One of Sundbom's earliest commissions was a Packard advertisement for the Junior Reserve Company, a Denver advertising agency. He also joined ads for Lincoln, Ford, Power, Service, and Johnson.

The ad agency account that helped to make Sundbom's reputation came from the Quaker Oats Company, when he was commissioned to prepare the "Quaker Oats Oats" and "Anti-Influenza"—advertising icons that endure to this day.

"They made him up from year to year, but he's basically the way I painted him," said Sundbom, regarding the Quaker Oats Man. The ad came on packages only to be Robert Knott's Aunt Jemima received a big hit in 1929, when she was replaced with a more politically correct version.

The association of Stevens, Sundbom, and Library continued until the early '30s, when Harry left for the greater payoffs at New York, and Sundbom decided to try his hand at financing. He set back on his own and started their own ad agency until 1940.



Original illustration by "Laughlin" for *McCall's*, "A Woman's Garden," *McCall's* (New York, NY), 1946. 18 1/2" x 24" (image courtesy of The Beatrix Potter Trust, Ltd.)



Original illustration for *McCall's* "A Woman's Garden," 1946. 18 1/2" x 24" (image courtesy of The Beatrix Potter Trust, Ltd.)



Illustration by Leslie (New York, NY), 1947.



Illustration for "Young Mr. West" by *McCall's* (New York, NY), 1947. 18 1/2" x 24" (image courtesy of Beatrix Potter Trust, Ltd.)



Is this family? Wouldn't it be good if more like belongs... a cup of
© 1942, U.S. Distillers Corporation, New York, N.Y.

Scene of the Whistling Friends, advertisement for the U.S. Distillers Corporation



Is this brother? Wouldn't it be good if more like belongs... a cup of
© 1942, U.S. Distillers Corporation, New York, N.Y.

Scene of the Whistling Friends, advertisement for the U.S. Distillers Corporation



What makes a glass of beer taste so good?
© 1942, U.S. Distillers Corporation, New York, N.Y.



Scene of the Whistling Friends, advertisement for the U.S. Distillers Corporation



What makes a glass of beer taste so good?
© 1942, U.S. Distillers Corporation, New York, N.Y.



© U.S. advertisement for the U.S. Distillers Corporation, 1942

Drink
Coca-Cola



North Pole Workshop, Coca-Cola advertisement, 1960



Photo by © Tom Ichniowski/Entertainment, 1955

COCA-COLA AND SANTA CLAUS

At the early '20s, the young studio of Francis, Fordham, and Henry got one of its biggest breaks, and Henry began an association that would permanently push his name into the annals of American advertising history.

That "break" was directed by the Disney Advertising Agency in St. Louis, came during one of our studio's first days. He wanted some drawings for the Sunday Evening Post, a national job for Coca-Cola. Well, I turned out some quick sketches, and the Coca-Cola people liked them so much that they reproduced them just as they were. I didn't have to go to the finished art!

After the success of his first assignment, Henry met Archie Lee, the account executive for Coca-Cola and the man who created the slogan "The Name that Belongs" in 1928. Archie and his folks teamed up for their first Santa Claus picture, and from that point on advertising history was changed forever. Henry's relationship with Coca-Cola would last for three decades, and Henry himself would become the most prolific artist to work for the company, producing countless images for McDonald's and magazine advertisements, but it was his defining image of Santa Claus that would redefine his career and would position himself as one of the nation's greatest contributors to popular culture.

Clarence Brown's 1932 poem, "Now the Night Before Christmas, now the snow for the children's feet, now we see on the street the shape of Santa Claus, in McDonald's, but a "round face and a round little belly" and was "stubby and



Continued to be used with a young model, 1935



Don Roth, Coca-Cola advertisement, 1955

plunged with a jolly disposition. The pen opened a wide variety of different attempts to illustrate the holiday season—typically as a genre or stand-off—but it was Sandblom's usage of humor, coupled with Cohen's business-advertising campaigns, that would capture the public's imagination.

The original inspiration for Santa was to be found in his next-door neighbor, Lou Prentice. The retired salesman served as Sandblom's model until his passing, after which time the artist used his own hair at the suggestion of a friend. "So I took a close look at my mug," Sandblom remarked in December 1950. "I realized that I had a common, like every-body-to-look, waxy-type nose I have been using my own face as a model for Santa Claus."

Over the next 20 years, Sandblom made his work with Santa a family affair. His wife, Betty, became the model for Mrs. Claus, and he trained a way to work his three daughters, 12 grandchildren, and numerous other friends and neighbors into the paintings. Each successive Christmas season brought a different theme to the partridge, but the look and feel of Santa remained consistent throughout.

Part of his working method in developing sketches for Macy's Advertising was described by Carl Falkenberg, one of the account executives at the time. "He had a strange way of working up his concepts. Sandblom would read down a beam of sketch, with the whole thing worked out in very broad strokes of color. It was almost black, but it wasn't, if you see what I mean. The art director, Walter Bauer, would look at it and pass it around to the other guys at Coca-Cola, then he would read it back. A few days later the exact same colors came back, only this time it was completely finished. The



David H. Heston, *Santa Claus at Work*, 1957

next painting! As a young man, I was quite shocked by that. Instead of doing the job back, he would just walk right over the wet red sketch and finish up the details."



Gene Hering, *Santa Claus at Rest*, 1954



Illustration by [unreadable]



Woman on Phone, Eric Schatzbergman, 1938



Woman in Hooded Garment, Editha Williams-Davis

THE ARTIST AT WORK

When painting, Goodwin would work from dark to light, and then to finish coloring a wet-into-wet for his print approach. In laying down the heavily loaded strokes of color, the technique of working white into the wet was still well-timed. Goodwin's technique to complete many of his illustrations in only one or two sittings. He was a remarkably fast painter, and his speed helped him to maintain a sense of freshness and spontaneity in his work.

When Goodwin first set about to consider a picture, he would start by making loose, rough sketches. According to Harry Hines, an artist who worked with Goodwin in the late '30s, "He would sit down, and roughly—I mean quite roughly—would try to conceptualize some abstract sketches—quite very abstract sketches. You could recognize some substance in the drawing, but they were mostly vague sketches. He would make many of these and just keep going until he got an idea. Then he'd call in his models and take photos. When he wanted an eye model, he would look at the eye, but by the '30s, '40s, and '50s, you'd have to pay \$10 to \$15 an hour for models, so he became particularly expensive." Not surprisingly, Goodwin often went to his neighbors, colleagues, and their young daughters to find his for many of his illustrations.

After taking the black and white reference photos, he would make a quick but lightly executed charcoal drawing on his surface, and then to lay that drawing across on surface, blowing a liberal amount of studio air on the board with a spray assistant.

Unlike some other illustrators, Goodwin only used the

photos for a reference, never trying to copy the actual look of the photograph. "He believed that if you were doing an illustration for a story, you should enhance the story. You should always add to it." Hines said, the very rarely used a photograph's perspective, as many other artists of the day were doing to save time. Alexander Korman, an illustrator and pupil of Goodwin, said, "He was a terrific draftsman in his own right. He would first make a sketch from nothing, not out of his head. Then he would do some reference photos to regenerate his drawings afterwards with charcoal. He very seldom used a photograph, and he never stepped too close to the reference photos."

