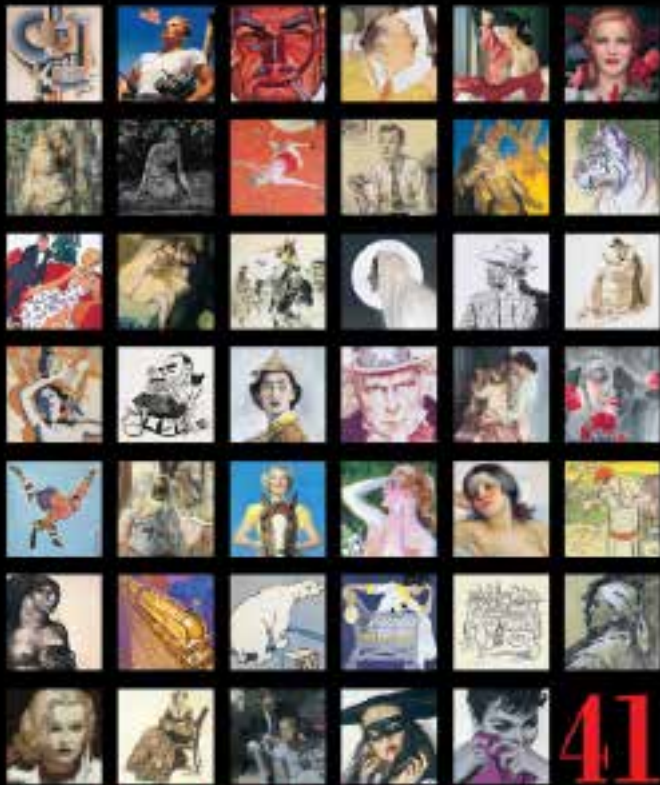


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The Art of Bernie Fuchs

by David Apatoff

The night that James Fuchs was to be inducted into the Illustrators Hall of Fame for his lifetime achievement, he was standing at his underwear store in just one last minute when the phone rang. It was Tim Neugebauer asking him to illustrate their new comic "Oh nooooo" that came on the phone company, "you don't qualify for our regular fee because you're new to this."

Fuchs' cartoonist grandfather under-stands him. If you start early the year, Bernie Fuchs made it to the top of the Illustrators Hall of Fame that moment and now did. But if you're on the fence, he would be to get there, it was a long journey filled with challenges, starting out as a small and quieting voice in the depths of the Great Depression. Fuchs had no art training at 13 years old and no ambition to become an artist. He graduated from high school without ever painting a picture or even knowing what an illustrator did. After high school, he presumably missed his right hand, using three fingers as an industrial worker that blossomed his ability soon to hold a pencil. The following year, he tried to find work on the assembly line at a puppet factory but concluded for his incompetence of painting various puppet hands.

The year later, Fuchs was one of the top Illustrators in America. By the age of 20, he was named "star of the year" by the Artists Guild of New York. He became the youngest person



Bernie Fuchs, circa 1930s

ever elected to the Illustrators Hall of Fame, and the soon honored illustration of his profession in the words of Kirk Keefe, the longest authority on illustration art, "his pictures are probably more beloved—and more respected—than those of any other current illustrators."

Then the party gets interesting. Fuchs, known as Illustrators during one of the most vibrant eras in the history of illustration, happened that had been the lifeblood of the illustration field for nearly a century were pioneers of business. Illustrators were absolutely paid well for solutions, and photography was being embraced by illustrators. Fuchs found himself on the front lines of the epic battle between painting and photography, yet managed to see artistic impact and realize as both

a painter and a streamliner. Fuchs stayed at the top of this fast changing illustration market for decades. Every year for more than 40 years, as falls come and goes, and illustration splintered into a multitude of styles and trends, Fuchs' work was admired by different levels from the Society of Illustrators as having the best work of that year. He other illustrators in history can claim such a record.

This is the story of a remarkable illustrator who managed all odds to reach the top of his field, and the story of what he found when he got there.

GROWING UP IN O'FALLON

Bernie had a warm home in 1911 in the small town of O'Fallon, Illinois, which began its existence as a water town on the Ohio and Mississippi Railroad about 20 miles outside of St. Louis. The water tank and the town that grew up around it were both named for a local railroad inventor. They had been discovered nearby in the 1850s. German settlers began to migrate to the area. By the 1880s, the population of O'Fallon had grown to 2,500.

Bernie was born at home because O'Fallon had no hospital. His parents, Leo and Florence, had had a troubled marriage, and Leo abandoned his family when Bernie was only four. With no other kin to turn to, Florence took Bernie and his older sister Betty to live with her parents. By all accounts, Florence's parents were a stern, authoritarian couple who had always disapproved of Florence's marriage to Leo. After raising seven children as a coal miner's wife, they understandably wanted a quiet life and resented having a new family thrust upon them. Like a the usual teenage teenage delinquent.

Bernie was extremely quiet as a boy. "I'll never find a word to describe" recalled Judy Likens, who lived next to him. Bernie "He was quiet as all the other. I guess he must have been planning his escape from O'Fallon."

Yes, there were people in O'Fallon who resented what he, Bernie and made his life miserable. Dorothy's younger brother, Bob, was still living at home and hated Bernie. He was watching Bernie in the music of Great Miler on the radio, and soon music became Bernie's first love. Another person who took a special interest in Bernie was Miss Ediet, Judy's aunt. She was a

local businesswoman who recognized Bernie's plight and took a special interest in him. A kind and supportive man, Miss Ediet stepped in to help fill the gap left by Bernie's father, providing Bernie with encouragement and advice over the years.

By age six, Bernie had made up his mind that he was going to become a musician in Great Miller's band. A few years later, when his father died in a World War II plane crash, Bernie cried because he no longer knew what he was going to do when he grew up.

In addition to music, Bernie loved dressing and modeled on his school notebooks. His specialty was drawing Disney characters. He claims he was particularly profane at Disney and Donald Duck. But he grew up without any real money or family encouragement. There were no art classes in the O'Fallon elementary schools during the Depression, and Bernie never had access to the classes that paid lessons that reported to many other illustrators in their fields. The first time Bernie saw a museum or an gallery of any kind was in the 7th grade, when his science and language teacher, noticing that Bernie seemed to have a natural gift for drawing, took him to the Art Museum in St. Louis on an exhibit of modern art. The trip made a big impression on Bernie, but money remained his biggest enemy.

Bernie began playing the trumpet at around age seven. His parents bought him a first trumpet and played with great dedication so that by the time he reached high school he was already playing in the O'Fallon Young Men's High School band. The band members were impressed that he had nothing more to teach Bernie in the trumpet for him in this town, and a more advanced teacher in the neighboring town of Belleville, Illinois. It was not long before Bernie had also absorbed all that his music teacher had to offer and went on to study of another teacher who could challenge and inspire him. Ultimately he found such a teacher all the way in St. Louis—a jazz trumpeter named Tubby Hayes. Bernie's high school Associate Lady recalled that Bernie even became famous around O'Fallon for his trumpet playing. He was often called upon to perform at school and church events any kind of music.

One day a professional piano player and singer named Eddie McComb came to watch Bernie play at a high school event. Bob had been working as a nightingale since when he learned of Bernie's reputation. Impressed by Bernie's ability to play any song he had heard just once, as well as Bernie's gift for improvisation, Bob offered him a job as the spot. Bernie is said to have played and sang for him every evening of night playing in clubs and at social events for the 1930s and other nights in his years.

Playing the trumpet also had its fringe benefits. "Bernie and his band found him with the two best nightclubs in St. Louis in high school," Ediet recalled. "Bernie was considered a big catch because he played trumpet in night clubs out of town and even dated girls from Belleville."

What no one in O'Fallon knew except the Bernie's about friends was that Bernie's love of music had led him even further from home to a music job at the St. Louis, where Bernie had been had discovered an all-black night club named "Ned's Country Club." This was unthinkable in O'Fallon in



Bernie as a young man, age 17, with his trophy.

O'FALLON CENTENNIAL

1868

1968

O'FALLON, ILLINOIS



Savannah Program

Enter's first publication was the O'Fallon Area Location, 1874. Design courtesy of the O'Fallon Historical Society.



Turner's portrait of his father-in-law Josiah Turner

the 1930s because that time the more you got segregated, the more you were called "Nigger Hillies Miss No. 1 and 2." The more the more you get Miss to be on the street at night. To make matters worse, Bessie's most grand father was an unusual segregationist who forbade Bessie to associate with Nicks. Bessie had a little incident once with his grandfather at 1907 when Josiah took some money the Bessie for Dodger, becoming the first black movie league baseball player. Bessie told his grandfather that the Dodger was his favorite team, but his grandfather would not stand for it. He wanted that only a "nigger lover" would support the Dodger. Bessie refused to back down, despite his mother's fears about his grandfather's opinions. From that moment until the day he died he was a real nice fellow. Bessie's grandfather remained distant from Bessie.

So Bessie struck out after hours, living in his family that he was going to spend the night at Nicks' house so that he and Sam could see at Van's Country Club. Bessie became friendly with the musician club and they were struck by Bessie's love of the music. It was then Sam Turner invited Bessie up on stage, and once he was joining her in the night with accomplished jazz and blues musicians. Nicks was a dropping pin in the many accomplished traveling jazz musicians, including members at Antebellum channel. They would come by Van's after performing in St. Louis and continue playing just for the love of the music. Bessie received a first class musical education by observing true jazz professionals in the club.

He also received a number level of education, receiving the way from a paper and musician at Nicks'. One night, a member of the musician became angry that a white boy from segregated CTown had the audacity to play jazz in Nicks'. He confronted Bessie with a large knife. "You know I'm not allowed in your town," he growled. After a long pause, Bessie smiled back and said, "I know that." The man retorted, then looked her back saying "but I guess it's OK if you come here to see that." A few days later got a protective eye and

the Bessie. "You'll be OK from that money," he said. "It's a love the music. You're our girl."

It turned out that Bessie had more to worry about at home than he did at Nicks'. He had to keep his love of jazz a secret and could never bring home any of his musician friends from Nicks'. One day Bessie asked his mother about bringing home a Mack truck. The business agent and counsel Bessie that he should never even think of doing such a thing because his grandfather might get them all out of the house. So Bessie kept his secret life to himself.

During Bessie's senior year in high school, he caught the eye of the mayor's lovely daughter, Anna Lee Hines. Anna Lee (who was known in college as "Baby") asked her friend Judy to arrange a double date for her with Bessie. But to them, Bessie said barely a word on the date date. The date resulted. "He and I like each other, but I never saw in a romantic relationship from that day on they were always off by themselves." They were becoming high school sweethearts. Bessie's senior year was also the year he met his very first art class. However, at CTown high school, "art" meant just projects such as painting Easter eggs. When Bessie graduated from high school, he still had no formal schooling in art and no access to museums or classic illustration books. Yet, his eyes were always alert to the pictures in advertisements that reached CTown in newspapers and magazines. He heard the words of Joe Raposo, Joe Meek, Cole Porter, and others. One day he was captivated by an illustration of a lone figure with hands of sand. He reacted to create the same direction and found how they were painted.

The Blue room Edwin Turner could be called his 600s. This room about five responsible to confidence in small events across the country, assessing "an opponent the only way of art and beauty that millions of people get a chance to see. It's no less than our law, we think that." He could not have asked for a better example than Bessie Fisher.

Bessie was dying on his trumpet as his trumpet man of CTown, but all five daughters in the overall summer of 1938.

After Berne graduated from high school, The Saturday Evening Post was looking for his day job, spending whatever money he had on progressive jazz. The right hand became rougher with practice and he lost three fingers. Berne was devastated. Two years afterward, he kept his hand hidden from view whenever other people were around. A friend recalled that everyone was aware of Berne's terrible accident, but nobody ever talked about it or his hand.

It was the hand of industrial accident that broke would give rise to a new direction for his music. But in October of 1936, the world was very different. As all companies were for his hand he was given a check for \$1000.

Later that fateful summer, Berne visited his trumpet teacher Eddie Berner and told him that he was giving up his career center playing the trumpet. Berne explained that he could no longer play a high "C" note on his trumpet. Putting aside his lifelong ambition, Berne wanted to get on with building another future. A father offered for appealing choices in that time, and Berne was determined not to go down with the real music where his grandfather worked. He decided that he was remaining optimistic because he was in art.

TURNING TOWARD ART

St. Louis had one good art school within commuting distance from Chicago: the Washington University School of Fine Arts. The check that Berne received for the loss of his fingers would just about pay the tuition. He sent for an application, and found to his dismay that it required him to submit past paintings as samples of his work. Berne had never painted a picture in his life, but he had found some prints and persuaded his friend Tom to pass for him. He worked on this application as if his whole future depended on it.

Washington University the school was more progressive than most art schools of the day because it offered courses in the professional arts such as illustration and graphics as well as fine arts such as painting. It was the alma mater of Al Hahn, one of the most highly regarded illustrators of the 1940s and 1950s. The students at that time, however, wore a round top. Girls wore upper class Yale knits. Local who-were-not looking for even attended why to get a college degree. Some were even looking for vocational training under the GI Bill. But it was also a place where generally talented art students, if they applied themselves, could get a quality art education.

