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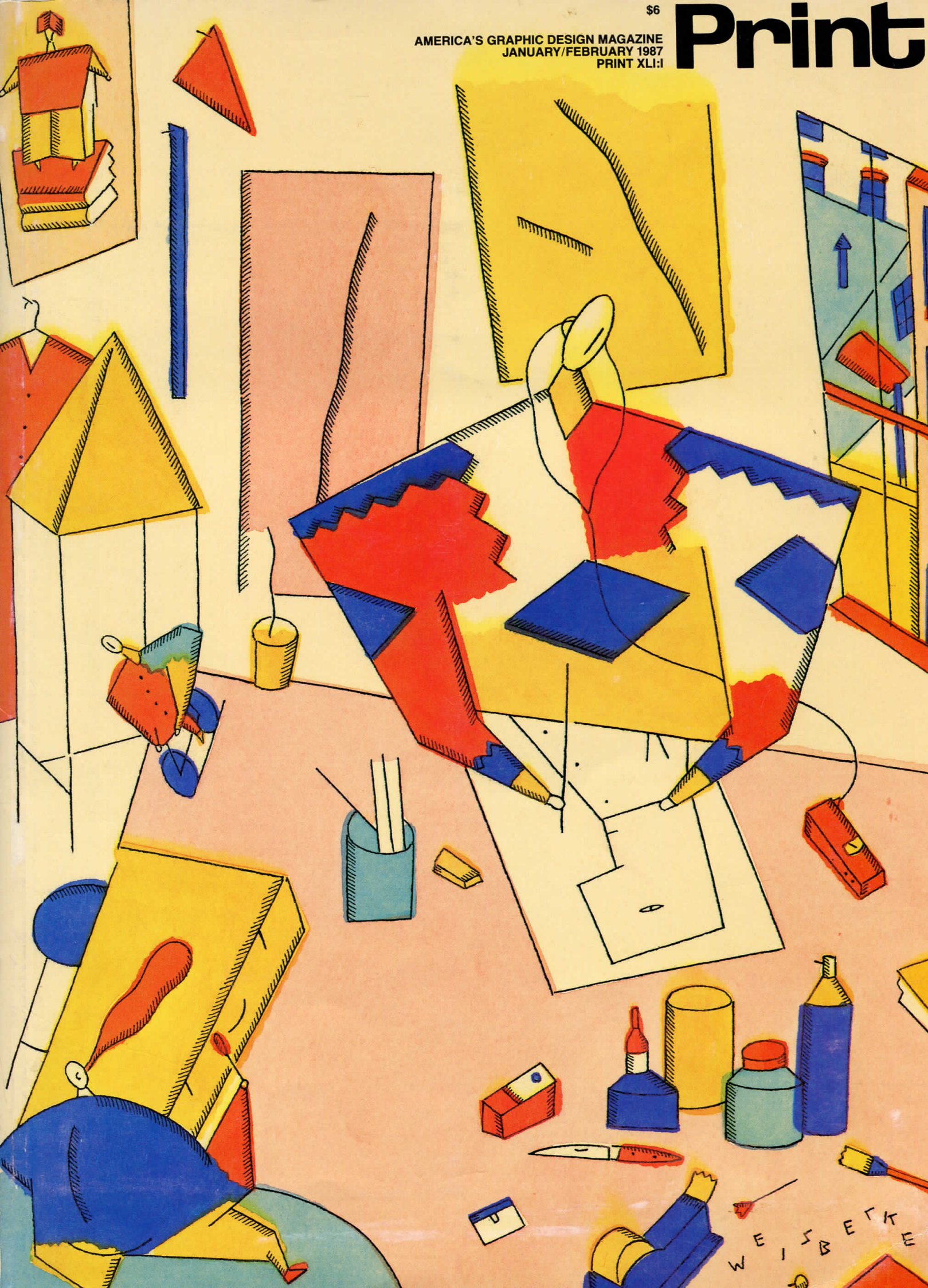


A Distinct Reality

By Steven Heller

Philippe Weisbecker's compelling art has journeyed from being highly rendered and "conceptual" to being a stylized record of ongoing life, reimagined according to his vision.

Photograph by Guy Billout

Philippe Weisbecker was a student until he was 40 years old. He calls himself a late bloomer. To someone who doesn't know him, but knows his work, this might seem like an unduly modest statement, for Weisbecker has been a visible presence in American illustration for almost 20 years. But the artist considers 15 of those years simply an apprenticeship: a time fraught with creative frustrations and professional limitations; a time punctuated by three major formalistic changes, resulting from periods spent away from the field doing painting and sculpture, until he finally discovered his true voice.

This voice, however, was not the result of shedding an unprofitable style for another, more profitable one, an act not uncommon to illustrators. Rather, it was (and continues to be) a natural evolutionary process, in which the demands of commerce take a back seat to the expressive needs of the artist. But the strict demands Weisbecker placed on himself wove a web of conflicting desires: to be what he perceived as a quintessential illustrator, to follow the masters and be one of them, and yet, to be an individual, imitative of no one. He has relieved himself of some of this pressure by understanding more about his own strengths and weaknesses, but the process has not been easy. Yet Weisbecker believes that the process has been integral to what might be called his rite of passage toward becoming a mature artist. He achieved this state five years ago, at age 40, when, after a brief self-imposed exile in France, he returned to New York (where he had been living previously) with a unique approach to drawing, which, though visually different, is a synthesis of all the work that came before.