"He drew with the brush as he painted. His drawing or sketch was never very detailed, but it was beautiful in and of itself. When he would start in painting, and it was marvelous the way he mixed colors, few people ever actually saw him paint, but I did," Korman said, "He would start with long, broad brushes and drag in the whole thing in as fast as he could. He was very, very fast. It's surprising how much he could do with a big brush."

"I have a painting that he made as a demonstration for an artist's group in Chicago. He made it in about an hour and a half at the most, and it's a beautiful thing. In the end they would talk it over to interpret what there, and I happened to see it. He didn't do demonstrations too often because he wasn't into it, but he would do them occasionally for the Chicago Artists' Group. He would start with a line charcoal and fill right in. Some of the few illustrations in the city would come to the demonstration just to watch him work."



Impressionist illustration for "Out of the Boat" by Paul H. Hainsworth. Ladies' Home Journal, June 1905. Oil on canvas. 27" x 27". Image courtesy of Heritage Auctions Galleria



Philip James de Loutherbourg, 1788

usually substituted in his technique: "When he started a canvas, he would cover the entire surface right away. He believed in that white canvas as the canvas, much like a writer adhering to a blank page. He would rough out the picture in colors that he was going to use, and establish the back and white color relationships along color. He didn't believe in using outlines—the only outlines he used were tapestries."

"Sometimes he would not immediately work with some of the earth colors like yellow ochre and raw umber that dry very flat. He used a touch of vermilion to even out the surface of the paint. He worked from day to dark, using the final charge of the big hairy oil brushes, particularly in drapery. His heads weren't quite as heavily painted as the drapery was."

His wife Betty remained that. "He had a special seat made that he could move up and down, because he never stood when he worked. His size had a special velvet chair that he could roll around. Everything in his studio was for comfort. He could move that big seat very up and down because he couldn't move always high. And he was an amblyopic painter when he was working. He always had to have somebody there to clean up for him."

Santhoff worked with a simple palette of no more than nine to 11 colors, using pre-mixed "conventional colors" like orange to see how it's carried over quite large, measuring at "1.25" as a double page spread, and very made of the most

White & America knew that he would have specially made. The heads in Santhoff's paintings were at least four inches from the top of the head to the forehead, therefore making the larger canvas a necessity. Because his finished paintings were still wet he would have them draped to the chest in a specially-built case.

"One time, a loose piece of wood caught the canvas stretched across a head, and when it got to New York it had to be stretched up by Jack Whittip, an illuminator working in New York," Thomas said.

According to Thomas, Santhoff's evidence with a brush and ink led to his entire time and concentration. "I can remember one time Henry had just finished a painting, and it was the middle of winter in Chicago. He had just started a new apartment house, and he had only worked one day, and on the particular day he had to deliver the painting down to the post office. He had to walk across the Chicago Avenue bridge right then by the Wrigley building, and a gust of wind came and took the painting right out of the kid's hands. It landed down there in the street and they never saw it again. Needless to say, the kid didn't show up for work the next day and Henry had to do the painting all over again. When he had to do it a third time, he could do it in a day's time. And the kid? It was one of the posters he gave Cook, and he sat down and explained the whole thing that night."

Original illustration for a Coca-Cola advertisement
from 1956. Author: unknown





Original illustration for a Coca-Cola advertisement, circa 1976. Collection of B&W.com



Illustration by Howard Chandler Christy, 1917. Oil on canvas, 18" x 24"

THE SNOWBOUND CIRCLE

Sandborn's impact stretched far beyond the influence of his own work. The "Sandborn Circle" as it came to be known, included the members of his Chicago-based studio that worked and learned from the master himself. In an day the studio was the largest of its kind in Chicago, but it only was Sandborn's "studio" (as he called it) included over 20 artists, many of whom became highly respected illustrators in their own right. Alexander Lawson, art director, Harry Anderson, Ed Brown, Al Burt, Hal Clark, Charles Knight, Herb Clark, Bob Skemp, Thurston Lee, and Cary

Huntress are just some of the names that benefited from Sandborn's tutelage.

Burt recalled, "He had a gorgeous studio, and they came from all over a time under him. Gil Hanger came from Minneapolis, just to apprentice under him. When just begged to come and work for him."

Sandborn recalled, "Sincerely I'm proud, but a lot of people thought it was the best studio from New York in the Pacific Coast. I figure that about 200 kids went through my studio, and a good number of them made the big time."

"From the very beginning our studio had a special focus—



Original illustration for a Coca-Cola advertisement, 1927



Yes, Day 116, November, 1964

tion for screwballs (the high 30 tops, of course) from all over the country. My buddies can jump, too, but we found out that in the struggle to succeed it helped to be a little sane. We had a our gang uniforms on every school name under the sun, and, being not nerds, they were always ready and eager to prove it. In expansion anything is the bread of success, and had to know the subject—or else.

We could turn out a fairly good imitation of anyone from Manhattan to Salt Brainer. There was no school of drawing or painting. We scribbled our individual letters and fought like tigers to pass their grades. The ball games were something. If, in those birds, we ever weren't passed back (which was) for it here, it was simply because I had an unusually loud voice. Everyone was overly generous with advice and criticism—whether it was wanted or not didn't matter. I think of babies or cows (there has been such a heavy load of gas over under our roof).

It is the same way that he wanted that instant the tops of his own's hands. Sometimes taught by example, being too want do most of the talking. He would when teach up his employees' work, putting on the last finishing touches and for the parts of the illustration that needed correction. Sometimes preferred to pass over the errors while the student watched. He never employees' work thought he watched his every move.

In describing the studio, Sandillon said "It was an unusual studio where in members... inspired each other and where we learned that in fact, ideas come from the mutual

sharing of our various abilities. They place teamed with a graduate art school."

When he last tried to work with Sandillon when the two shared a studio at 417 South Michigan Avenue, recalled: "We had almost a father and son relationship. He lived on the third floor, then he'd call out the next morning and say, 'Harry, where the hell are you?' We had an evolving relationship. His the closer I've ever seen a graduate student, he could beat the Buckeye in chess. That man had a mind like a steel bar trap."

A LEGACY REMEMBERED

Sandillon did his last five illustrations for Coca-Cola in 1964. The grounds of television prompted the company to substitute an advertising dollars to the new medium as the importance of print media declined. The beautiful, painted images of earlier decades were being replaced by simpler graphics and photography—a trend that persists to this day. The demise of the account was further precipitated by their search for more advertising in McCann-Erickson in New York. The 10-year relationship with Coca-Cola had given rise to the image of the modern Sunny Clam was, certainly over.

Ray remembered, "The last Sunny Clam he did was in 1964. That was before he knew I liked that's what killed him, really. When McCann-Erickson took over the Coca-Cola account from DDB, they almost immediately dropped him. He had just done 12 months—campaigns, in all—and he still didn't know



Acting in *Star Line* advertisement, 1947



Acting in *Star Line* advertisement, 1947



Portrait of Mrs. Nancy Jones, 1947, *Warner Collection*

"Mind reader!"



Art Source: *Archives/Blackstar*, 1964

for approval, and then he got word from Dreyer that he had lost the account. There were clashes for the whole campaign for the whole year, the entire Coca-Cola debacle. All of the advertising went to photography and to television, and they didn't see how well it worked. They still don't."