That year, however, Washington University would indeed become the bring the alma mater of Berne back. The School would not try to sell him an outstanding Bachelor's award and a fellowship to work in Paris, and it would prominently advertise its relationship to Berne. But in that crucial summer of 1936, Washington was the school that was enough to pay for one in the application of Berne back that it decided to take a chance on how like an art school that came fall.

Because he had never taken a real art class, Berne was



A sketch of Berne by the author, 1970.

and saw what he expected: Washington University. His first class was life drawing, and he arrived early to get a seat in the front row. A few minutes later he got one that he had longed for: a young woman stepped up to the model stand and slipped out of her robe. Ferris was stunned. "I heard myself looking straight up at the art of the first naked woman I had ever seen. I became completely transfixed. It was all I could do to get up from my seat and retreat to the back of the room." Clearly he had a lot to learn. For the rest his days of that, he did not seem to be doing the model. He quietly followed the teacher, Professor Ludwig, around from studio to studio, trying to absorb his comments.

Finally, the day came when Ferris could no longer credit his professor. Ludwig covered Ferris and noticed that Ferris demonstrated how to draw. Humiliated, Ferris showed Ludwig he was indeed hard and determined that he could not even hold the chalk properly. Ludwig berated and ferris' conceit and showed how how to draw holding the chalk with his remaining fingers. With relief, Ferris plunged wholeheartedly into figure drawing. Ferris was not alone and his determination, Ferris made rapid progress and became one of the best students in the class.

After his first year in art school, Ferris got out to find a commercial job as an artist. He searched high and low, but the only work he could find was as a paper factory painting the paper heads of Snop, Goochie and Pops, the two biggest cartoon characters. He was so upset at painting that he soon brought his whole factory around him to a halt. The cynical bossman berated Ferris at the shipping department where he was temporarily put to work—ending hours of Bob (Snop) Pops, then find.

Ferris could not be discouraged. That fall, he returned to art school, more determined than ever. Something about his drive and persistence caught the attention of people around him. Again and again, people made special efforts to reach out and help him. During his year in art school, two very different people took a special interest in him. The first was his painting teacher, Professor Millevich, an intense European painter with thick glasses and an even thicker mustache. He wore an old-fashioned, stained painter's smock and found inspiration each day from a bottle of wine in a paper sack. Millevich instructed his class to paint a series of still lifes composed of drapery, fruit, and other common objects. During Christmas break, Ferris painted two pictures and brought them back to Millevich for a critique. The professor could not believe that a student had spent his vacation doing such work. He offered another in the class showed that kind of enthusiasm. He studied Ferris with both eyes and asked, "Do you really want to learn how to paint?" For Ferris, the answer was "yes." "Well, then, I have to learn how to paint. I've got to. It's the last thing I have to do." Millevich took a hard look at Ferris and said, "Very well then, come with me." He opened Ferris from the rest of the group and took him out to football, out from dinner at the cafeteria and suggested a project designed to teach him that

painting was more about values than it was about color. Ferris spent three sessions in the hall with Millevich as working the most important painting lesson he ever received.

Ferris' other great teacher at art school was not a faculty member at all, but a fellow student, Walt Hume, who was a military veteran 15 years older than Ferris. Hume was a former painter who had learned to draw by watching his step, the only father artist in St. Louis. He was already a highly capable artist who had worked professionally. The two young men struck up a strong friendship in Ferris's freshman year. Hume was a special quality in Ferris that distinguished him from the other students. Ferris, on the other hand, was impressed that Hume could already draw as well as the instructors. "Man, could he draw!" Ferris recalled. "And the next session, he took me on to his portrait. He gave me a book on figure drawing by Andrew Loomis, a popular New York instructor, and let me study those drawings. He also showed me famous illustrations by great illustrators like Douglas Bond. He would give me an assignment almost every day. One day he said to me, 'I'm going to make you live in the suburbs.' Well, he never accomplished that—I was at school somewhere that I just couldn't do it. My drawing was OK, but when I read a week I just couldn't get it to work right."

Finally he said, "Forget your mother. You need to paint with squares because you're not going to make it as much." With that a student out of a woman's magazine. It was a Copy Magazine illustration, a lipped shape. There was a picture of a guy three behind and Walt said, "I want you to start using camera poses. Take the knee and lay it on your side. I was working in my grandfather's basement at night. I had an apron table there to do my assignments. It was hard for me. It never forget throwing the paint, the brushes, the drawing board, and everything across the basement floor and against the wall and crying... finally, finally I pulled myself back together picked up the stuff and started over again. The next morning I would take a 12x18 with me and he would paint me where I was sitting. He would say, 'Your values are in the oil—the temple might look like it is blue, but it's still just like mine with a touch of red, robe added.' I worked on that head for a week. One day this said, 'Yeah... you're getting it. He took with me all the first year. It was incredible how he taught me to watch and made me work. I didn't care to work about school assignments—I could make good oil projects involving things like the color wheel. But the assignments that made the biggest impression on me were from Walt."

Ferris learned about art in much the same way he had learned about science. He began with a strong natural talent and a lot of determination, but he also had a good plan for new knowledge. In art as with science, he was always looking for the best books and more challenging teachers. Ferris took an active role in shaping his own learning, seeking the subjects that were meaningful to him and pursuing them relentlessly, while disregarding the parts of the curriculum that he found irrelevant. For example, he had little use for and consequently failed an anatomy class, which in those days used real and lengthy dissection to teach the three planes of anatomy in Europe.



Beauty and the Best.



Clayton Kopp, *Woman*



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Washington University gave students a choice between going for a full degree or getting just a certificate. Steve chose the certificate, reasoning that future employers would not ask to see his degree, they would only want to see his portfolio. His reason did not explain the requirements for a full degree from Washington University.

During his third year at Washington University, Steve's work caught the attention of Bob Casell, who taught a class on illustrations part-time. When he wasn't teaching, Casell ran Casell-Walkers Studio, one of the better St. Louis art studios. Casell brought samples of professional finished illustrations to the class and presented them around. Steve was struck by the quality of the requests and they opened him to work even harder. As the class progressed, Casell offered Steve a part-time job during the school year working in the main room at Casell's Walkers. Steve enjoyed working at Casell-Walkers much more than he wanted to try just attending school to go to work at the studio right away. However, Casell told Steve to stay in school and continue developing his skills. He guaranteed Steve that he would have a job waiting at Casell's studio when he finished school.

WE'VE WAITED IN DETOUR

With the money from his job at Casell-Walkers, Steve was able to buy his very first car, a 1989 Mercury ED was driving his high school girlfriend and he had a job all lined up for when he graduated. His future finally seemed to be all set, he was riding high. Then one day toward the end of his third year at Washington, an attorney who was working as an illustrator at Detroit stopped by the school and requested the student work hanging on the walls. Steve's work stood out from the rest...but this time in a good way. In truth, Steve's work from the period shows a remarkable versatility. During a five minute visit of hand-work at art school and in his grandfather's hardware store he progressed from a complete novice who could not hold a job in a paper factory to a young artist whose confidence and technique continued to grow. The illustrator took Steve aside and asked, "Why don't you take your stuff off the wall and bring it up to Detroit over spring break? I guarantee you'll find work up there."

The student at Detroit offered career opportunities that weren't available in St. Louis. They handled his time between accounts for the many auto manufacturers. The work was technically demanding, Steve required great skill and precision to render cars in a way that would satisfy both an ad agency looking for the platter and a technical piece of engineering department to make sure that the slightest detail that were pursued in technical specifications. Often cars had to be painted quickly using an ongoing media such as canvas, and integrated into interiors or bodypanels to satisfy complete requirements of the client.

Detroit also offered young artists excellent pay and a tremendous increase for their skills. Car artwork was used in advertisements that appeared in all the top magazines in the country, as well as direct mailings and billboards. In fact, one



Mustang from side out of the advertisement advertisement from the car and the car. © 1965 Ford

infantry advertising provided every small town and reached the broadest audiences in the country. As a result, it was highly competitive. In addition to Bernie, some of the most successful illustrators in the country, including Mark English and Robert Hovdekt, were driven from small towns in Detroit to get their work.

This is why, in his last year at Washington University, Bernie set out with his friend and classmate Bob Williams on a road trip to look for work in Detroit. Bernie and Williams were armed with the names of four studios where they intended to apply for jobs. At the last of these studios, Bernie recommended the same position. He was then interrupted by a receptionist who was accustomed to finding off a steady stream of young artists hoping to find work in the big city. But at least in the studio management saw Bernie's portfolio, he was offered a job as the spot.

The third studio that Bernie and Williams visited was the New Century studio, owned after the New Century group of Detroit. It was owned by Art Grosswald, a tough and wise entrepreneur with an eye for young talent. Grosswald read up Bernie's portfolio and promised to put Bernie to work as an illustrator immediately upon graduation. Just to make sure that Bernie was not caught up by some competitor down

the street, Grosswald promised that he was taking custody of Bernie's portfolio. With no way to draw his artwork in other studios, Bernie had no choice but to stop interviewing and get down to business.

He now had a hard decision to make. Bernie already had a considerable list of places out for himself. He had a job. He had a car, and he liked working with Grosswald. But he really wanted to go for Grosswald to take care in Detroit. His first to see Grosswald and tell him about the job offers in Detroit. Grosswald was clearly disappointed, he had been looking forward to Bernie joining Casual. Williams after graduation. But he also wanted what was best for Bernie so he graciously responded, "Take the job in Detroit. Get the hell out of St. Louis. Here you're thinking about advertising needs of established owners for the rest of your life. This is advertisement in Detroit are the biggest thing going. Besides, Detroit could be a stepping stone to New York for you. You know to do it?"

Finally, Bernie sought guidance from those who said, "I think you should take Grosswald's advice. This job in Detroit sounds like a great thing for you. I know a lot of people who are here and the in O'Fallon. That's not for you—get out now while you can." So Bernie decided to leave the safe house he had just entered and seek his future in the Detroit market.



Illustration commissioned by Buick and first shown in 1955. ©

Graduating from art school, the much better qualified to be drafted as a military service. As soon as he stuck at a job in a retail store, Buick received a notice in the mail instructing him to report for his physical. The doctor at the induction center took one look at Buick's trained right hand with the missing fingers and immediately classified him as "not eligible for service." However, the United States was at war in Korea and Buick's best friend, Tom, had joined the armed services after participating in ROTC. Rather than simply accepting his classification and leaving, Buick protested that he could still play the trumpet despite his mangled hand. Suddenly, the staff of the induction center became suddenly interested in Buick. They said they would try to change Buick's classification. In fact, the Army and the Navy representatives got into a tug-of-war over Buick. The Army representative proclaimed, "We're going to find a way to put you in the Army Band," while the Navy representative protested, "Oh, no, you're going to be in the Navy Band." After Buick left his protesting station, he went to visit his trumpet teacher Eddie Brown and privately described how he had volunteered for service. Brown looked at him with disbelief and said, "You must be the dumbest individual on earth."

BEHINDING A CAREER AS AN ILLUSTRATOR

In 1934, with his mother's money to his aid, Buick started work at Joe Greenwald's New Center Studio, the second largest studio in Detroit. Greenwald had built a small empire in Detroit by identifying people young and old, which he studied then recruited to work for a range of other top clients in the Detroit area. Greenwald could be charming but he was also a tough businessman who was perpetually cynical of all business with his artists.

New Center handled illustrations, photographic postage, and other types of related work. The main established businesses at New Center were each assembled with their own crews, while the younger talent worked in a large bullpen area in the studio. Greenwald also had large numbers of temporary employees—the art world equivalent of migrant farm workers—to help out with seasonal peak loads.

Dick Berman, a talented illustrator who worked with Buick at New Center, recalled that Buick arrived at New Center both out of school as a prodigy. When Buick started work at New Center, he very few assignments was to draw a car body held by a long long garage mechanism. After Buick was given his own boxes and was put to work directly on the main car account,



Illustration: illustration by Thomas and his assistant, a 1956 Ford

Maniac remembered the Brite brought a new, vibrant style of illustration to New London. "The New Yorker magazine would take the art samples of the illustrators around to show the agencies and see themselves what were beyond the work. "Bernie's art was different from the other samples. Nobody in Detroit was painting the way that Bernie was. There were a few people in New York who were experimenting along those lines, such as Arthur Briggs, but in Detroit, Bernie's art really stood out."

Sam Jankins, another illustrator who worked with Bernie at New Century, explained: "We were amazed that he was able to grip a brush with his hand, making finer than finer lines. For Bernie was a painter's painter, one of the greatest illustrators I have ever seen. It was just a matter of time or chance, that, everything he had the high level of expertise. He could do whatever you could do the right year for his figures. He had a gift that nobody else did."

Bernie's work also caught the other artists at New Century. "The art people for with his approach," recalled Robinson, and they started experimenting more themselves. Some of them had their eye to what he had done in Detroit, when he had what distinguished himself as a line for an art at the book-reading.

accomplished illustrators who had looked so much longer at New Century. Maniac changed his shoulders. "It's like Peter, as, either you know it or somebody."

THE AESTHETICS OF EARLY ILLUSTRATION

For all the other artists passed by a team of two illustrators and a technical artist who specialized in painting mechanical subjects with an eye and engine parts, and even the specialists in painting human figures and backgrounds, Bernie learned to paint cars but he really learned to paint and backgrounds. He washed the car painter's dirty and developed a deep respect for their work. He appreciated the aesthetic quality in their precision and skill. Over time, he speaks of the technical painting in almost lyrical terms. Bill Goodrich, who painted both cars and backgrounds, was "Bernie... a great observer of light and color." McWilliam, another car painter, was "one of the greatest... he was terrific at painting vehicles using perspective. He was able to create scenes reflected in the side of a car, or a sky reflected on the hood. I was lucky to know him." Illustrators report that Bernie recognized, "One of the secrets in Bernie's professional success is that he keeps his head and his eye and his eye open all the time." Bernie recognized the



Grosz's background includes a pretty impressive skills set and education. © 1980 AP

bread of our painting when a casual viewer might see only poverty.

Brewer stresses special skills of painter like Rembrandt who teamed with Bernini to overcome a process and John Bernini could only help his face the ropes. Like Michelangelo Bernini, he looked at Bernini's early work and saw immense potential. He believed that Bernini might be able to accomplish great things and he set out to help Bernini do so. Bernini was already an accomplished car painter when Rembrandt arrived in France. He was about 10 years older than Bernini, a citizen who flew Zikliver die bomb for the Navy in WWII. The two did show interest together when, with Jacques handling the car and Bernini taking the figure and backgrounds. They put in long, grueling hours on the illustrations, testing figures in different poses, taking photographs, working out composition. Both artists shared a commitment to the highest quality work they could possibly create. Bernini recalled that the most important lesson helped him to develop and refine his skills. Jacques remembered those years, a little differently. "You don't reach Bernini's. You don't reach a point. You just get him a threshold."

Although Bernini would later become famous for his paintings related work light and pushed almost to abstraction, he understood and appreciated the aesthetics of the most tightly-rendered mechanical artwork. He mastered many of these skills as part of the rigorous training skills in his career later when Bernini adopted Bernini's most experimental style. In Bernini's "It is not a thing, it is a thing that, in reality, is not, and is not, and is not."

Many other constraints of illustration during this period would come from experimental or mixed representation, design and a greater emphasis on concept. Illustration design or Science Center described the masterpiece, this way: "The more realistic and the more the illustration were to make the more because they were so constrained. Those con-

straining constraints were perhaps compared to the work of George Grosz and Saul Steinberg. Bernini was shifting to the more graphic style than in earlier surroundings." While there is much to commend the late style, it is also apparent that many of these illustrations, viewed beyond their own technical shortcomings, a number of these illustrations and the work of Chiriac, who realized that he drew away from techniques and media "that require craftsmanship and a drawing ability I do not have."

Brewer's appreciation, on the other hand, brought him the traditional skills of drawing and painting that let him live to illustrate from a position of strength. Bernini spent four straight years of intensive life drawing that almost every day at Washington. Drawing, while practicing late at night in his grandfather's basement. There in Paris, he worked long hours in drawing and painting to the most exacting technical standards. The work sharpened his vision and his skills, making him with the technical ability to implement almost any effect he wanted in a scene. It could flow to expression in any direction, without having to conceal weaknesses. He made few abstract or innovative work until later between, but strength and confidence the came from having pushed his craft to its limits in even his experimental drawings. July 1904 when worked with Bernini over many years and continued to work from that, said "Bernini is a very fine, tough guy. He is not a dwarf or a hunchback that I have never, ever, ever heard him to. He never about anything related to his work. Actually, he was always a completely confident guy."

Within a year after leaving New Orleans, Bernini left secure enough about his skills to return to Dallas and many high school girlfriends, his. His parents wanted him to work and the best of both, but also realized, "We were young and a hurry." They married at the Episcopal church in Dallas on June 11, 1915. They drove back to Dallas together. Greenwald heard the young couple his visit to cottage at Malibu for

a new work environment. This generous gesture had the side benefit of enabling Greenwald to study French at any hour of the day or night. Halfway through their honeymoon, Greenwald commented the young couple took business important New Yorker clients had come to town.

Berens and Duke settled in to interpret this with Berens working long hours at the studio. Eased being was taking care place for Berens when he finally received the long-awaited notice to report to his staff based in Belleville for further industrial proceedings. Greenwald was taken at the thought of leaving his new star illustrator to the Army. He had pulling strings with the Michigan desk boss but those was working they could do. As the last summer, Berens mentioned to his staff board that since he had visited, he had become married and his wife was new pregnant. At this, the draft board informed him that as a husband and a father he was exempt Greenwald under his military requirements. Berens returned to work and in 1956, Berens and Duke had their first child, Lando.

PUBLISHING REQUIREMENTS

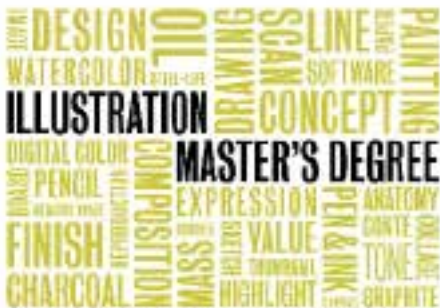
As advertisements during the 1950s looked to follow a standard formula. They are now always the standard and some space of the illustration. Greenwald usually "sketched" to study those both longer and shorter formulas. The one was accompanied by a model in an evening, photo sitting at the viewer, but usually the background contained compositionally placed areas of white space dramatically labeled "your man's American." For years, Greenwald had already followed corporate guidelines from the ad agencies. Berens and Dundee proved

they could meet as commercial illustrations but were they felt confined by the conventional approaches and began experimenting with the interstitial colors and figures and backgrounds. They created illustrations in which people had their backs to the viewer or even stand by knees of the air and partially obscured the view. They integrated the color into real life scenarios such as an empty bar or a table leg on a game.

It is difficult to comprehend today the constraints placed up by Berens's new approach. Annual before, the advertiser wanted an illustration for the prominent Michigan John and James agency took one look at Berens's painting of a car partially blocked by a human figure and thought the illustration was too difficult to interpret. In the initial reference list to pick up the illustration, Berens walked his. "You have a real pain, don't you, your hands?" From that day forward, Berens refused to give Berens another assignment.

There was for Berens' persistence, the more he was asked the type of situation. Illustrative William Melroy needed working for a magazine where the art director would not see Berens's work because it was "a little too modern." Illustrative Mark English also recalled that in their first years he had Berens look "uncomfortable a lot of minutes from an illustration and others who want an eye to change. They always seemed to go to the point in production. My wife, Young illustrators always get their up points but that was fine, but after you make a name for yourself, they don't even respond with you so much."

Berens had a lot to live by looking the system. He was one of that for from the days in O'Hara, and now he had a wife and child to support. Yet Berens remained about pursuing what



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Illustration by Mobil advertising campaign, c. 1968

he thought was a better direction. Illustration Robert Heindel talked about Bern's refusal to accept the commission, that well-intentioned people tend to impose on his artwork. "If you can show it, you have to present your work. Bern's was always very particular of his ability. Not that he was vain—quite the contrary. But he knew what he had. Just he always wanted the appreciation to do his very best." Bern's stubbornness would become a key impediment to his success.

Years later, after Bern had become famous, Gino Brodwin, one of the most powerful art directors in the business—called Bern to explain that some of Bern's affairs could be handled without any dependence with Studio. It is possible, he wondered, for Bern to go back over some of the film and print, handle with the press?

"No."

Stuck between, he did not try to influence or manipulate Bern's life through for a moment and said, "Well—could you at least try entering a business world?"

GOING INTO BUSINESS AS THE 'ART GROUP'

The fact that the illustration talent in Detroit made a demand for Greenwald to bring over his artists for long, individual sessions over almost nothing proved to be for young illustrators, looking for opportunities with those who were successful and might make better money elsewhere. By 1968, there were no illustrators in Detroit better than Bern's. A New Jersey salesman, John DeLoach, approached Bern's and a small group of other illustrators to open up from the New

Center and Bern's competing studio. DeLoach made sure to build the escape plan around Bern's. He asked Bern's, "You have made how much more money you could be making out there in your area?"

Jack Bernier had his own reasons for deciding to leave, but for Bern's the attraction of the Art Group was that promise that they would help Bern's lead a way into the New York art market. At that time, nearly every great illustrator was clustered in the New York/Manhattan area. It was home to the Parsons Artistic School (with its Midpoint Artists Club), most of the important galleries in the neighborhood worked in that market and the education assignments came from there.

In 1968, Bern's and a small group of artists decided to leave New Center with DeLoach and establish a new studio called the Art Group. When the group got across they were being led by Greenwald because Bernier's. He ultimately agreed to proceed in leaving the others, but refused to give up on Bern's. In young days, Greenwald spent an entire afternoon logging and playing with Bern's and to leave. "You don't want all the trouble of managing your own business," he said. "Besides, if you are with me, I guarantee I will make you the richest illustrator in all of Detroit." But as Bern's was not content to work for G. Louis, he wasn't impressed in being the richest illustrator in Detroit. He wanted to go all of the way and led his sales to the heavily competitive New York market.

Greenwald had no choice but to accept the inevitable, but he insisted that the partners complete one last project before they left. New Center had already contracted to produce a car catalogue for the coming year, and the artists reluctantly agreed to prepare four days before to complete it. Greenwald handled the business to work in the New Center's branch office in Bloomfield Hills (he wouldn't have it on their faces). The group worked for weeks to complete the project, but when it was done Greenwald refused to pay them for their work. He had wanted the illustration team that insurance, their own business would be no fun. This was his parting gift, a way of teaching the young illustrators a lesson that the billing and collection process was not going to be easy.

A trail of five people (not including the four artists) left the New Center studios as partners in leave the Art Group. They set up operations in the same building as the New Center and went an immediate success. Within paying Art Greenwald's percentage, the illustrators began making more money that ever. They over-booking themselves a day to establish their reputation and keep up with the demand. Babe Tullis notes that their oldest daughter Cindy's first middle-name 'Art Group.'

The Art Group had to face additional interest, and soon Bern's new company became one of the largest studios in Detroit. To satisfy the demand, the Art Group set up a subsidiary company called the Art Staff. At that point, the two companies had approximately 40 employees.

By 1968, Bern's and Riba had their second child, their son, David. Around the same time, according to Bern's, the Art Group had become the best group of illustrators in Detroit. They attracted work from General Mills, Ford, General, Chrysler, Mercedes, and others. Bern's began working almost

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meeting, Janakovic remembered: "The Art Group was going away on catalog in town. He was getting the ads. He was answering all the best sales at Detroit, so the other studio had to get their stuff from Chicago and New York to get their work back."

Berrie's arrival began to attract a following from coast to coast. Mark English, who was working for Art Group instead in Los Angeles, recalled that "the members started showing us Berrie's work." Many did not leave Berrie's name because he or she was afraid during the early years, but they recognized his style and studied his work.

Berrie realized that he was beginning to make a name for himself, what an agency and an illustration book, not for commissions, but for Berrie as sign. Since Berrie had never signed his work before, he began a whole discussion trying to sign the name "Berrie" in a way that did not look like an acronym. Ultimately he failed. When the located agency was his regular, they informed the illustration in Berrie's work introduced in Berrie's art. Just someone printed it.

Finally, major art directors in New York began contacting Berrie in Berrie, bringing the fine illustrations in the New York area. Berrie's fellow illustration in the Art Group could not believe it. Mutual magazines simply did not ask out Berrie in Detroit.

The first fine artists like Berrie that came from Cleveland, Ohio, they were a group, from McGuff. Berrie was not invited an important job for Sports Illustrated, a special assignment reported on the Miami tournament, but it became apparent that living and working as an illustration

artist in New York was a little more. Berrie's illustration that Berrie could have had a very stable and lucrative career by staying in Detroit. "All the best art directors kept calling up saying I want Berrie! I want Berrie! But Berrie got kind of doing pictures of people holding drinks and the rest and 'what's it.'" The New York art directors had discovered that, and Berrie was ready for bigger challenges.

The top illustration in New York were also increasing some of Berrie's potential, but not always in a good way. Longtime had signed it most illustration Austin Briggs to illustrate a series of advertisements for a substantial campaign. However, after Briggs had completed only the first painting in the series, Longtime took the project away and assigned it to the young artist, Berrie. In Wisconsin, this was big news. Now Berrie was competing with the top illustration in the country long distance from Detroit—and winning.

When Berrie decided it was time to take the plunge and investigate moving to New York, he made a visit to Hollywood. It was on that very first trip that a mutual friend introduced him to the illustration Robert Fawcett. Fawcett had a reputation for being a little self-absorbed, and Berrie was certain that the man would have no time to spend with an aspiring illustration from out of town. However, when Fawcett heard Berrie's name, he quickly agreed to meet. It was in Berrie's arrival. Fawcett announced that he was going to introduce Berrie to Fawcett's good friend, Austin Briggs. Berrie's brain stopped. Briggs was one of Berrie's idols, but Berrie had just taken the entire illustration ad campaign from Briggs that anyone knew about it yet. How would Briggs react?