In later years, Sandblom kept himself busy by doing portraits for private companies, and when commissions such as *Love That Boy*. Because of his many accomplishments in the field of illustration, he was elected the president and vice president from the Art Directors Club and the Society of Illustrators. He was also posthumously inducted into the Society of Illustrators Hall of Fame on June 25, 1987.

When Sandblom passed away on March 18, 1976, he had left behind a body of work that spanned five or six of America's greatest decades. His prolific output during his lifetime spanned the Golden Age to the dawn of television, really two very busy eras again. In fact, it was a world that was slipping away even during his own lifetime.

But much like the cartoonist that story of some child himself, Sandblom's work endures. Constantly reproduced in calendars, posters, and countless other items, Sandblom's art still connects with people more 70 years after it was first created.

In 1990, Perry Sandblom pointed to the front of her house and said, "Just the other day I thought a big Santa Claus from Hallmark to put on my door. That was one of his, it's a gorgeous one!"

The authors would like to thank Alexander Korman and Perry Dreyer for providing much of the material information for this article. Thanks also to Robert L. Beaton, The Business House, and Heritage Auctions for their contribution of additional photos. Special thanks to Perry Sandblom of the Archives of the Society of Illustrators for his kind assistance in providing many of the photos in this article. All artwork is the work of the artist unless otherwise noted.

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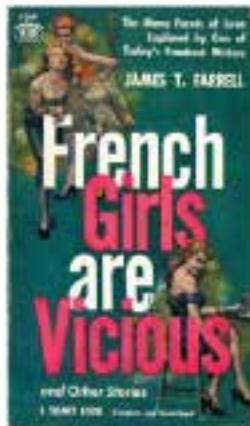




drati

Digital Illustration for "Eggs & Cream" by Lisa Perry. Fourth printing, September 1998. All on black. 18" x 18" Collection of L. Rosen

25 Illustration



Book cover: Photo ©K. for Photos by Lisa T. Smith, LLC



James T. Farrell at work in France (©Lisa T. Smith, LLC. Photo by Nicole Mitchell)

JOHN

I always get an erection.

MARTIN

But you're an introverted guy. How do you get into the mood? You, sexiest man.

JOHN

The thing with these evening situations, living alone, the parents were good artists, so I was kind of raised being used going to the airport. And actually, I was just in my bedroom, just in case I could have been here for the night and work. Was I tell my son? It's all we get engaged to be married?

MARTIN

Like that?

JOHN

Just like that.

MARTIN

The next time you're thinking to remember her name of her partner?

JOHN

We were having dinner, that's all.

MARTIN

Was you getting married later?

JOHN

We, they were not married.

MARTIN

So if you don't love to, why do you get married?

JOHN

So my girl, it was being married, commitment, I would get out of it because of that, and being just being around her whole time.

MARTIN

But you're not in another, how many times do you have sex, close to the "technical" marriage? How? Yes, all right?

JOHN

We had sex.

While working together the many strands of collaboration surrounding *French Girls* led, I probably will be conferring with me and family members. An example of this would be the fact that was mentioned in being just together with her.

After collaborating in this way, "Collaborating to Live" took me later became friends with Will Farrell, the owner of an advertising agency in the city (the idea, my father led the credits on the book, as it turned out, Farrell took a break, and when I was in college a year when I met the father and their daughter [see "They lived in that house"]

Just because of the article's very first is follow: "The father was good friends, and they both committed to New York on the main road but then, the other [and] was my



Highest box office for figure 99/1000 Star Money by Edith Piaf (April 1931)



www.star-money.com for Star Money 1931



Figure 99/1000 Star Money by Edith Piaf (April 1931)



Figure 99/1000 Star Money 1931



Figure 99/1000 Star Money 1931



Howard Chandler Christy, *What Does That Mean?*, 1922

brother [Dick] were in the same graduating class. It started that night, but since they didn't have any umbrellas, they borrowed one of mine."

Ann's father was then to die, came to Bad Bank to attend a hot mistress, and according to Ann, he at last came to return a borrowed one. In other words, the umbrella belonged to Hannah, not Ann. There was also a two-year gap between the time Judy borrowed the umbrella and Jim returned it.

Ann continued, "One night in 1930 when I was home alone, I received a phone call from Jim. It lasted about five minutes because he was Judy's older brother and a Princeton man. He came over from Little Italy on his bicycle. My first view of him was through the window of my bedroom. He was outside on the glass door to our driveway, wearing lightning socks; shoes and talking to my mother."

Ann was a high school girl of 11 at the time, and Ann was 26. Some 50 years later, upon returning to the location of their first meeting, Ann stood in front of the house at 186 Spring Street in Bad Bank and declared, "See that door?" When I went to that door, my whole life changed. Mrs. Russell advised the door I was fascinated by had, she was a water-skiing pioneer, and I had no greater desire than to dance and party. It was a welcome place to me, and my marriage grew out of this relationship."

It continued to set young Ann's fascination with the artist when at 280 Spring Street, the farmhouse of Bad Bank. All of the family life revolved around art. Elizabeth Lumsden, who later became Mrs. Hannah, had studied at the Art Students League in New York. The career began as a fashion



Howard Chandler Christy, *In the Garden* by James T. Smith, 1928

artist for magazine ads. Later, after moving from New York to Bad Bank, she painted flowers and still-lives with many of her accessories borrowed on the orders of William's Flower Company and similar national magazines during the 1930s. Ann shared her passion for painting, and in her late years Ann gave dozens of paintings and some abstract flower paintings. "He is so fascinated that I love to paint," Ann says. "He did it all his life. He was born that way. He has never to make a material—no pen, no oil paper, just it so casual."

Finding work during the Depression era, "He was not only in fact, even when found that he was 'unemployed' for most jobs, he eventually found employment as a decorator the designer at a silk factory in Newark, New Jersey in 1938, only 1000 of a sewing apparatus had disappeared. Ann moved to New York to make a living as a freelance artist. After finding an apartment on East 90th Street, Ann created night drawings of jewelry, bathsets, and a major interest to show to art directors. A year later, he got a job making window displays for the J. P. McCrory Co., a large Fifth Avenue store. At the point, Ann could now afford to marry him and move with her into a five Greenwich Village apartment.

In 1941, Ann's war was drafted into the Army and was stationed in Texas. Ann, pregnant with the couple's first child, moved back to Bad Bank to live with her parents. Two years later, Ann was reassigned to France and Germany as a nurse they with the 9th Army after the war ended, he was ordered to become a student at the Army University School in Fairfax to study painting before returning home to Bad Bank. Ann used the G.I. Bill to study on his own, living with his in-laws at 186 Spring Street while trying to get the house and door.



Digital illustration for Figure 41.170. The Bird That Was Once Rescued in Stormy Weather, 1912. Oil on board, 30" x 20". Collection of M. S. Adkins.



Figure 1916, one of the covers by William Hollis. Source: 1916.



Figure 1916a, illustration for Figure 1916, by Peter Heinrich. Source: Peter Heinrich, 1916. Collection of Norman Kleeck.



Figure 1916b, the cover to the first Scout edition, 1951.