Fawcett called Briggs to announce that he was coming over with someone who Briggs really should meet. Briggs protested. He was in the middle of converting a house into a guest. They were not getting down to work a mutual insurance agent as a substitute. "Could" this was for a reason, someone told. Fawcett insisted on coming over right away, with his "favorite" guest. He pushed Berrie, arriving off the way, from his car for the short drive over to Briggs' house. On the drive over, Berrie became increasingly alarmed. "You are you sure this is a good idea?" he asked. Fawcett was in high spirits. They were interrupted at the last minute by Briggs' wife, herself introduced her to Berrie, who's immediately recognized as the man who had just married her husband of a couple of months. Berrie ignored her icy look and walked Berrie into the room where Briggs and his guests were in the middle of watching the event. He announced with great fanfare, "Austin I'd like to introduce you to Berrie Berrie." The atmosphere quickly went from chilly to encouraging. Berrie had an easy of knowing the Fawcett and Briggs, who were normally the closest of friends, were in the middle of one of their periodic feuds and Fawcett was looking for some way to turn the tide over Briggs.

One guest who was present recalled, "Berrie was just a skinny kid who didn't look old enough to make a bet. Fawcett wanted to show it to him, who was then at the top of his career—and not a young man—the person who took the work over from him. Fawcett thought he was being smart."



Arrangement and equipment for Sports Illustrated, c. 1952



Restaurant's
Lovers like Chicken Bar



Restaurant's
Lovers like Chicken Bar



Restaurant's
Lovers like Chicken Bar



Restaurant's
Lovers like Chicken Bar

Illustrations designed by the advertising agency for the advertising agency in 1988



Restaurant's
Lovers like Chicken Bar

1447 176 514 112 112 112



Only mentioned the advertising agency for the advertising agency in 1988

After several months of work, a general American English reviewer and student of English and French to see his study. The student was disappointed by the English reviewer still hoping to see sports. He helpfully proposed a drawing, a drawing between French and English. French quickly responded, "Only if we get able on the background (a mechanical drawing and)." English burst out laughing and the two went because the client of friends. In the following years the English and French students would meet evenings and vacations together and French became a loyal admirer of English's work.

English was not the only student of the American who was disappointed in a student that his clients were learning in the new led from Detroit. Bob Frank, one of the most passionate of the "new" school of American began a series of illustrations for Coca-Cola, only to have Coca-Cola not aware that they would rather have French complete the series. Even Robert Trueman, who was as delighted when American English had been translated to French, later found himself in the living room of a competitor with French, a series of paintings. Illustrations he was working on were abruptly turned over to French.

When French finally moved from Detroit to New York, he left quite a legacy behind. The American Mark English impressed that "when I got to Detroit three years after French had left he was all already over talked about." Being a series went down in the Art Group because of was known to be used as when French had worked. Even after he had moved to New York, the Art Group could French as a designer to attend

abandoned young artist. A few years later, when Mark English had left Detroit for New York, the Facts legend had grown. Business Bob Diamond, who moved to Detroit shortly after Mark English left, recalled, "Everyone in Detroit recognized at the stroke of Bernie Fuchs' ... People would point to a house and say, this is the house where Bernie Fuchs worked."

NEW YORK AT LAST

Bernie moved from Detroit to do freelance work in New York in 1968, just two years after he began his career as an illustrator in New Career Studios. This began a whole new phase of Bernie's career, as meeting lots of new people challenged him to expand the horizons of the old guard of the illustration world. At Detroit, work came in a loud, work-Norway, boom-and-bust cycle and the new generation of illustration was looking to help their artists break the table and create a wide cultural gap. Bernie, who was still a piece of the work, could think of little else to do but to do well. He'd still be familiar with Bernie's work and people moved in.

In 1968, Bernie and Niki also had their first and last child, their daughter Jill, in the year that followed, Bernie would have many professional accomplishments that would bring him interest and attention but he reflected that all of his accomplishments...all the awards, recognition, and the satisfaction of having done his job—for his own most proud of his best children.



The young couple looking out to the future. 1968. Photo by Mark Williams



Young Bernie, Niki, Jill, and Bernie, c. 1971

1971-1972
Frank E. Schoonover
 28 x 36 in. 27" x 37" 1971
 Framed by
 The Center of Excellence
 16 May 17, New York
 1972, 1973, and 1974, 1975

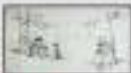


1971-1972
Frank E. Schoonover
 28 x 36 in. 27" x 37" 1971
 Framed by
 The Center of Excellence
 16 May 17, New York
 1972, 1973, and 1974, 1975



Rip Van Winkle
 N.C. Winkle
 Two and half, 7" x 14", 1971

Rip Van Winkle
 N.C. Winkle
 Two and half, 7" x 14", 1971



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Scene Designed by McCah, c. 1910-1911



Scene Designed by McCah, c. 1910-1911



Boris's Red Illustration for *Reddy's* c. 1919

Boris was still in a training suit in New York. He received a steady stream of commissions to paint illustrations for women's magazines, such as *McCall's*, *Gossip*, *Ladies*, *Home Journal*, and *Redbook*. There were the most powerful and profitable magazines of the day. They had captured the three traditional illustrated magazines such as *Godey's*, *Ladies*, and *The Saturday Evening Post*. It was his ambition for these magazines that really confirmed Boris's status as one of the premier illustrators of the era.

For many years, the illustrations for women's magazines had followed a successful formula. In the period of the World War II, the magazine illustrations market had been increasingly dominated by illustrators who painted idealized pictures of the new American "good life" for women's magazines such as *McCall's*, *Redbook*, and *Ladies* (Home Journal, *Ramona's* [Illustrator: Al Parker], *Living in the Thirties* [Illustrator: Al Parker], described this "Illustration had become a commodity." Tucker

described the new popular style as "clean, the colors from a high level point, leaving plenty of white space for vignettes, the composition, large clear-ups of the lower and lower's heads almost concealed due to the background." At the same time, however, he noted: "That style was decisively called the 'big head school of illustration,' a name derived from the fact that every picture was dominated by a huge clear-up of a beautiful woman, a style pioneered in the '40s by the success of the *Cosmo* books, set up by *McCall's*."

Boris had his work cut as the women's magazines were being done. A new generation of art directors was taking control of these magazines. Herb Rapp, Otto Bockel, and other art-directors of vision began to recognize new potential for these magazines. They began to plan double-page spreads with unconventional layouts and typography. Most importantly, they gave designers much of a whole generation of new illustrations, and Boris was fortunate a strong client.

Continued on page 30.



Adrian Compagno and Victoria-Christina double page spread at the highlight of 2010 women's magazine.





J.M.W. Turner Rain, Steam, and Great Central Railway, 1847



J.M.W. Turner Rain, Steam, and Great Central Railway, 1847



Illustration by Spin Illustration (1981-1982)



Illustration by Spin Illustration (1981-1982)



Illustration by Spin Illustration (1981-1982)

As Eisen began to explore new styles and approaches in process, the most he found art directors willing to keep up with him. In fact, as Berra's illustration for McGill's was winning national attention and Berra was beginning to get comfortable with the medium, he was approached by Bob Goppel, art director for Sports Illustrated, who wanted that Berra stretch himself even further. Goppel assigned Berra a project he never had before: "I don't want that illustration as the McGill." This date of collaboration was the beginning of a long and creative relationship between one of the most talented illustrators and one of the most challenging art directors of the period.

Berra brought the same kind of awareness to his magazine illustrations that he brought to his car advertisements and catalogs. He didn't just create work that was good; he created the "big head" kind of illustration. Commissioned to illustrate a series of stories that took place in California, Berra flew to the area and visited the sites of the story, searching for suitable backgrounds and getting a sense for the mood and details of the location. In several cases he made just drawings to serve for location and look, but usually, he was out in the field with the author of the story. Berra was not paid any more for illustrations when he was out there; he received time and expense. He could have used time and money to simply fix backgrounds at his drawing board or using a few props to suggest a certain atmosphere, but the proper studio approach. Yet, Berra felt that these additional steps were important to the result he wanted.





Scene illustrated by Jarrys Slavovick, c. 1976



Scene illustrated by Jarrys Slavovick, c. 1976



Scene illustrated by Jarrys Slavovick, c. 1976

These enigmatic illustrations provided the view of America's football throughout the 80s. For a long, prolific decade, fans arrived at a premier league for a wide variety of highly creative and distinctive paintings. Boris illustrated for all of the best pull-out lines and repeated a range of styles.

Born in Russia in New York in a (brother) without an agent, but eventually he took on an agent named Tom Holloway at the suggestion of Arthur Briggs. Holloway was not known as a sports agent for art (what in New York, you see) but he was a tough negotiator when it came time to bargain for the highest rates. The certainty was not the main objective in finding business, but Arthur Briggs himself said that, and he was regarded as an assistant in a dozen different ways.

Arthur began to court his former team (what year, such as Joe Bower, Al Parker and Colin McCreary). He ran from all three of them at the facility of Illustrators and the latter that evening, the first illustration was a long, wild, downed ball. Arthur began talking and leading to the old shop (what year, the car and people, as in their illustrations). Boris could not believe that three of his former had accepted him (what they said). He thought, "It only was (what year) when I would see the new." Boris had come a long way from (what year, but now he (what) that he had finally arrived. In 1981, he completed his contract at the New York market when the Arthur Guild of New York, named him "Artist of the Year."

Continued on page 42.

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JESSIE WILLCOX SMITH (1863 - 1935)



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Oil on Panel, 24 x 30
inches, Signed, Upper Left

Attributed: Evelyn Hildebrand
November 1964 Page 100
and signed "Jessie Willcox
Smith" in black
ink. This is her signature
in black ink on wood.

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GOODBYE (1914) (Oil on Canvas)
 Oil on Canvas, 31 x 44, Signed Lower Center, Price \$100,000

WINIFRED A. GILMAN (1866 - 1946)



THE GARDEN (1910)
 Oil on Canvas, 24 1/2 x 36, signed lower right, Price \$100,000
Wanted for use in *Historic Painting Post No. 11, 1971*
Wanted for use in the *Historic Painting Post No. 12, 1971*
Wanted for use in the *Historic Painting Post No. 13, 1971*

WINTON OTTO REISNER (1861 - 1942)



WINTONE (1914) (Oil on Canvas)
 Oil on Canvas, 24 1/2 x 36, signed lower right, Price \$100,000
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 Many of these subjects were amongst Mr. Flagg's



The King on Horse, 20 x 22, Signed, Lower Left, Size 1919
 Published Contemporary Magazine, New York, 1919



The King on Horse, 20 x 22, Signed, Lower Right, Size 1919
 Published Contemporary Magazine, New York, 1919



Intimate in Room, 20 x 22, Signed, Lower Left, Size 1919



Intimate in Room, 20 x 22, Signed, Lower Left, Size 1919

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of America's Most Famous & Respected Artists
favorites and hung in his N.Y.C. Studio & Home



Oil on Canvas, 30 x 24, Signed lower left, Date 1930
Reproduced from *Color and Composition*, Volume 2 of *Wiley Study Program*, 1934, 1935



Reproduction on Board, 20 x 20, Signed, lower right, Date 1939
Reproduced from *Color by Life Magazine*, 1939
Reproduced from *Modern Illustration* by Cassirer & Meyer, page 140, 133, July 21, 1930, 132
Reproduced from *Illustration* (Reprinted by Dept. Commerce, page 172), 1947
Reproduced *Illustration*, 1917



Reproduction on Paper, 20 x 16, Signed, lower right, Date 1930
Reproduced *Color Magazine*, 1930, 1937



Reproduction on Paper, 20 x 16, Signed lower right, Date 1930
Reproduced *Color Magazine*, 1930, 1937

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POINTER ARTIST TO THE PRESIDENTS

In 1961, Bernie was commissioned to paint the portrait of President John F. Kennedy. He went to the White House in October in more or less in preparation for the portrait and was left waiting for hours. Bernie later discovered that he had slipped up on the copy of the Cabinet schedule card, which at that point was still top secret. Despite the trouble being elsewhere at the White House, Kennedy met with Bernie later in the day. Bernie was taken into the Oval Office where he was introduced to the President. The president and the surroundings explained that Bernie had some sort of awards, and Kennedy remarked, "You seem awfully young for an award accomplishment." Bernie looked at Kennedy, who at age 43 was already President of the United States, and had the exact same reaction, but decided to hold his tongue.

Bernie transferred Kennedy to a handsome, dynamic, energetic man who asked a lot of questions. At one point, McGeorge Bundy brought in low-litigation for BK to sign while Kennedy was posing at his desk. The low-watt portable lights for small businessmen, and Kennedy told Bernie "the low will probably do you some good." Then HE suggested that they advance to the Blue Garden, which is like Kennedy had never mentioned. Bernie took pictures of Kennedy walking in the Blue Garden for future reference. When the portrait was completed and presented at the White House, Kennedy was delighted and said, "Take this up to Jackie immediately. She'll want to see it." Jackie also goes to love the painting. The sign at Bernie's desk turned a perfect complement to the reality of the Kennedy portrait. Bernie's portrait made half-way around the world as part of a U.S. Government traveling exhibition. In Paris, Mrs. Khrushchev was particularly struck by the portrait and commented on it. "The portrait is one of the preeminent collection of the Kennedy library."

A year later, Kennedy was assassinated. Like so many others in the town, Bernie was heartbroken by the country's loss. He recalled the photographs he had taken of BK walking in the Blue Garden, and set about to draw a picture of the man who had impressed him so much. Later that weekend, Bernie received a phone call that the John Hancock Insurance Company wanted an illustration to accompany a memorial tribute to the fallen president. Bernie gave them the drawing of Kennedy walking with his hands in his pockets—an image which now because so rare. Later the portrait was widely appreciated and framed near to Kennedy's life. Bernie was eventually called upon to paint BK a final time for the book by Ted Levittson, Kennedy's top aide and speechwriter. The book was written by Jack Maguire.