As an emblem of magazine illustrations, the quality trend of it and went into the flowering and conservative business. In a 1946, it received a phone call from a major with a direct assignment from New American Library (NAL), publishers of the *Sigart* and *Scout* magazine had made a commitment of *Penguin Books* Inc.).

Although *Lot of the Conquerors* (1916) which is generally regarded as one of the first paperback cover, it may not technically have been his first, as he gradually moved from magazine illustration toward book jacket art, *Arts* magazines, Seymour Thompson, placed his illustrations with several publishers—including Doubleday and Random House. According to the book's perhaps questionable publication date, the cover for *The Dunes* (1916) by North Little Hollis (1916) (1916, Jan. 1916) states that of *Lot of the Conquerors* by one month, his more famous books with Scout covers were published during 1949 and 1950.

In the early days, there was not a contact between *Random* and *New American Library*; remembered *Arts*. They had been together, but then they split up. I preferred working with *New American Library*, so I chose them and they got me under contract."

While many details of the contract remain unknown, it appeared to require *Arts* to work exclusively for him for at least seven years. His work during this period continues to be the most celebrated. *Arts*, *Sigart*, by self thought, realistic painterly style replaced the possible picture art of cover designer (fisher lens)—supplier of most of

the covers for *Penguin* and *Scout* books since 1949. A change in taste coupled with aggressive competition caused a shift in paperback cover art during the late '40s. The result was a style reminiscent of magazine illustrations and away from poster-signet books, eager to uphold high standards for the packaging of its "good reading for the millions" claim to go with more realistic sea-appeal and higher quality paintings.

After a handful of remarkable paintings in 1949, *Arts* gained control of his own style, utilizing a palette of dark color tones, *Arts* painting inevitably portray men and women in emotionally intense situations. On the paperback reprint of *Salinger's Catcher in the Rye*, his illustrations are a young woman sitting on a bed, her eyes pinned upward as a man of her hair stands behind with his head in her lap. Though the couple's closeness may suggest intimacy, the painting captures a moment between them which connoisseurs to interpret. *Arts*' ability to render the bond of intimacy between people is unexplained.

In 1950, *Arts* said, "I try to make the covers have a certain amount of bookishness, they would be interesting. I like a dramatic emotional content. I do not want to consider by further naked emotion." *Arts* covers, it should be noted, rarely suffer from an excess of solemnity.

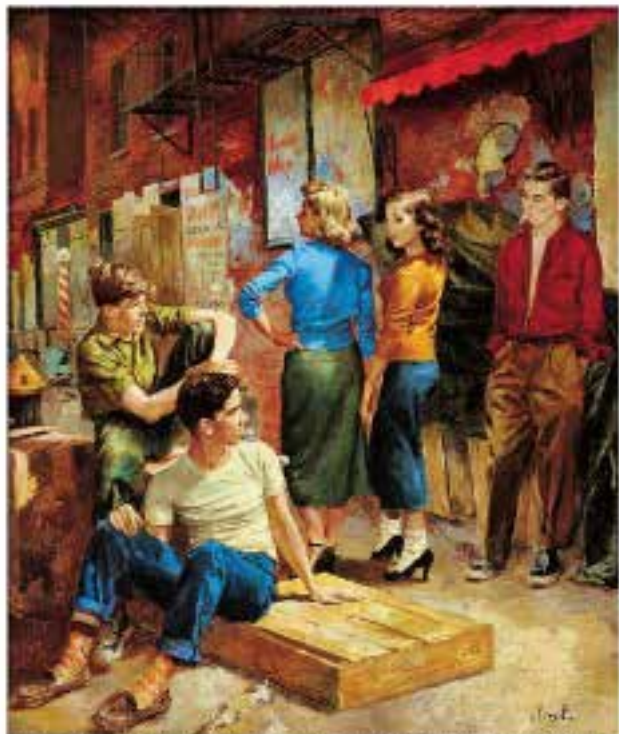
The paragon of man and woman is another lesson of *Arts*'—a man and woman in close, intimate, a little too close, sharing a kiss. "One of the pleasures, after all, is to see and know," *Arts* said, "had everybody's attention."



Arts' book cover, 1951.



Original illustration for *Esper* (1841); *On Clay Hill* (1844); *Portrait of Lady Lambton* (1845); *St. Andrew* (1847); *Collection of J. B. Moore*



Original illustration for Zigzag (1942). Used by permission of Tom Donaghy. Artwork reprinted in *Illustration*, August 1982. Size of book, 17" x 27". Collection of W. van Praeger.



Original illustration by Egon F. Sch. The Designer Guild of New York, Ltd. All in hand



Digital illustration for Sigart P&G. Tobacco Road by Edwin Caldwell, 1934. Photograph, Collection of Hugh Mc



Book 1934. Tobacco Road by Edwin Caldwell. P&G printing, New York



The house used in the novel by Edwin Caldwell. Photographed by Hugh Mc

In quick succession, he also supplied new cover paintings for Caldwell stories published as Sigart paperbacks in the post-World era—*Smile in July*, *Claf*, *Love Lost*, *January*, *Signe*, *Good*, and *A House in the Uplands*. His version of *Tobacco Road* first appeared in 1934. It was reprinted often, and has now become an event itself.

"I found a building which looked like a suitable 'stucco' kind of setting for *Tobacco Road* in Madison, New Jersey," Alan recalled in 1999. "Before I got into being an illustrator I worked for the old creamery factory; from the factory, I could see across a local express. There was a small street, and on the other side I could see the building up there, about a half-mile away. I found a road in, and I took photographs of the building. I can't know what a house would have looked like back then, but it seemed like a good choice."

For the first version of *Tobacco Road* (1932), Alan portrayed a middle-aged man knocking on a door, not with a young couple embracing and having Alan connect with the young of the individual who served in the model for the old man. "He was my favorite old man; his life was very romantic

during, always taking me to work for me." The name would appear on the Caldwell cover in *Long As Highway* (1934), *Tobacco Road*, *The Complete Stories of Edwin Caldwell* (1951), *Smile in July* (1936), *Warrior* (1936), and the second edition of *Tobacco Road* (1937). The third version of *Tobacco Road* from a living complex in the background with the old man in a building.

Alan's unique approach to book cover illustration did not stay unnoticed for long. By early 1936, less than five years after his first illustration had appeared on an NAJ cover, 17 of his originals were exhibited at New York's Catherines and Elizabeth School on East 12th Street. And in April of that year, Alan's illustration, as well as *Smile in July*, the piece entitled "The New Revised," was written by editor Ben Greenberg, who had already been getting Alan to come up with 120 weekly quotes. "Edwin liked the work with illustrations about Alan's business, his ability to design and his interest in painting, it was to show me the white and red tones of the morning. It was terrible for illustration, the beginning, and the average."



Spine #122, The Sure Hand of God by Erskine Caldwell, 1934



Spine #125, An American Tragedy by Theodore Dreiser, 1925



Spine #126, God's Little Acre by Erskine Caldwell, 1932



Spine #123, Southways (with western FE by Erskine Caldwell), 1933



Spine #128, The Double Door by Theodore Dreiser, 1921



Spine #124, The Courting of Susie Brown by Erskine Caldwell, 1932

Jack's older daughter, Alexandra, said, "You know, he was always working. All he did really, was paint. He did about two paintings a month. His parents used to go into New York, take the work he had finished, get an impression of the new job, and see from the publisher what they wanted, and then come home and work on it. The first way would be choosing the models and taking photographs. Frank would be at a printer for a couple of weeks. I don't remember how long it would be until he saw a publisher, but it would be a while. I remember he was often frustrated with how the colors would turn out. He was never satisfied."