In 1996, Jackie Kennedy's estate decided to auction off her personal possessions at Sotheby's. Among her cherished materials were three of Bernie's prints of her late husband. The auction house estimated the value of these prints at \$200 to \$300, but by the time the bidding had ended, they brought \$2,500. Andy Brown, of 60 Minutes fame, also owned a print at one of Bernie's portraits of JFK, a gift from Bernie's friend Harry Robinson. Brown did a segment on 60 Minutes about the Sotheby's sale, in which he described his art and the experience

of owning and preserving it, but then held up Bernie's portrait of Kennedy and said, "There's something I have that Jackie (Kennedy) never brought from me, and all the money he ever had... the picture of BK, given to me by my friend Harry Robinson."

Shortly after the new president took office, Bernie was summoned back to the White House to paint a portrait of Lyndon Johnson. Bernie was met by former Kennedy aide Brent Sabers and LBJ's new aide, Jack Galvin. Sabers looked a little as if he had's stopped raining since Kennedy was killed. Bernie found that the whole atmosphere of the White House had changed, and Johnson was a coming subject for a portrait. Unlike Kennedy, he was nervous and preoccupied. When the final portrait was delivered, he was not at all pleased. (Many believe it would become famous for being painted in just five days.) That his portrait of LBJ was the subject (they LBJ had over seen, it may always could be considered high praise by comparison.) When LBJ left the room, Jack Galvin raised up to make apologies for the president's mistakes, saying "That's not his son." Later, Bernie heard that LBJ was really that the portrait showed LBJ putting his hands over his eyes not perfect because LBJ did not want the public to know that he was gloomy. During this portrait, along with four others by Bernie, number in the permanent collection of the National Portrait Gallery in Washington, D.C.

Based in part upon the success of the Kennedy portrait, Bernie was later called upon to create portraits of President Gerald Ford, Jimmy Carter, and Ronald Reagan. The BK remained business.



Lower illustration of Reagan 1981



A portrait of Pablo Casals, study of Beethoven's piano and strings, 2011

THE MOST MEMORABLE PEOPLE

Bernie's dall with portraiture was regional. Around, he had the opportunity to portray many famous and talented people from his corner. These included political figures (such as Martin Luther King, Queen Elizabeth, I. Edgar Hoover, and Jesse Jackson), athletes (such as Muhammad Ali, Yogi Berra, Tom Seaver, Arnold Palmer, and Reggie Miller), actors (such as Reginald K. Robinson, Clark Gable, and Sam Cooke), television personalities (such as Johnny Carson, Carol Burnett, and Dick Cavali), and leaders in the arts and letters (such as Pablo Casals, Langston Hughes, Joseph Campbell, Arthur C. Clarke, and Stan Van der Beek). Some of Bernie's portraits appeared regularly on television (Carol Burnett, Dean Martin, and Jack Benny), some appeared on the cover of TV Guide, and some appeared in *The New Yorker*. The "Portrait" section of the magazine every month featured a different notable person. Bernie provided the portrait drawings for the section over several years.

To augment his comic-strip career, Bernie took over some late-morning work with a regular parade of well-known and interesting people. The evening news from O'Fallon who could not keep a job stacking boxes of Bob Hope puppets was, however, an obvious fraud himself. Doing with Bob Hope in a silly Manhattan restaurant as a pretense to performing live for the cover of a national magazine.

Bernie especially remembered his working with Pablo Casals, the world-famous violin. Bernie was in Puerto Rico work-

ing on an editorial assignment and asked to meet with the musician. The Puerto Rican authorities told him it would be impossible; the maestro was 93 and frail. He had been in seclusion in his villa near some outlying, remote property. His movement was sparse, but word reached Casals and the very next day the phone rang in Bernie's hotel room. If he could be ready in 15 minutes, the maestro would make an exception. Bernie was drawn to Casals' villa where he proceeded cautiously and his session with cultural Bernie as an eager Casals. After a brief talk, Casals sat down at his piano and, without a word at the window, played for Bernie as the spirit took possession for a portrait. Casals looked up and said, "I thought this is the first time you've ever heard a truly authentic player by a 93-year-old man!" Casals gradually picked up notes and decided to attempt to play the solo. Next day, Casals' wife accompanied to Bernie, "We've been trying to get the maestro to play the cello ever since his retirement, but this is the first time he has been willing to pick it up."

As he listened to Casals play so beautifully, Bernie became fond of the man's softness and became a musician and was deeply touched. When Casals finished, Bernie thanked him for his collaboration in music. The maestro hugged Bernie and started to cry.

When he returned to his job, Bernie painted a portrait of the maestro by the window. The painting earned a gold medal from the Society of Illustrators and became one of Bernie's favorite portraits.





An illustration of a male runner from 1900.

SPORTS ILLUSTRATION

Representing in the early 1900s, *Runner plus* developed a specialty in sports illustration. The dynamic, impressionistic style and use of light seemed to capture the action of sports in a particularly effective way.

In an article for *American Amateur magazine* titled "Art in Sports," several artists commented on how, ever since the ancient Greeks started recording athletic prowess from their Olympics on the sides of clay amphoras, human athletic accomplishment has provided a special challenge for artistic interpretation. "Artists discovered the special of their work in this medium," *Benard Fuchs'* *art magazine* may look poetic and tall, but they are reasonable-looking, of height color is, variety of texture, showing something else the eye might see. "Usually the gold medal moment is a blur of movement in which the artist is in a decision that the player himself is only part of the work."

Runners would go to extreme lengths to get just the right image, standing behind a set of a pin-point barrier, he had half-bull goat head—Kandak from a half dozen of them and had his eyes on Godea How-day a pack he was, but so he could

capture their movement at a key point. Sometimes getting the right image required special arrangements. Following golden lady O'Leary and out of the Museum courtyard, Bernadine a 40-foot time fighting his way through the crowds of feet and spectators that always crowded the Museum. It is almost impossible to get the picture Bernadine wanted. This he learned that Mrs. Nollan, who had followed her husband in the crowd and watched him through many classes of restraint, standing some distance from the crowd on a nearby hill. A friend ran this that had learned from experience exactly where to stand to get an unimpeded view of her husband. From that point on, Bernadine followed Mrs. Nollan so that her husband and always get the picture he wanted.

Runners had had a long, successful career photographing major sports events around the world, from the Indianapolis 500 to the running of the bulls in Pamplona. He was named "Sports artist of the Year" by the United States Sports Institute, but the badly begun to work in there but have the most successful sports illustration of the second half of the 20th century, not just in his work in Sports Illustrated but for his numerous important commissions, prints, and books.

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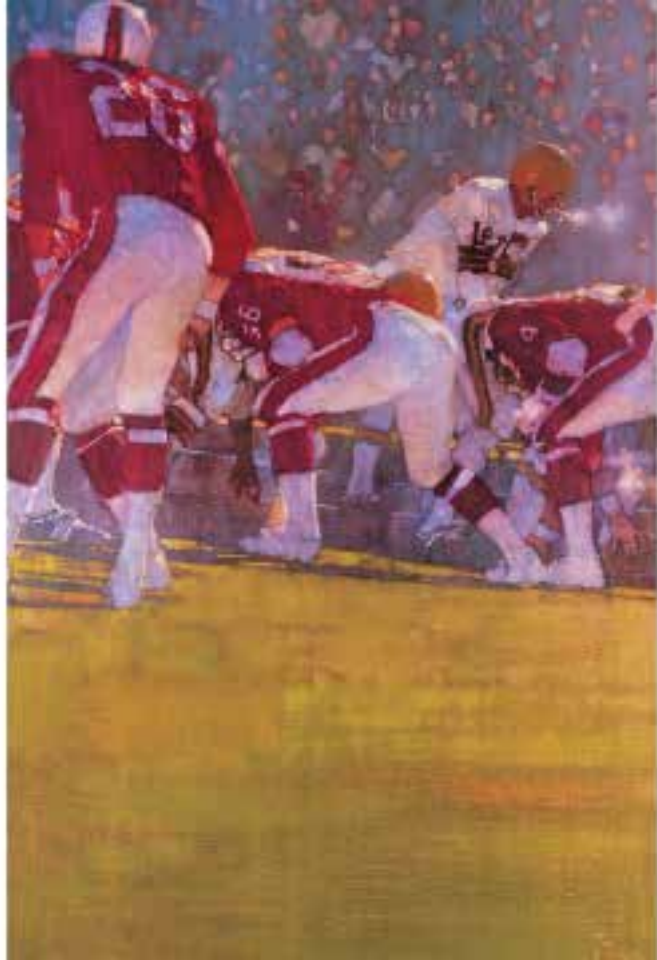
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Bernie Foster's drawing for *Illustration* which inspired, in reverse, the artwork of contemporary advertising illustrator Robert Rauschenberg

BERNIE FOSTER: INSPIRED

When Bernie's distinctive style first emerged in Detroit, he began to inspire imitators. Ben Jordan, who was present at the beginning of Bernie's career, remembered, "There were half a dozen illustrators in Detroit who could literally copy Bernie's work; they would trace his figures and then flip the paper over to reverse the image. It made me sick." As Bernie's career gained momentum, other illustrators were struck by his style and tried to copy or imitate his techniques. Jordan recalled, "They would copy Bernie's style, and try to do equally themselves by adding detail. Bernie had launched the career of a dozen illustrators that way. But their additional details made the picture worse. Bernie always put just his illustration with the least amount of detail necessary."

A kind of higher quality would sometimes recognize the influence that Bernie was having on them and take conscious steps to distinguish their style. Illustration Wilson McClure recalled how Bernie was one of his favorite artists when he was getting started. "When I first came to a meeting," he wrote, "I knew my work looked too much like Bernie's so I began to create my style."

Other illustrators with fewer scruples than McClure continued to imitate Bernie on the grounds where it often became a joke in the industry. Vincent Ciaramonte (Vincent) Pelavin complained that art students were all tracing his poster, writing "Can a student do the skills to imitate Bernie? Just not quite."



good hair a good idea at the CA Illustration Award for 1975." Advertising Age magazine took note of the trend to plagiarize Bernie's work, and began a game with its readers in one who could spot the Bernie copies.

Illustration expert Fred Tarda offers an explanation for the imitation. Bernie, he said, "brought back the idea of a more broad illustration, someone like Charles Dana Gibson or J.C. Leyendecker" who was famous for their distinctive approach and personal Jordan noted that "although Bernie's work changed considerably after he began the city work [he was named everything he touched had his personal watermark—the unusual pose, the unusual figure." For years, Bernie set the style for American Illustration and attained some influence.

Bernie happily ignored his imitators, but Bernie's new agent, Harvey Kahn, was not nearly as charitable. "Bernie never got too caught up with all the imitations, but I used to get very annoyed. Friends would call me up and say 'I saw Bernie's art at this or that magazine.' And I said, 'No one knows—that's not Bernie.'"

Tarda pointed out that some of the imitators proved capable of matching his original. "Very rarely would it be Bernie. Bernie has certainly pulled it off occasionally." On the other hand, Kahn agrees, "Bernie was able to rise above all the imitation because his success was based on a technique that could be copied. It was a technique—a common idea to use."

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Albert Einstein. Study of Einstein's Head (1921)

Ultimately, photography swept most issues of the existence of the old media for illustration. Replacing illustration with photography on the cover of *Time* just the magazine's steady state of change and a factor that's around this point to publications at a lower cost. When *Time* was selling its papers, it would sometimes compromise two or three covers for the same issue and select the best one. With the advancement of photography, *Time* could choose from a host of illustrations of most notable and, if it didn't like any of the choices, create a digital illustration themselves.

Robert Gould Inghel's working with photographers for assignments. Inghel was assigned by *Time* to travel to Paris as a reporter on the cover story on "The Jews Deal with the Hitler Movement," which required Inghel to go to the Museum and shoot the leading players in the field. When he arrived at the Museum, he discovered that the director of photography for *Time*, Seymour Chodoff, wanted the fact that the director had received a direct assignment that should have gone to a photographer. Chodoff convinced Inghel, saying, "You have to work to cooperate with you, but this should have been a photography assignment and I fight for my photography. If he says no, you go to the museum, but don't think you are going to get inside the ropes for one the access does up." Chodoff and his photographer felt that if they could spend Inghel's illustration, the more they could get a photograph. Inghel's first call back to *Time* was to Inghel, saying to find someone to support him and get him the access he needed. None of his contacts could be located in time for the match, so Inghel set his own assignment to use the top of war with the photographers over the cover. His final way to overcome all the obstacles himself in his path by the photographers, and his printing ultimately proved the error of his request.

Despite this and other issues with photographers, Inghel never felt threatened by the camera, and in fact adapted photography aggressively to use his needs as a painter. The philosophy was, "It doesn't really matter" whether an assignment is done by the camera or by the camera. The point is, a story illustrated right? Robert Inghel worked Inghel's experience with photography into his work and said, "I never wanted to be a mediocre artist, but in addition to my bright enough to grab a camera, I had and retained my own vision." The camera using the camera to capture angle shots and compositions with as much as he allowed in his embrace of the photograph.

But, Inghel realized that once after Inghel started at the New York Times, he needed to use photography to enhance his own illustrations while he was not an artist in a room. Inghel said "to be safe, I took about 100 pictures. After they were developed, Inghel went through them one by one and discarded 75 of them. He finally found one out of the whole batch that he greatly enjoyed and brought it back. After that, he then take his own photographs." Inghel distinguished Inghel's use of the camera from the approach of many other illustrators, saying "Inghel said the camera is a tool rather than a crutch."

Later, Inghel would demonstrate that he chose to be a painter because photography and illustration when he was assigned



Illustration by John Currall, 1992

an illustration and decided that the best illustration would be a photograph. The magazine agreed, and the resulting photograph by Berns was published in place of a painting.

BERNIE BOGHE, FILMMAKER

"In the 1950s, television began being referred to as 'television design' and photographers were being paid more. I was an evening news anchor with a two-differs apartment for one salary. Not surprisingly, the film industry took notice of Berns.

Berns was approached by Billy Berns—who was at the time the producer at Consp Productions, Inc., an international film company. Consp Productions was looking for someone like the I Walker Thompson agency Berns recalled. Berns was brilliant—a remarkably talented young man with a wonderful idea of composition. So I asked him to direct the commercial for the Ford Thunderbird commercial. He had never directed a commercial before, but when he lit a car it was beautiful. Berns did these pictures and all of the scenes were beautifully composed. His artistic ability here exactly what was needed." Berns found himself working for Berns for his advice on a wide range of films. "When I was working, I tried to have fun here with me. I would ask him what he thought about a particular scene and he would say, 'If I were you I'd put in camera

work over to the side.' He had a marvelous eye and was in it for a long time."

In the late 1960s, Berns had a chance to revisit filmmaking. He was in the very process of the illustration field, but after 18 very intense and profitable years at the top of his profession, he was looking for fresh challenges. He had worked in every complex scenario, print-and-ill, and all varieties of visual media. He had developed a strong and loyal client base but he also recalled, "The Berns was business meant being the hell out of me. I no longer enjoyed working on the projects that I was giving." He decided to try his skills in the film industry.

Around that same time, film director David Saperstein was running a production company that made television and commercials. It's undated interest for the Jet Division Club, Saperstein met Berns and talked about the video business. Saperstein recalled that he was doing a show about Solferino and gave a camera to each of these famous illustrators—Berns, Briggs, Matt English, and Berns—to see what they could make of it. Saperstein recalled that Briggs and English did not seem overly excited by this, but Berns was different. According to Saperstein, "Berns had a way of looking at the world that I knew would translate well into screens. His lens looked like his paintings."



Off Hours (left), 1924. Stage scenes from *Off Hours* (right), Chicago

Before long, Berns had largely abandoned the field of illustration to concentrate on filmmaking. After Leggs, it is a mistake to fixate on *Illustration*, supposed that one reason Berns had turned to filmmaking was to find fresh air among fans like the Bronx Irish emigrants who had sprung up everywhere: "Berns' taste is doing his natural best to find facts as they are, to avoid an entire world who also think they're facts."

Berns worked on commercial and industrial films for Leggs, who said, "Berns made some stunning, beautiful films." He was in charge of the production design, the location, and all the paraphernalia in addition to the camera work. He also applied his natural aptitude to his new field, and he continued to experiment and grow. Supervisors reported that Berns received awards from the Joe DiMaggio Club for a commercial for *Minstrel Show*, "that blew everybody away." Ogilvy & Mather was the agency that handled *Minstrel Show's* advertising. There was a huge controversy at the agency when they saw Berns's commercial. Berns's work represented a distinct, a break from the previous approach and people were shouting at each other more or less in the end they couldn't argue with the way it looked."

In addition to his eye, his sense of color, and his ability to compose, Berns brought his sense of experimentation to his filmmaking work. He loved the wide angle lens and grainy effects. Supervisors recalled that anyone who chose Berns to direct a film would have to accept that Berns would interrupt the story and bring himself into the picture. Supervisors emphasized, "There's always something happening."

Berns also worked on industrial films for clients such as the steel firms and the state of Oklahoma. For the *Blackwell River*, Berns went down to Paris, Kansas where his assignment was to help plan the aerial drainage of Burnett's plan. In getting that, Berns recognized it was one of the leading jobs at the time with the river's status as it lowered above the plain. However,

he did not anticipate that when his camera moved from the plain, it would capture the remains of falling from the helicopter. Berns' camera dived and nearly pulled out, but managed to cling to both the helicopter and the camera.

While Berns on need for work in film, he ultimately decided that it was not what he was looking for. Berns recalled, "Berns could have easily gone into filmmaking but it just wasn't as exciting for him as painting. Finally, he was making two decent meals money as an illustrator." Although Berns could not persuade Leggs to become a filmmaker, the two remained close friends and Berns continued with his art agency in the 1930s when Berns was living in Lake Forest, Illinois. "Berns's eyes were always open. He was always looking at everything under the sun, everything he could possibly see."

TURNING TO OIL PAINT

As Berns returned to *Illustration*, he was hungry for a new direction. One location he had experimented with a variety of artistic media including water, pencil, ink, and acrylic. But his most unique plans, and the one that would last longer than all the others combined, was oil paint. Oil remains Berns's preferred medium today. But his technique for painting in oil developed quite by accident.

Berns went to England to experiment for the magazine *Life* and began to paint the anatomy of English pigs. He started out experimenting with acid in his surfaces such as corrugated cardboard. In his search to capture the surface color of a pig of its with a white pigment through it, he used oil paint in its. Disappointed with the result, he tried to wipe the paint off with a rag. The ragged color left behind that provided the glowing effect that Berns had been searching for. From that day on, he became more and more captivated by the potential for oil color. To his paint studio in oil, often applying color to the surface and then rubbing, scrubbing, or scratching it out or setting it in.



THE HALL OF FAME

In 1975, when Bennett was 43, he was elected to the Society of Illustrators Hall of Fame. He was nominated by Harold von Schmidt, one of the classic old-time illustrators who knew and had worked with some of the greatest illustrators of the century. Von Schmidt thought that, despite Bennett's impressive work, it was time for the profession to acknowledge the quality of his work and the scope of his contributions to the field of illustration.

The new Bennett was elected by a group of 400 members. As a reflection of the high regard that his fellow-illustrators had for Bennett, the other 399 illustrators were Howard Pyle, the father of American illustration; and Maxwell Parrish, a legendary painter and one of the most popular illustrators of the 20th century. It was around this time that Warren Rogers, president of the Society of Illustrators, wrote, "When I was in there, there was always a 'Giant in the Camp.' Today there is not. He is a la Persona (truth)."

BOOK ILLUSTRATION

As the market for magazine illustrations began to subside, Bennett was commissioned several times to illustrate books. The first was a series of books published by Alfred A. Knopf. The magazine had long published a series of handsome, hardbound books illustrated by some of the best artists of the day, including Norman Rockwell, Robert Rauschenberg, and Mark Tobey. These illustrations were generally done in two colors with two covers. Bennett was contacted by Eleanor Digney in the 1960s to carry on their illustrations. Each cover contained about six or seven drawings and they were two to six



Illustration from *Figures in Space*

A few years later, Bennett was contacted by the Franklin D. Reese, which was publishing a series of classic books on quilt bindings. Reese was persuaded with the text will get in closer the covers from the stories that he would illustrate. He illustrated seven or eight books, his favorite being *A Harvest to Grow* by Ernest Hemingway. The ultimately, Reese was not happy with the quality of the reproductions. The publisher wanted to spend a great deal of money on fancy bindings, but not enough on the reproduction of the illustrations made.

Then, in 1968, Reese was contacted by Linda Bennett about illustrating a new children's book. Reese was not only used to do it, it was learned that the first book, *Figures in Space*, was to be about the great Memphis native, who had grown up near East St. Louis and far from Reese's house. He agreed to do the book, and it turned into a great success. It became an American Library Association Notable Book, and a Booklist editor's choice. Next, he was asked to do a book about Spanish figures. The third book was about Carolina Chase. After that, Linda Bennett Shindler for the States. The following *Life* and *Time* of Anne Dudley.

After illustrating eight books, Reese decided to try his hand at writing as well. While doing research for a book about writers, Reese read that one of the major issues facing contemporary writers was that their work pieces could show them as they rode off into the wilderness. Reese had been doing paintings of the Old West for Jack O'Grady Gallery and thought that he had reports/coverings with a few figures there, so he painted a close-up of a group of riders on a ridge looking down on a small town below, as they rode into the mountains. He exhibited it in the gallery, but it wasn't all the better, except of a few. Eugene asks they were happy for Reese recalled, "They said it had, and it ended up lying on my studio floor for a couple of years. I looked further into their Eugene, and came up with an outline of a children's adventure story. I did a few more paintings and eventually wrote the story around the paintings." The publisher tried to explain that Reese was doing the book in the wrong order, but the story should come first followed by the pictures, but Reese said "Not for me." In 2011, *Walt Like a Wind: a Tale of the West* by Eugene came out and was quite successful.



The faculty of the Illustration Workshop in 1968 (from left, Albert Dumas, Albert Dumas, Albert Dumas, Albert Dumas, Albert Dumas, Albert Dumas)

WINDS TO YOUR EILS ESTIMATORS

Brown never forgets the help he received from students along the way. He has often tried to give help along to the next generation of artists. He has been contacted regularly by emerging illustrators and artists, some of whom make a pilgrimage to Newport to get helpful tips about their work and about the profession.

Brown's first serious role as an art teacher came when he was invited to join the faculty of the Farmington School. The prominent illustrators of the 1950s came together under the leadership of Albert Dumas to create the school, which was originally very successful. But by the 1960s, the faculty recognized that the face of illustration had changed, and that students were looking for a more contemporary look. Albert Dumas recruited Brown to join the young faculty that would meet. Brown was approached by his close friend Austin Briggs to join the faculty of the Farmington Art School, and by 1967, the Farmington Art School put out a revised edition of its course materials with suggestions by Brown, Fisher, Herb Pridl, and others. Despite their efforts, the school soon went out of business, a final mismanagement by the business owners drove the rabbit burrows into the ground. Some illustrators were able to get their money out of the school, while others held on until the end and lost their entire investment.

In 1977, Brown tried teaching again when he and five other top illustrators considered how to create the Illustration Workshop. The Illustration Workshop consisted of different classes around the U.S. and Europe to teach a select group of aspiring illustrators. The idea for a workshop originated with the late Creative Council in Los Angeles, which asked prominent Mark English to conduct a workshop for its students in 1951. English drafted a group of his friends—a collection of the most prominent new illustrators—and the Illustration Workshop was born.

The workshop was managed by Michael Hamilton, but the first few years the designer Mike DeCary stepped in to take over management and expand the program in 1978. The scope of the workshops expanded to encompass live assignments and on-call skills, and to cover a broad array of subjects. Students

were learning with confidence about where the best illustration work was being done, who the best companies were to work for, what the latest methods were.

The workshops comprised the 10 years, and the group introduced workshops around the country and in Europe, always in an enthusiastic reception. DeCary recalled, "the first thing people hated was me, and as the more my other programs around the country." Many other illustrators were drawn to the program and participated as guests in visiting lecturers, including artists such as Sylvester Chantel of the Peabody Fine Studios. The Workshop was not limited to one state of illustration; "my work was quite open to the idea that there was more than just one to show it." However, that was when the space in California called DeCary recalled that some of the artists except Cohen demonstrated the slightest interest in the business side of running a workshop. "Workshops were complete chaos, although mostly busy chaos," he said. The illustrators were a business manager's nightmare in a capital of running in an expense report for their results on time. DeCary would receive their members and bring drawings on the back of envelopes and pieces of scrap paper crumpled after a workshop had ended.

DeCary said, "I was working with six highly talented and experienced, some of whom had won awards in their field. Each one was concerned in living the way. Each was once a student but he did not know that the art of the other five. Often one of my jobs was to keep them apart." Each year at the end of the workshop, the illustrators would see that they were quitting the program. They refused to see any of the programs, how a workshop for illustration or fixed costs for the house instead. They decided up all of the proceeds among themselves and returned home every year. He made him much they would that they did not receive any real benefit from teaching the classes. In following year all the illustrators would return. Brown, heard DeCary, "I don't know what kept them coming back, it was a very high reputation for the workshop."

The atmosphere in the studios Albert dramatically depending on the personality of the illustrators Herb Pridl and Alan Lubin were



knows for being tough in their classrooms. While Kinnis always looked for something encouraging to tell them about their artwork, DeCenzo recalled, "It always meant something special to a student when they would leave knowing that the great Kinnis teacher said something nice about their portfolio." The students came into all walks of life. Those who participated in the classes remembered that they often contained surprises. On one occasion, Bob Peak explained to the students that sometimes when an illustration was not going well, it made more sense just to walk down the board and start over again. At this point, a lively young blonde student volunteered that she would do this by taking her picture over the board with her. All projects stopped as the entire class watched the process.

But there were serious occasions too, as young illustrators struggled to finish. On one occasion, a young student kept on drawing over her inability to keep up. Her subsequent work brought a tear to Bob Peak's eye, and then to Kinnis's, and the entire class once again groaned to a hulk while Bob, Kinnis, and the young student left the room to restore their composure. On another occasion, Kinnis and Mark English returned to class having done a workshop to help one of the students sitting on the north side finish his board in his hands. He was an student by what he had seen, he didn't know what he was going to do for a career. The two illustrators sat down and had a long conversation with him, trying to encourage him and point out the good aspects of his work. It was no use. The depressed

young man walked away, inconsolable. But for every student who felt depressed, there were others who grew from the experience. One student who disappointed across years for a living turned out to do the most fine and imaginative illustrations ever to be turned in.