Although the art directors of Dignet Books may not have had all that strong, it at least left Jack's work mostly unaltered. During the first half of the 1930s, Dignet covers would consist of a rectangular illustration bordered on both sides by a color band. This changed in 1933—types started to intrude into the artwork, and the illustration would occasionally fill the entire cover. From that time on, Jack would make a white area open for type (such as with The Garden in the Eye). In 1936, he created a few cover paintings in which he himself incorporated large type, such as Parrot's Finch-Girls Are Grown, and some editions of Caldwell's Novels in July.



Original Illustration for *A House in the Woods* by Irvine Callbeck, 1935 (oil on canvas, 30" x 30", Callbeck in Science)



Original illustration for *Sight & Sound*. Artwork adaptation for a play by Gillian Triggs. First printing: March 1981

— THE AMERICAN (GILL TRIGGS, 1981, 1981, 1981, 1981)

MELINDA

What is that? Is that what? What is that? (She looks at the man and the girl and says to the children and leaves)

JOE

I had something going on in my mind. This young woman had something else to go on in her mind. She was interested in me, and we got into a sexual relationship. Jane found out about it. What did she do? She got angry. She said, "I'm not going to let you do this. I'm not going to let you do this."

— THE AMERICAN (GILL TRIGGS, 1981, 1981, 1981, 1981)

MELINDA

We've been married a number of years though.

JOE

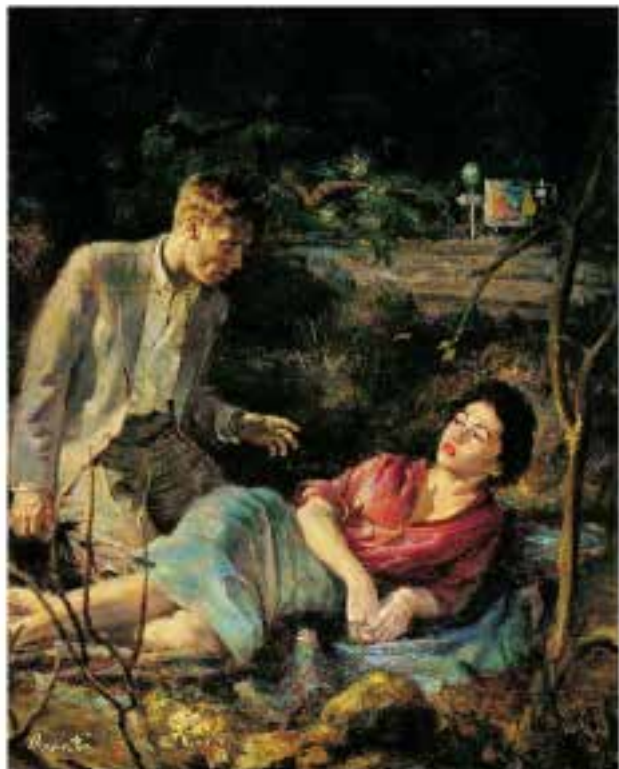
So what? And the occasion, you couldn't get a lawyer.

MELINDA

Well, the court would still be a court. It was a court marriage.

JOE

I think you had the right to be married.



Original illustration for *Esprit*, 1911. The Seaside by the Pines, 1911. Oil on canvas, 17" x 11". Collection of T. Sargent



Book illustration used by *My Gun Is Quick*, Sept. 1964

Original illustration by Spier (1964). My Gun Is Quick by Mickey Spillane (1964)

continued in their relationships with other women throughout his life, but never remarried.

Under pressure from art directors, including Leonard Lauder at Random and Barbara Borok at Avon, Spier produced more illustrations with an already white background. The thought about some striking, stark results, such as *Ultimate Beauty* (1963) and *Solo's Man* (1964). But without the detailed, painterly Avon backgrounds from the early '60s, or the abstract color compositions from the late '60s, his illustrations were indeed being reduced to their vignettes—overshadowed by bold typography. It is surprising that Spier's covers are remembered at all, and that he was able to carry on his craft into a more recent age.

As marketing departments and art directors gained power, and their covers became indistinguishable from many products, Spier struggled to remain creative and original. One of the ways he succeeded: He managed to adhere to certain formulas, like the close-up faces in his William B. Yeats covers (*Avon*, 1976), the "birds" motif of the Pearl & Buck covers (*Peckin*



Spier (1964), *My Gun Is Quick* by Mickey Spillane



Sigrid Swenson for *Being There* (1980). © or used

books, 1955), or the "best" design of his mother's cover (Hansen, 1986) while still doing interesting things with it. Fewer were a common element in his youthful work for *Arch*, and he developed a versatile, casual landscape as a recurring theme for Elisabeth Uphoff's events. Arguably, his painting studies got better over the years, even as the space in which he was able to work his magic diminished.

In 1981, *Arch* decided to leave New Jersey and relocate to northern California, which was the home of their girlfriend, Michelle Adelman. He settled in Petaluma, where he continued to work as a cover artist until well into the '90s.

On March 10, 1985, *Seattle* *Weekend* wrote to me: "I visited Jimmy Arch in Petaluma last week. He is easy and warm as ever. He lives in the edge of poverty in a setting that would not be out of place in France, the Alto Adige or Liguria, a cottage with no visible roof, neither perched backwards on a steep hillside up a dirt lane nor a shed out of Tibasso Road." Spring was blossoming the road, a small dog barked across at the door, tall, blonde, the walls were covered with paintings of the tall-ankled women who flow through history. He and his strange landscape of his dreams. The image of his actual life matches that of the dream he presented. He looks and talks as if he were written by Louise Caldwell in a film on singed by Neo-Orlando or Yonkers and surrounded a grey, exposed web, that of an ancient globe lying at the center of poverty under the oak trees, and steps, posts, and markers. The local mechanics and tradesmen write that the picture looking against the stars was an unending struggle and essential from another time and place, but in



Sigrid Swenson for *Being There* (1981) and *Being There* (1985). Michelle Adelman in Brown Dress.

the other diggers and the stars, occupies to be just some more California scenery—a window with a glimpse of passing."

After doing anything, his vivid description inspired me to try and make a film documentary of *Arch*, which became a reality in a matter of months. We filmed *Arch* in Petaluma, talking about his work, and the following spring he was able to visit Red Bank, Princeton, and other key locations in his life's story. We were also fortunate to be able to interview Jane Horowitz in New Jersey and Jim Jones in Miami. The film was broadcast on Dutch television on February 13, 1990.

Trying to write up her father's character, Jane Arch said: "He is obviously very perceptive about people. He looks into a person's eyes and responds warmly. There was just one thing I don't think any filmmaker in the history of his feelings, the few of ability to look into people and understand what it shows emotionally, and then translate into his work. He read the books and determined what he thought would portray the essence of the book. I think he has a great understanding of human nature, a great compassion for people and what they do."