By 1985, the illustrators concluded that they had all had enough and stopped doing the workshops. What it became clear that the illustrations would not be back. DeCenzo writes quite lovingly for us:

*There, because there, all of these years,
 We pooled the Workshop and the artist in line,
 Because each felt he was better than all of the rest,
 And yet each knew, in the heart of the heart!*

*The workshop did wonder for the many who came,
 And learned about playing the illustration game,
 From those who were clearly at the top of the class,
 Still the doors were open, they were just in the way.*

Kinnis says that he really quit teaching when he ran out of answers for students asking how they could make a living from illustrations. "When I was an illustrator I was always working around a goal such as illustrating the magazines. By 1985, the goals were just almost gone. Simply had no goals to inspire from a career-long career, and I couldn't continue there, just thinking that they were going to find something, long-term careers in the field."

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Scene at the Harbour at Bristol, c. 1766

WORKING (UP)WARD SNAKE FROM DEBATE TO POSTAGE STAMPS

Over the course of his career, Gainsborough is known to have painted and sold perhaps 100 more book covers and prints. In the 1760s, he was commissioned by Royal Caribbean Cruises to paint a series of scenes for its ships. The Royal Caribbean mariners estimated at 22 feet in height.

Painting was then a very specialized art form, and the great illustrators who became famous for painting murals—Frank Brangwyn, H.C. Wink, and John Tennant—remained long and hard for this activity. Instead, they turned to other, more commercial, painting, such as book covers, stamps, and advertising. This is an unusual combination. Some were more successful than others, but as Gainsborough found, his mural of Christopher Columbus was awarded a medal by the Society of Illustrators.

In the upstairs end of the new apartment, Gainsborough designed and illustrated U.S. postage stamps. The studio arrangements he had never had before. The new commission by the U.S. Postal Service to design stamps in conjunction with the Olympic Games, such as Mark Twain and Fish Fry, demonstrated a special aptitude for designing stamps, but already Gainsborough found stamps an interesting. He didn't

think that the space provided him the freedom he needed for his art, so he didn't pursue them with the Postal Service.

LIMITED EXHIBIT ROOMS

As the market for illustrations developed, illustrators branched out to the "press" market, where quality limited edition reproductions, often signed by the artist, were sold directly to the public. This market for artwork became popular with



Scene in the studio with Gainsborough by The Harbour at Bristol, c. 1766

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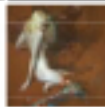
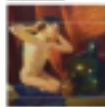
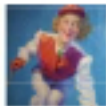


1950
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1952
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One of many other Rauschenberg portraits by Tomoko Kamei, c. 1988

across Britain and Western Europe. Robert Rauschenberg found a worldwide market for prints with a halcyon future. But Rauschenberg's prints became popular with sports fans. His work was generating many illustrations of golf, football, and mixed martial arts. But unlike some illustrators, Rauschenberg was never comfortable with some of the comparisons he was receiving. He enjoyed being early, when he kept creative control over images that were hand-pulled using three or four plates, but he had struggles about "being out of sync" prints that were being reproduced. And so he asked Harvey Kohn, his agent, to clear up other representations.

ART GALLERIES

Several illustrators also began to sell their work more actively through the traditional art gallery market. With modern, electronic technology and telecommunications capabilities, Rauschenberg's work soon found appreciative audiences through galleries around the world. His work was exhibited in Japan, England, Canada, and other countries. In the United States, his work is sold at galleries in New York, Chicago, Palm Beach, Denver, Scottsdale, Laguna Beach and San Francisco, among other places. While Rauschenberg continues to do illustrations for magazines such as *Sports Illustrated* and *Arizona Highway*, art

gallery sales made up a large percentage of his income.

In some cases, Byrne developed special relationships with galleries such as Jack O'Grady's gallery in Chicago, which featured a major exhibition of Byrne's paintings of New Orleans jazz figures, street people, and the hoodlums of New York. On another occasion, Byrne had a one-man show in Manhattan at the Elizabeth I Fine Art gallery.

THE CHANGING FACE OF ILLUSTRATION

Long ago, classic illustration made its home in New York, D.C., Los Angeles, and Hollywood. French had the luxury of relying a lifetime the length of their careers. In 30 years or more, when Byrne became an illustrator, he stood up the new landscape and concluded, "Today's of those people look for the job they know while wanting to have a done better. . . . It's just you

As money is what you need thing two years ago, then, I think you're in, and I could."

When Leyland had passed a cover for the Saturday Evening Post, he would have his magazine two months in advance, going from a simple cover to silver medals and such as preliminary studies. In the 1930s, Byrne was given just a freedom to illustrate an entire story for *Look* illustrated.

Despite the problems caused by the new era of illustration, Byrne was able to keep his eye on the new challenges for illustrators were accompanied by new opportunities. "The greatest thing that the whole business did in the '30s was to introduce money, not only in the hands of the illustrators and the book cover that illustrators could be done, but also in opening up new sources of inspiration. . . . There is no limit to the amount of freedom offered to the artist today. . . . The field



Looking from Byrne's studio at the Institute of Illustration, New York



A painting from Rauschenberg's series on the Banquet of Iliad. (New Museum)



One of a series of three Iliad banquet by Rauschenberg in 1980.

has never been so fast-changing and unpredictable as it was in the 90s."

"The technology stimulated some of the long-term gains of the illustration field and spread an opportunity for both sides. It is unlikely that Rauschenberg could have seen in the 1990s so quickly if he had begun his career some 20 years earlier during a slower, more volatile period in the history of illustration.

Looking back, Robert Hinkle reflected: "The business of illustration is heavily recession-tolerant. It has been replaced by technology: Computer graphics, Photoshop. When Rauschenberg and I did what we did, it was a different world. We had to make a lot of hard decisions as things changed." Hinkle noted that things had worked out pretty well for Rauschenberg and for himself, but that the new generation of artists would have more difficult decisions to make. "When do I take my eye away from this client? I would say, stay in control. There is nothing left for them in the field. They can't believe the push that Rauschenberg and I helped my clients all over/you do to make your best guess. The thing was right and it worked out pretty well for Rauschenberg and me, but it's a pretty challenging job for those who make the wrong decisions."

With only a steady stream of assignments from magazines and books, illustrators have had to find new opportunities further from the beaten path. Sometimes they have had to avoid these new opportunities in order to stay afloat. Long-term survival in the environment, however, I think it is a matter of being first to establish a point of difference and then to work and succeed, such and every year for over 40 years, by inclusion in the Society of Illustrators' selection of the best of illustrators of the year. No other illustrator in history has matched that record.

"Thanks to his father, Bernie's long career was made for him," says his son. "He has gone through many successful phases. It's not just a one-trick pony, he would be out of business." Besides, Bernie added, "I'd rather be the successful one than the one who is there when you do. Bernie loves making pictures and selling the story."

Mark English, who lived through many of the changes with Bernie, added another comment: "We were both serious," he said. "We were always able to figure out something else to do." This is exactly true. On his journey from the coal mines of Illinois to New York City, Bernie had to overcome adversity and adapt to changed circumstances several times. When his dream of being a musician fell apart, he switched and became an artist. When he personally injured his drawing hand, he adapted and held the pencil a different way. When photography began nibbling at his professional opportunities, Bernie embraced photography and used it to his own advantage. Bernie's resilience and tenacity in the face of change are certainly major ingredients in Bernie's success.

But there is at least one other element at work. Expressing Bernie in quality was like scoring a red flag in front of a bull. Having to "dig your heels in" to see an exhibition of art by "someone" you disliked, Bernie became determined that he could do better. When Bernie was in an art school teaching and photographing for Bernie, Bernie realized that he too would be able to make that very same day. What he was a tall illustrator

in Toronto, he would see one world he had conquered the New York art market. In short, whenever there was a professional with an artistic challenge, Bernie inspired him to apply himself harder. The fundamental aspect of Bernie's character was underlined by the passage of time and the appearance of successive generations of illustrators, and it helped to help Bernie to age.

PREDICTING ARTIST'S DEATH

There were some signs during a period when freelance artists were represented by non-unionized agents who worked on a long-term partnership with artists whom they had discovered. Bernie found two excellent representatives, Ben Tamm (Hollywood) and Sam Harvey Katz. These men had genuine respect and admiration for the artists they represented. However, after the illustration business went through its ups and downs in the 1970s and 1980s, the old methods of representation began to fall apart. Dwindling budgets decreased the ability of clients to pay, while at the same time new technologies transformed the distribution chain between artists and their readers. Budgets were smaller, deadlines were tighter, space was more limited, and competitive alternatives to illustration became plentiful. Technology reduced the value of clients and even strategies to create and modify images and to make better use of them. Increasingly, illustrators saw their image being used without permission, or at least giving approval.

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One of a series of three figures in a landscape by Thomas Hart Benton, c. 1930

As one of the country's most popular and successful illustrators, Benton would be among the last to arrive at a realization of these trends. Still, he never forgot growing up in the home of a coal miner who was active in the union. Benton remembered how collective bargaining protected the rights of individual workers. He convened a meeting of prominent illustrators in his house, where he advocated forming an illustrators union and brought to a union lawyer to talk with the group.

The idea was bold and innovative. It was also very ahead of its time. A majority of the illustrators found the idea of organizing into a union too assembly-line. They'd distributed the idea, but remained unconvinced about the value of the illustrators' skills for labor.

It turns out that Benton was prescient. The problems that surfaced in his generation have only grown, resulting in many difficult challenges for illustrators. Computer imaging and the Internet have transformed the situation. The rise of "stock photos," which automatically reduce dimensions of online people's accounts, has further eroded the profitability of the illustration field. Even *Illustration* have expanded to protect their rights, too as Benton proposed many years ago, but much time has been lost. In later generations of illustrators, artists such as Brad Feldman and Dave Lee have attempted to take a stand for artist rights by forming advocacy groups such as The Illustrators Partnership.



Illustration for a party

BENTON'S IMPACT ON THE FIELD OF ILLUSTRATION

Benton is usually recognized as a highly influential artist who especially so in the style for others. In many ways he might be considered the calm center of the style of his era, but the field of illustration has changed dramatically since Benton began painting over 50 years ago. How did that era come into being in the first place and appearing in spaces that did not even exist when Benton launched his career. To it is a good time to look back and assess the long-term impact of Benton's work.

James Hickey, one of the most thoughtful observers of the current illustration scene, has demonstrated how the field of illustration began a period of rapid expansion and experimentation in the 1960s that gained momentum in the 1970s and 1980s, leading to what he calls the current "multitude of styles and trends." At the same time that Benton was reexamining his career as an illustrator, illustrators such as Robert Weaver, Tom Glavin, and Robert Andrew Bailey were also pushing for a new American illustration tradition led by Seymour Chwast and Milton Glaser created *Push The Studies*, which combined Illustrators with broader principles of design. The "New Illustration" school arose in response to the traditional "Walt Disney" model. Other illustrators became known for professional social centers, lectures such as Marshall Arisman, Robert Garman, Edward Reed, Alan Silver, and Don Cat produced out of their own discussion. Psychofictive art, underground comic

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Illustration by James Beckett about the death of a Kentucky convict named



Illustration by the Indianapolis 500, c. 1930

style, and graphic symbolism all found significant evidence. In the case of many of us, and indeed, it is difficult to find a consensus about the relative merits of different illustrations.

However, some observers claim that illustration today has evolved beyond the old Wagner school to a more advanced level, which they label "abstract art." Miller agrees that "the new American illustration methodology... can be summed up in one word—abstract. Illustration evolved from what you see to what you get to conceptual because the visual and literary content in magazines were becoming more complex, more critical.... By the late 1950s photographic images vividly captured the content of things leaving the depiction of the abstract world to illustrators."

In Miller's view, the simple-minded focus that once filled many of popular magazines is gone, and with it the need for most representational or "story" illustrations. He describes such focus as "the editorial illustrator's ghetto" and claims that illustrators have now been left "free to apply 'more abstract and variable illustration techniques' as 'increased and varied media-presentation means." Miller suggests that we should attach less value to "the value, more conventional narrative or descriptive illustrations for whom style, rather than content, is of primary importance."

It is true that illustration today can be more likely to be called upon to illustrate scientific, business, professional, and news publications than elsewhere (think movies or women's magazines,

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and sophisticated
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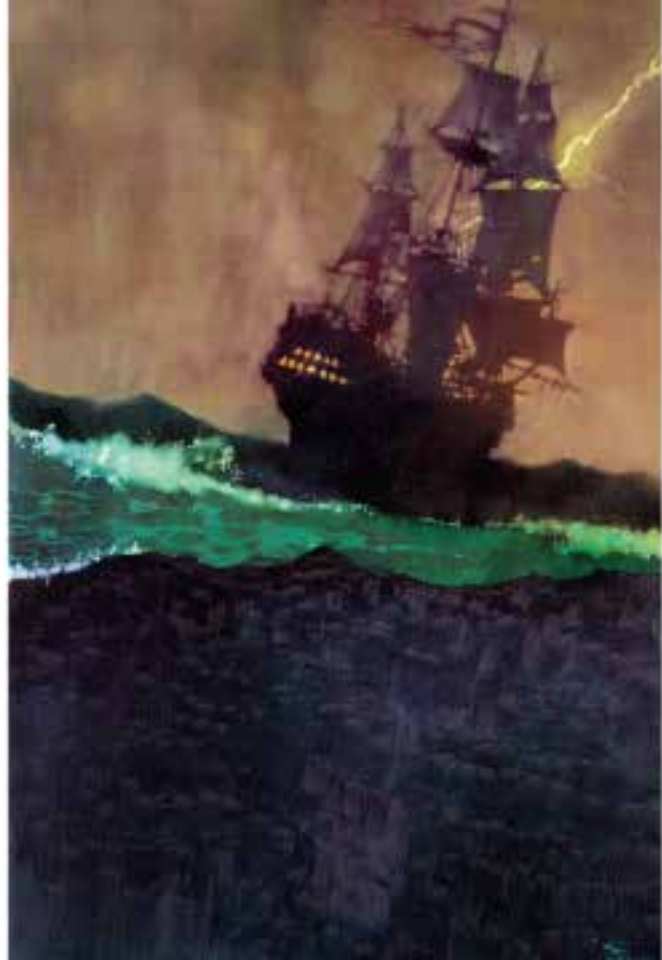




Illustration 16 An advertisement (1881)

The data points out that this requirement did not result in an increase in the small-group and individual-level reading public so much as the specialization of the marketplace and the lack of engagement for many at work (as reported in responses such as *The Knowledge Working Day*, which were designed for general interest). Whether the cause, these responses needed illustrations not if they were going to compare the general reading public to a scientific journal, *Illustration* helped. Where needed, the reading public when "imagines that Psychology Study would not be metaphysical images describing life conditions— that was a pretty radical requirement to place on illustration."

It is also true that this change in the content of illustration was accompanied by an emphasis on the importance of the skill and technique that go toward making a "click" visual image. In great scientific illustrations would study anatomy and perspective and even long hours practicing their craft. Now computers, photography, and other technical aids have helped to level the playing field of the importance of scientific skill. Furthermore, audience survey research with a low "click" image. Much illustration today is poorly designed and clearly intended, but is reduced because the rest of the image is only to serve as a diagram for a conceptual statement.

The most true of the importance of "concept" in illustration parallels the trend in gallery art. Arthur Haas, an artist for *The Nation*, observed "The way things have evolved, you can look like anything, or you can't tell by looking... art should be as versatile as to do with artistic response, it has more to do with aesthetic response." Art critic Robert Hughes reached a similar conclusion "As far as I'm concerned, something is a work of art if it is made with the declared intention to be a work of art and placed in a context where it is seen as a work of art."

Science's illustrations are definitely not concept illustrations in this sense. They date back to an era when you can "tell by looking" that they are supposed to be art. How does such a work fit in today?

THE CONTINUING IMPORTANCE OF LINED IMAGES

John Updell observed that "the job is to make each mark on white paper a divided by writer and artist." The art form where these two types of marks come together is called "illustration." The balance between them—between visual form and verbal content—is a part of the creative tension central to illustration. Sometimes the idea or story takes priority over the image. Other times the picture dominates. The lack of

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means it to get the words and pictures to sing in harmony, to enhance each other in a way that neither words nor pictures could achieve alone.

The problems with much of today's "concept" art, whether illustrative or gallery art, is that the visual image is often random in pursuit of the concept. A few great concept illustrators such as Saul Steinberg were able to balance the two with brilliant, but their example seems to have yielded vast numbers of artists uncertain (or thinking) that their art can be informed by (over) or made irrelevant to their concept.

We see the logical extension of concept art in work by gallery artists such as Jimmy Holton, Christopher Wool, or Barbara Kruger, whose art—conceptually justified in many contemporary art contexts, today—consists of painted words, or sentences. Nothing on the screen (LED signs) All pretense of a strong "visual" side of the equation has been abandoned, and with it, the creative tension that comes with resolving the competing demands of form and content.

Most of the creative products illustrated by Kruger's presence in the concept world in the replacement context of today's concept illustrations. Yet, if you compare their results to major—the creativity of their life, the nature of their color, their composition, their values, their design—most of the range of concept illustration look somewhat in comparison to Kruger's work.

Surveying 50 years of concept art, Kruger's work stands as if what the concept has inspired by the image has not. Concept Kruger's drawings with some of the greatest work of modern concept illustration, and you will see how by the art of drawing in 1950s. These concept works may be brilliant in their own fashion, but their fine work is simply unimpaired and devoid of the quality that has been the hallmark of good drawing ever since. Lucien, "Clear" and "Thought provoking" are certainly all excellent as illustrations, but they can never be a permanent substitute for "progress." Any school of art that demands such a view from its teachers is destined to become not be without look on the student's eye.

Finally, it is a pretension to believe that "concept" art, the concept practice of the current era, is to be judged in fewer important like words or numbers. Color and shape and line are necessary concepts, often in addition to its beginnings, people managed to understand that purely visual images had height and depth where imagination could not go. No philosophical teacher or writer has been able to match Beethoven's music that "music is a higher form of evolution than philosophy," Don Gault, who was better with words than almost anyone, knew where to go: concept art. "The double of man," he wrote, "is the highest human faculty."

Kruger's drawings may not create a concept as defined by some in the "new school," but they have the most palpable, dispassionate confidence to the quality of the way they tell of the product they sell. They are by their nature and as their nature will determine. The same general observation might be made regarding Kruger's paintings. Fans of concept art might not find the "ambiguity that invites a viewer's deeper interpretation," but there is a lot to be said for the immediacy and potency of an image that can be absorbed in a civil and, rather than in

accidental. He wants to remember what it is like. That's part of what visual art does. It's the stories of much of its power over words.

In hindsight, one of Berni's experiences went unnoticed. A careful viewer can already picture when he was going through the motions. However, Berni's strongest drawings and paintings remain undisturbed today. It is hard to envision them ever being superseded by concept art, as he watches rare fashion shows, like a Ralph Walk fashion put it best: "The runway is now fashion."

THE HIGH C*

Throughout his life, Berni has looked for that "high C," that elusive spiritual state. He abandoned the concept when he felt he would no longer be his easy target, and worked for a while when he thought he could. He found himself in.

Many years after Berni achieved fame and fortune, he looked up his old friend, teacher Eddie Brown and sent him a portrait he had painted of Louis Armstrong and his wife. The portrait was accompanied by a note saying, "I found the high C" ♦

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Portrait of Louis Armstrong and his wife

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Robert Heindel Talks About Bernie Fuchs

Business illustrator Robert Heindel died this year. He was known around the world for his surreal paintings of doctors. Before he died, he spoke eloquently about Bernie Fuchs and his impact on American illustration.

I first met Bernie Fuchs when I was working at Disney and contemplating a move to New York. Somebody took me to meet him. I was scared to death. It was a typical "meet your god" scenario.

In Disney, I had been working at the same studio when Bernie started out. When I arrived in Detroit in the 1960s, anyone who was in Detroit remembered the death of Bernie Fuchs. Artists would see things like "Bernie Fuchs worked in this room" with names of ours. Bernie was a real star. When he moved up the Art Group, he was the hottest thing in town.

"It seemed the total focus [Detroit] to New York, to get up all the eggs from one tree and showed the people what it looked like how to do it.

After Bernie left Detroit, Mack [agents] and others noticed the same stepping stone. They wanted to be a studio. They made out on their own, then said they were partnering to contact New York with their agency in New York. I arrived in Detroit six to six months after Mack. English left Detroit for New York. When I wanted to follow that same path, Bernie was very generous. There is a lot of generosity in Detroit.

Bernie's influence was that he could take the same assignment that everyone else got and do something special with it. I never believe his studio chose his assignments, and I think he had done some work that he is not as proud of but all got worked around as the top priority. That's how you learn. But you learn to protect yourself, and mostly, if you care about it you learn to protect your work. There was always one person out of his ability. Not that he was into—made the money

but he knew what he had. And he always wanted the opportunities made his way here. Bernie worked as hard as he could but, anyone else I know.

But some one wanted me something and you know that Bernie was involved, you know that you had to do the very best you could possibly do. He brought that out in people. And if you ever compared with Bernie, you know going into it that he was going to beat the shit out of you. But we never let the competition get in the way. We are really great friends.

You think your competition is the guy you want to get a job away from that day. Even you realize that you are your competition. The job is your competition.

When I pushed the boundaries, it made me work harder to self, and drove me business partners away. Now I don't have the energy level I once did. You realize when you get to be my age that you aren't really as good as you wanted to be. You have to confront the question, "How good am I? Who can't I be better?" All I can tell you is that I keep leading at the moment and that's what I like about Bernie. He always pushed his own boundaries. Bernie's growth is constant. After you become successful like Bernie, it's inevitable that others start to copy you. Even when you start to copy yourself. Bernie stayed on the move. He continued to press, perhaps because he could hear Mack English's footsteps behind him.

Bernie never considered himself to be the fastest or the highest creative, but Bernie is arguably one of the greatest illustrators that ever lived. I've looked at anyone who has been down over the years and had to reveal "that is not looking better" all around. I wouldn't sell Bernie that. I talk at the things he did. Who the world paid a lot with the tonight instead of I would never attempt it.

We all say much the same thing about him.


I am the honor to have been in my world. ■

in the series ends. All of the volumes feature stunning reproductions from the original art (as all of the DC Library limits) and deliver the work of some of the greatest artists in comic book history: Ross Crandall, Jack Davis, George Evans, Gerhard Legel, Jack Kamen, Rudy Papp, Irv Pardon, Neal Polk, Charles Sallis, Angelo Torres, Al Val Surano, and Wallace Wood. Last up on Robert Reynolds, Al Feldstein, Daniel Gryn, John Larson, Jack Ock, and Richard Smith.



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EXHIBITIONS & EVENTS

Stories to Tell: Masterworks from the Kelly Collection of American Illustration

February 14, 2008 through May 21, 2008

Deborah Museum of Art, New York

Deborah Museum of Art Chief Curator Stephen Eskelin will select approximately 50 masterworks from the Kelly Collection, an exceptionally important private holding of original oil paintings, watercolors, and pencil drawings made in the "golden age" of American illustration in 1900-1930. During this period, illustrations of exceptional quality were produced by a diverse group familiar with the European academic tradition and are both technically and stylistically part of that inheritance. Prior to 1900, books and magazines were illustrated primarily with line engravings that conveyed little of the texture and quality of the original paintings and drawings, but new advances in printing technology led to reproductions that were more like copies. The exhibition will explore all aspects of the publishing phenomenon, including covers, advertisements, and the technical aspects of the production process. The emphasis will be, however, on the visual illustrations that accompanied the narratives, made by such stars as Edmund Yule, Norman Rockwell, H.C. Wirth, Dean Cornwell, and F.C. Leyendecker. Their compelling stories became hugely popular—as evidence more than enough for the early cinema, a broad range of film screenings will complement the exhibition, as will an illustrated catalogue containing more art in CD or DVD and the volume *Richard S. Kelly*.

For more information, visit the museum's website at www.deborahmuseum.org/

PIXAR: 20 Years of Animation

December 14, 2007 through February 6, 2008

Museum of Modern Art, New York

In keeping with the Museum's long tradition of presenting pioneering, this is the most extensive gallery exhibition that MoMA has ever devoted to the great. Featuring over 500 works of original art as well as the first five films *Pixar Animation Studios*, the show includes paintings, concept art, watercolors, and an array of digital installations. These works reveal the creative, both on processes behind *Pixar's* computer-generated films—including *Toy Story*, *A Bug's Life*, *The Incredibles*, *Monsters, Inc.*, *Finding Nemo*, *The Incredibles 2*, and *Wreck-It Ralph*. The exhibition also includes a complete retrospective of Pixar films. Documenting the creative relationship between traditional and digital media pioneered by the studio over its twenty-year history,

Pixar: 20 Years of Animation is a tribute to the artists whose work has revolutionized the genre.

For more information, visit www.moma.org

National Geographic: The Art of Exploration

Now through May 31, 2008

The National Geographic Museum of Washington

For more than a century, the National Geographic Society illustrators have taken readers to places beyond the reach of a camera's lens, and recorded the imagination in destinations that can be seen only through the artist's eye. Visual and compelling, these images have allowed us to witness the birth of our planet and look forward to the colonization of space—helping us to understand our history and the mysteries of the natural world. Renowned artists H.C. Wirth, Andrew Young, Charles Knight, Louis-Léon Hurry, Tom Lovell, Robert McGee, Peter Stone, Thomas Chalkley Lewis Foster, and many others are represented in this exciting exhibition, celebrating more than one hundred years of National Geographic art.

For more information, visit www.natgeo.org

Flora, Fauna and Fantasy: The Art of Dorothy Lathrop

March 25, 2008 through May 21, 2008

The Brandywine River Museum, PA

During the last half of the 20th century, Dorothy Lathrop was known for her energetic and imaginative ink, drawings, and watercolor. An illustrator of more than 50 children's books, including the 1978 *Newbery Award* winner *Mrs. For Ever Dressed*, *Yams*, she was the first recipient of the prestigious Caldecott award in 1974. The exhibition features over 100 of her distinctive works, including many new for the first time since their initial publication.

For information visit: www.brandywinemuseum.org

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