Jimmy Arch passed away on February 27, 1993, and was laid to rest in Fair View Cemetery, Middletown, New Jersey. ♥

The *Adelphi* is a Greek magazine and is the author of *Let Us—Let Us*, 1977, the *Adelphi* Journal, 1980, and *Adelphi*, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 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2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 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2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 2681, 2682, 2683, 2684, 2685, 2686, 2687, 2688, 2689, 2690, 2691, 2692, 2693, 2694, 2695, 2696, 2697, 2698, 2699, 2700, 2701, 2702, 2703, 2704, 2705, 2706, 2707, 2708, 2709, 2710, 2711, 2712, 2713, 2714, 2715, 2716, 2717, 2718, 2719, 2720, 2721, 2722, 2723, 2724, 2725, 2726, 2727, 2728, 2729, 2730, 2731, 2732, 2733, 2734, 2735, 2736, 2737, 2738, 2739, 2740, 2741, 2742, 2743, 2744, 2745, 2746, 2747, 2748, 2749, 2750, 2751, 2752, 2753, 2754, 2755, 2756, 2757, 2758, 2759, 2760, 2761, 2762, 2763, 2764, 2765, 2766, 2767, 2768, 2769, 2770, 2771, 2772, 2773, 2774, 2775, 2776, 2777, 2778, 2779, 2780, 2781, 2782, 2783, 2784, 2785, 2786, 2787, 2788, 2789, 2790, 2791, 2792, 2793, 2794, 2795, 2796, 2797, 2798, 2799, 2800, 2801, 2802, 2803, 2804, 2805, 2806, 2807, 2808, 2809, 2810, 2811, 2812, 2813, 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Original illustration for *Signet* 1919. The Great Story Illustrated by Thomas Weston, 1919



Reproduction used for *The Great Story* Weston, 1919



The Art of Jack Faragasso

by Neal Siskin

Jack Faragasso's book, *The Student Guide to Painting*, was my introduction to his genius. As an artist, teacher, and writer, Jack epitomizes the words Emerson once said: He is also, as they say, "a professor and a student."

His work has encompassed and transcended that art to make ranging art in the fields of arts and sciences and travel. Among them, hundreds of popular art books, cover paintings, cultural and advertising art, and countless examples of his natural talents displayed in various galleries and museums.

Faragasso's first book, *The Student's Guide to Painting*, was an instant best-seller that year for some twenty years. It has become a highly sought after necessity for all serious artists (a copy recently sold for \$6000 at auction). The information contained within the book is the culmination of over a century's worth of artistic endeavor. His curious offering, *Learning Drawing The Human Figure*, is most appropriately a prequel to the first book. Faragasso would be the first to point out that you have to learn how to draw before you can paint, and as with his first book, *Learning Drawing The Human Figure*, he leaves no stone unturned.

The most remarkable achievement in his education in the arts would be his 15-year relationship with the renowned Art Students League of New York. In reality a helping student at the immensely successful instructor Frank Kelly, he is now everything the Kelly tradition is his teaching of drawing, painting, and picture making. This is not merely a point of



Jack Faragasso painting in his work 1980

fact—it is a matter of historic importance. When he is the country on a person's walk into an education of higher education and he exposed to the method and mind of a true old world master? Not many, so he says.

OUT OF THE BLUE

Jack Faragasso was born at the beginning of the great Depression. It is ironic, the most people were a working class family. The struggle of hard times affected nearly everyone, with people virtually struggling for

their lives. At the age of five, an unfortunate accident would precipitate Faragasso's interest with art. While working after hours in a parking lot, he was hit by a moving vehicle and seriously injured. His fractured leg required a three-month stay at the hospital, in traction. When he was finally able to return home, he recalls, "my right leg and fingers pained in art."

As a child, Faragasso showed the characteristics of a naturally talented artist. However, as he grew older and became more aware of the "reality outside himself," drawing and painting became more of a struggle. This was not a doctor's, it was a challenge. Faragasso continued to draw and paint, doing other things, he provided his teachers with scientific illustrations paired on days that of music that were used as visual aids for the students. It may have been around this time that he was exposed to a local working artist.

The father was a friend of the *Study New* educational commentator, Clarence Beardsley. The artist gave the elder Faragasso an



Original cover to 1964 issue, 1965. Same as issue 17 on left. Image courtesy of Empire Publications



Painted over by George Frederic Watts. Francis in Bond, 1871. Oil on canvas, at English Collection.

of his original. It was a large cartoon (produced with pen, brush, and India ink, but would copy this choosing many lines).

Also, the cover of one of his childhood friends was a full-size illustration. He was impressed by her ability to work with opaque watercolor and ink. It was also during this time he would be exposed to Prince Nelson, and other depictions in the newspapers. He would copy endless Hal Foster drawings by using grids. At the Walters, he would spend a date to watch the match, and get a comic book to boot. Fargasse would prior to James Gibbs portraying, Bath Gardens, and Buck Rogers, as early inspiration, along with the various contacts he might have the opportunity to see. More poets were another early form of inspiration and influence, however, Fargasse's creativity is truly born of his own invention and ingenuity.

He has been inundated with science, astronomy, mathematics, and history since he can remember. His interest in these subjects can only be defined as self-motivated with regard to discovery and enthusiasm. He had literally no exposure to imagery in the form of magazines, or any other form of art or cinema, at home. So he can remember as a child, lying on a playground, still wondering what space could.

By the teenage years, his various interests became a distraction as choices teaching the more grounded subjects. Along with drawing and painting, his time was less spent reading, airplanes and rockets. These were rubber-band-powered fly-



Painted over by The Earl's Son. Francis in Bond, 1871. Oil on canvas, at English Collection.

ing aircraft were built from scratch using tinplate, glue, wood, tissue paper, and string. Armed at the age of 15 he built a large looking telescope. With or without knowing it, he was preparing himself for a storied history creating, engineering, and designing people, places, and things that may not still be common to some.

IN THE LABRIN...

Fargasse graduated from high school in 1966 at the age of 17. Like many young men at that time he realized the need for an advanced education, but was too poor to afford the costly tuition. Along with countless other high school graduates, he enlisted in the Army in order to take advantage of the G.I. Bill. He spent three years in the service, and actually served at the Air Students League prior to his discharge. He had certainly anticipated a considerably waiting list. During the years 1945-1950, the Air Students League was packed with former war-torn men whose aspirations had either been put on hold, or immediately derailed. Fargasse began classes one month after his formal discharge from the Army.

He will say that he was "lucky" to have Frank Kelly for a teacher. He was the only one making sense about how to read and study to be an artist. Kelly was an musician, approaching art as both a science and creative expression. However, he was able to articulate an organizational philosophy for the creation of art, and equally important, the business of art.



Admiring pose of Betty Page to Jack Ferguson. © LHM, 2002

Ferguson took to his creative sense approach of creating successful artwork. He was a fast rising student who followed Betty's method with diligent admirers. Classes at the League were conducted four times a week, summer months spent at the Woodstock, New York, facility (especially hot in the early 1960s). Ferguson would spend immense time, when the emphasis of instruction was on posing light and landscapes. There were certainly the old cycling poses for all of Betty's students. His students were not alone. Betty, who owned a house at Woodstock, would invite his classes for her own stay Friday night. Then the students could vacation, the art, and have a good meal. Frank Betty's influence upon Ferguson would certainly evolve to a point where he admits as an artist, and possibly technician, would surpass his fellow teacher. However, Ferguson—like all of Betty's disciples—continues to employ the methods and positions he learned over 50 years ago while in a trade packed with eager art students.

When Ferguson was a student at the League, he met and befriended two famous faces present in the city. Bill Galpin and her husband, Richard Kellner. Galpin was a New York



Cover by Ferguson to All Woman, 1955

City columnist and radio star. Kellner, also a Broadway producer, was one of her many famed radio star "Boston Blackie." Kellner had owned the sex Studios Empire, being owned for a few days, using the talent assembled within the classroom. He convinced Betty Lynch (an older student friend of Ferguson's) into securing an exceptional student to joint produce the gallery he was opening. They were provided with a financially successful job on West 4th floor in Manhattan. Betty, Ferguson and the classroom painted landscapes, still life, and a variety of other pictures, including example pictures in the techniques of the art masters.

Initially, "The Hot Studio" was a great success. Bill Galpin and Kellner were well respected within various publishing and entertainment industries. The gallery and its artists received immediate publicity on the radio, and through newspaper columns. Kellner also arranged Ferguson's first Broadway connection. Produced by the Decca Music Company, it was a connection of George Washington Carter. It is now part of the permanent collection of the George Washington Carter Museum in Tidewater, Virginia. Kellner ultimately lost interest in the Hot Studio, selling the

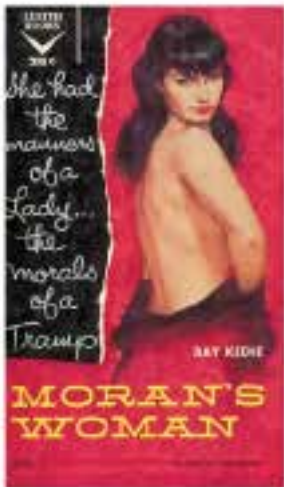


Admired photograph of Betty Page by Jack Ferguson. © 1981, 2002

establishment is an owner who preferred abstract expressionism to realism. The gallery's overall theme had been changed, downgrading the vainglorious artists to the periphery. They were all well established in the art business (artists, however, and measured their studios in acres).

Ferguson's friendship with Richard Kollman was also responsible for a chance meeting (he and friend Dale Lynch would have in 1954) Kollman wanted the artist to paint French street scenes and models. Street scenes were fine, but models were less expensive for an artist's limited budget. He told the artist he knew a girl that would model for them, and gave her telephone number to Lynch. After phoning a phone call, a date was set (the girl was Fred's first love), Ferguson and Lynch were introduced to a pretty, young blonde named Betty Page. The artist each paid the model a small sum of money and proceeded to set up her (lighting and a woodenish background).

Ferguson is an expert photographer who processes and prints all of his artistic photos in his own darkroom. He shot one roll (on pieces of translucent negative film from a Leica rangefinder camera) of the two famous girls.



Cover of Ferguson for Moran's Women, 2002

Ferguson noted her being extremely warm and friendly and a very good model. She liked him to pose for artists, and had a "Yentle" figure" to photograph and paint. Although they were not her spin, Ferguson would see two of the images for cover assignments with Knicker Books' publications of *Art House*, 1951, and *Artists' Books* printing of Moran's *Women* from 1956. These historic cellulose photos appear here as reproductions for the first time.

Beginning in 1951, Ferguson's work began to find its way into the commercial markets in the form of black and white spot illustrations and line drawings for, among other things, game box tops. His first cover illustrations were for *Orbit*, a small science-fiction pulp magazine. He initially produced them in pen and ink, but also did a few full-color versions in oil. The reproductions of these early examples, and many others, are continuously available to the artist.

Throughout the 1950s, Ferguson produced a variety of covers for numerous publishers, and many editors or story illustrators for men's adventure magazines. During this time Ferguson's talents would go on to produce his sketches in perspective films. During one of his initial productions,



Illustration signed by Anton Van Emmelen, 1980. *Illustration* magazine, ADP's 7'

he sold a sample to a publisher. He would continue working in that manner for a number of years, occasionally selling the same samples to publishers.

Faragosa resumed working with agents of management for many years. However, the late '30s and 1960s showed in the practice of publishers in the form of agents. These practices and routines had always existed, maybe just not to the extent of the competitive publishing world of the early 20th. Not only was there a problem of understanding agents working, often many of them would be represented by the same agency or management. An agent representing numerous artists had the advantage of many, and an expense account for instance. It was difficult if not impossible for the freelance artist to compete with class-odds that for slightly skilled and creative artist. He Faragosa. Many of his peers from the American League that had representation were getting incomes high as possible (and the higher paying jobs, living exhibited all of the time) paying lower status commissions. Faragosa represented and signed with an agent. He wanted to gain control for the large painting income.



Illustration signed by Anton Van Emmelen 1980. *Illustration* magazine ADP's 7'

THE GAIN MAN

After obtaining samples in a book publisher who rejected the paintings, Faragosa paid a visit to a high-powered artist's agent. The agent represented over 25 artists, and his stable of illustrators were getting most of the work in three days. Faragosa's new agent took the same samples in the same publisher's office or hours and sold them. From that day on, he worked as regular as the others. Faragosa passed for all of the major paperback publishers: Ballantine, Deykin, Literary, Lancer, Signet, Bantam, Ace and many others. He became known in his management, artfully marketed various comic book paintings. His work covers for 25,000 League Under the Sea, Van of the World, and Secret of the Red Sea have become the definite images for these classic stories.

Producing a consistent 40 covers in no time flat. Only a well trained, highly disciplined and skilled artist could produce consistent covers at a consistently high level. Once the publishers recognized Faragosa's considerable abilities, he would be just that. For a representative for painting.



Anton Van Emmelen 1980



Illustration for the book, *Man, 1950*, by the artist, *Man, 1950*



Paperback cover sketch for *Star Wars: The Force Awakens*. © 2015 Disney



Paperback cover sketch for *Star Wars: The Force Awakens*. © 2015 Disney

virtually hundreds of SF paperback covers alone. Fargasso also painted narrative action, crime, western, romance, and genre genre covers as well.

Fargasso's success as an artist is the result of his innate creativity, an ability to observe the world with a heightened sensitivity, and a disciplined, rigorously practiced approach to sketching, painting, and making a product. His collaborative method and approach was thorough and consistent, and remains the same to this day. With a cover, for example, Fargasso would read the story to become familiar with the people, places, and things within the manuscript. Key elements, specifically settings, characters or major occurrences had to be considered for an impactful image in order to sell the book. There was virtually no art direction with regard to the situation or content of the image. They would make suggestions for the placement of title and sell lines, but it was up to the artist to create the format and imagery of the cover.

Fargasso began with endless thumbnails. These were simple linear abstract patterns of shape and design. After producing no less than

30 to 40 of these, elements of "style" would begin to work their way into the structure components (all of the thumbnails he produced would be used for future reference). The concept began to articulate itself through refinement of the most successful thumbnails. Like all great artists, Fargasso had an insatiable thirst for on-scene technology and other art techniques. Various hardware such as brushes and spray cans, easels and spray painting rigs, brushes and other, inkblenders and handscopes just to mention people,

including his items, were designed as the process entered the next stage of making large sketches. These spans were refined, and were produced in the final size (9.25" x 7"), the actual size of the paperback cover. When the final rough drawing was complete, it would be precisely hand-drawn and transferred to tracing paper.

This rough drawing was then in turn transferred to graph paper (Fargasso's brand). It became a platform for the production of color sketches that contained the look of the finished and printed book cover. The rough drawing enables Fargasso to produce a variety of examples with variations of color scheme and overall emphasis to simply



© 2015 Disney. Cover sketch for the



Alpha was illustrated by Leonard the Great. Photo: 1962. Silver-ground bookbinding from the series of Cosmic Collection.



Digital work illustration for *Interiors*, 1974. Oil on canvas/Reproduction, 36" x 48" Image courtesy of Ingrid Schabert.

to transferring the picture to another board and working in a different direction. The color sketches were produced in gouache, for a variety of reasons. Namely, they are offered as a high quality pigment of water-soluble paint that is very erasable (you could change color without acrylic) and dries quickly to a crisp matte surface. They are produced in a complete range of opaque tints, and are perfect for producing fast, highly readable sketches or conceptual scene presentations.

When a color sketch was approved, Paragon would use the same rough drawing as their proposal for stage scene-setting paper to approximately 400% of the original size. This enlarged version would then be reduced to a final drawing, which in turn would be transferred to good quality board for painting. The finished, polished painting is produced with silk. Although in some cases this was truly not necessary (see *Interiors Under the Sea* color sketch), it was always responsible for the art direction. He would have liked to print the gouache version "right up" Paragon's approach to creating a finished painting is as organized and logical as all of his other methods. His precise and organization of line, color, and texture are derived from the sketch study phase, and give him complete control and flexibility with his use of color. After working in many shapes, the process of identifying and locating accurate values beginning with the darkest



Digital work illustration for *Corner of the Red Sea*, 1975.

dark, light. The process of overall adjustment begins to take place through various relationships of light and dark, color and composition. These relationships become more apparent when the painting is worked as a whole. In terms of color, and tone would be included in final stages of any great painting. As a former Kelly student once remarked, "Work from the large to the small, from the simple to the complex." The specific nature of these relationship adjustments may vary with the directed effect of the finished results, but these fundamental procedures would be followed time and again by Paragon.

ACADEMIC, AUTHOR, STUDENT?

Early in 1967, Paragon was working in very full order painting orders when he learned that his former teacher, Frank Kelly had died. Kelly had been diagnosed with a brain tumor, and passed away only a month later. In the late-1950s, Kelly had founded the Frank Kelly School of Art. Upon the revelation were underway at the time of his death, however all of the same in a glowing ball. All of the former scene projects were called in to take over classes and administrative functions. With a lack of education and resources, the school began to fail. One day Paragon received a call from Bob Smith, Visual and Ideas student from their days at the Art



Artist Preliminary color sketches for various scale states, possible to launch approximately 4.27 x 10⁷





No. 100, *Portrait of M. de Lema, 1871* © 1871

Fargasse's eyes at this point in time. Through his notes, and his evening classes at the Art Students League, he also carries the legacy. Now that those theories, intuitions, and inspirations have been openly passed along to later generations through his dedication, Fargasse has secured himself and his body a place in art history.

Fargasse continued to paint *over* throughout the 1870s and '80s, however, concerned with how becoming much less interesting—and more importantly—less challenging, he began to focus on producing fine art, or more correctly, art that he wanted to part. Through this sense his paintings are seen as judgments and statements throughout the world.

Fargasse continues to be a busy painter who works *upward* into the early morning hours, packing, unpacking, learning. He screens an *and* expert photographer, carrying his camera at all times. Occasionally he'd do a sketch in the park, or shoot a few interesting reference photos while taking a walk. He's mostly seen as important drawings (all on the face) because he happily spent at Woodstock, painting, making prints from the water works, and taking.

To add to the list of artistic accomplishments, Fargasse is also a published poet. Over the hill, water and spring, you can find his story after sitting at the Art Students



No. 101, *Portrait of M. de Lema, 1871* © 1871

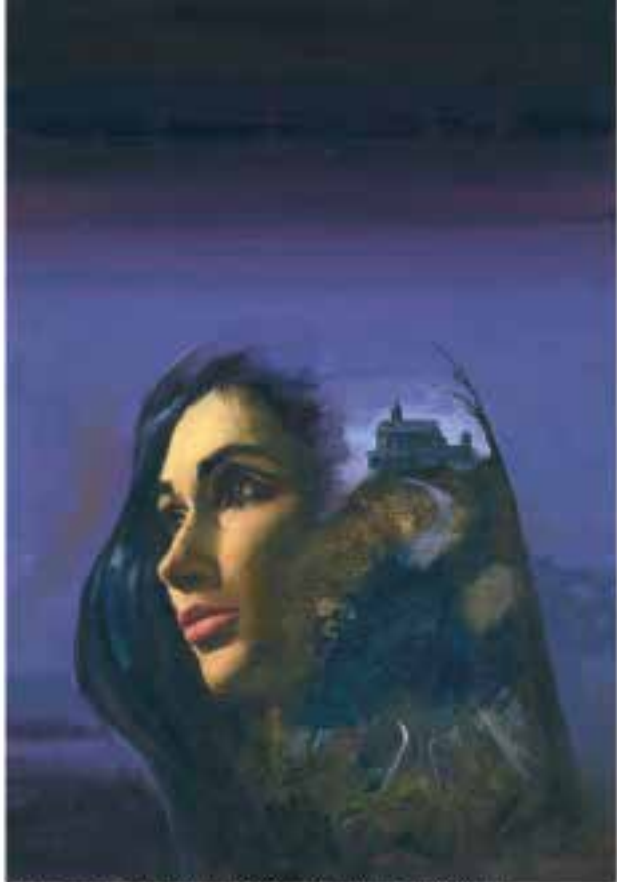
League teaching drawing, painting, and picture making. He remains a dedicated, scholarly, knowledgeable and compassionate teacher. Still at the top of his form, Fargasse's current paintings show the mark of true masterpieces. When asked if the right structure presented itself, would he be interested in painting for a new generation of student artists, his answer was simple, "Yes, why not... but call me tomorrow. I'm in the middle of a painting right now!"



To view a copy of *Just Fargasse's Mastering Drawing for Modern Artists*, please contact BookMatters, Inc., 23 Ardmore Park, National, OH 44402. It will set you 19.97 (US\$ 19.97).

Special thanks to Mike Shultz for providing subject material that the collector has used in this book.

Just Fargasse is a noted visual artist, and a member of the National Academy of Arts and Letters (1978) of the DC Leadership Institute, published by Collector Press, 1975. He has been on the cover of *Artforum*, *Art Collector*, 1988. He also wrote a series of *Mastering the Master's* articles for *The Art Students League*, magazine on such matters as *How to Learn to Draw* and *How to Paint*. There is currently writing a comprehensive book about the art scene in the 1870s with authorship by John James, and to also contribute. Please register to www.justfargasse.com



Digital work illustration for The Third Justice 1875, 30 in general landscape work, 11.07' x 17', image courtesy of Shantia Subramanian

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