This approach, influenced, on the surface at least, by the graphic vocabulary of the 19th-century Epinal print,* has become, in the five intervening years, a distinctive signature and a versatile language. Significantly, it is a form that relies exclusively on drawing skills rather than idea. The approach has been much sought after by art directors, who appreciate it as something new. For Weisbecker, however, what's important isn't the newness, but rather, the markedly increased vocabulary that allows him freedoms previously not possible. These freedoms have proved to be building blocks for consistent innovation.

Over a period of 15 years, one could witness the various stages of Weisbecker's growth from detailed renderings (skilled but not inspired), to a looser, more elegant drawing method where the idea was ultimately the most important element, to his intelligent conceptual work for the New York Times Op-Ed page. In between these periods, experimentation took place. But all the while, one could sense his growing dissatisfaction, sharpened by a determined need to move into other artistic realms.

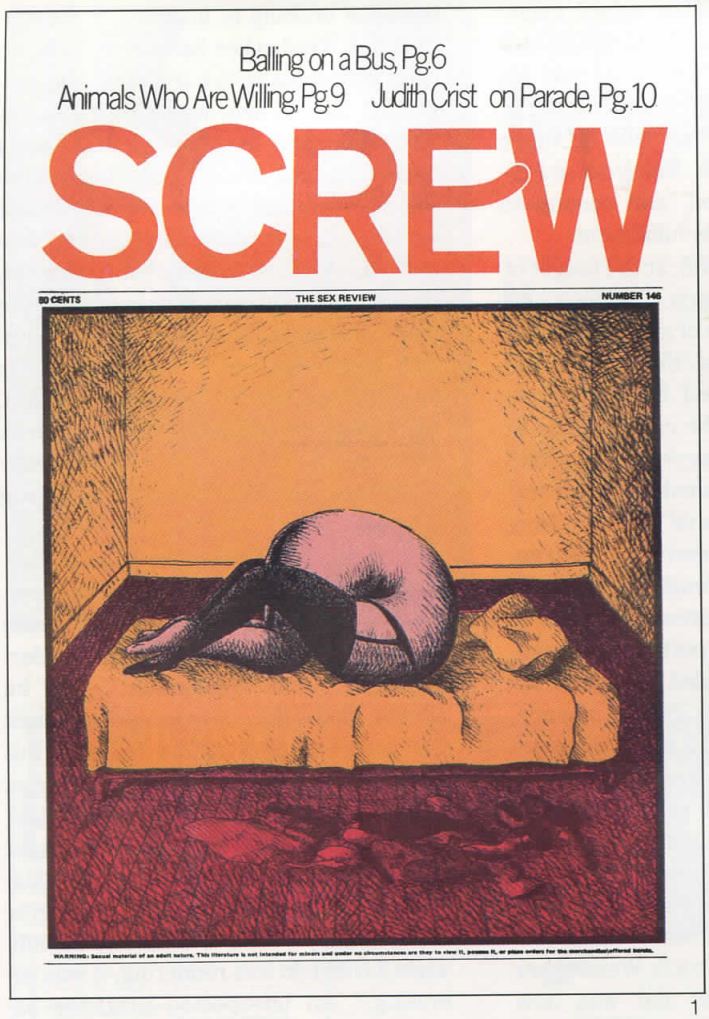
Weisbecker's dissatisfaction rose from his being typecast, in the very prime of his career, as a "conceptual" illustrator. Already in his late thirties, he was best-known for his "Op-Ed style." This one-time honorific ultimately proved stifling: for two years prior to his departure, virtually every job offered him was the same as the one before. A complex political situation or current event had to be illustrated intellectually—with the same predictable symbols each time. "I was bored with concepts," Weisbecker recalls. "Finding a new idea for the same subjects over and over was terribly difficult. With every assignment I actually got physically sick." At that point he called it quits and decided to leave New York. But despite his consuming problem, he knew that he'd return to illustration, in some form.

He was taking a risk, but Weisbecker was no stranger to risk-taking.

Born in Senegal, Africa, in 1942, Weisbecker was the son of a soldier in the French colonial army. (The German-sounding "Weisbecker" is actually Alsatian, Alsace having been his paternal grandparents' birthplace.) At age five, Weisbecker was brought to Paris, where he later attended primary school and gained a healthy appreciation for art. Despite this, as an adolescent, Weisbecker believed that painting was not a real profession and decided against entering the fine arts. Instead, he enrolled in the École Nationale Superieure des Arts Decoratifs, where he studied graphic design. Upon graduating, he decided to become an art director. Weisbecker contends that his being wary of the visual arts in his formative years contributed to his "late start" as a painter.

A short stint in Tunisia in 1966, as a member of the French counterpart of the American Peace Corps, gave him first-hand experience as a graphic designer of posters and displays for the Tunisian tourist board. After having served as head of its graphics department for a year, he returned to Paris in early 1968 to become

*A popular art typified by representational wood engravings of contemporary themes, and characterized by the application of shifting colors—color not completely trapped by black line.



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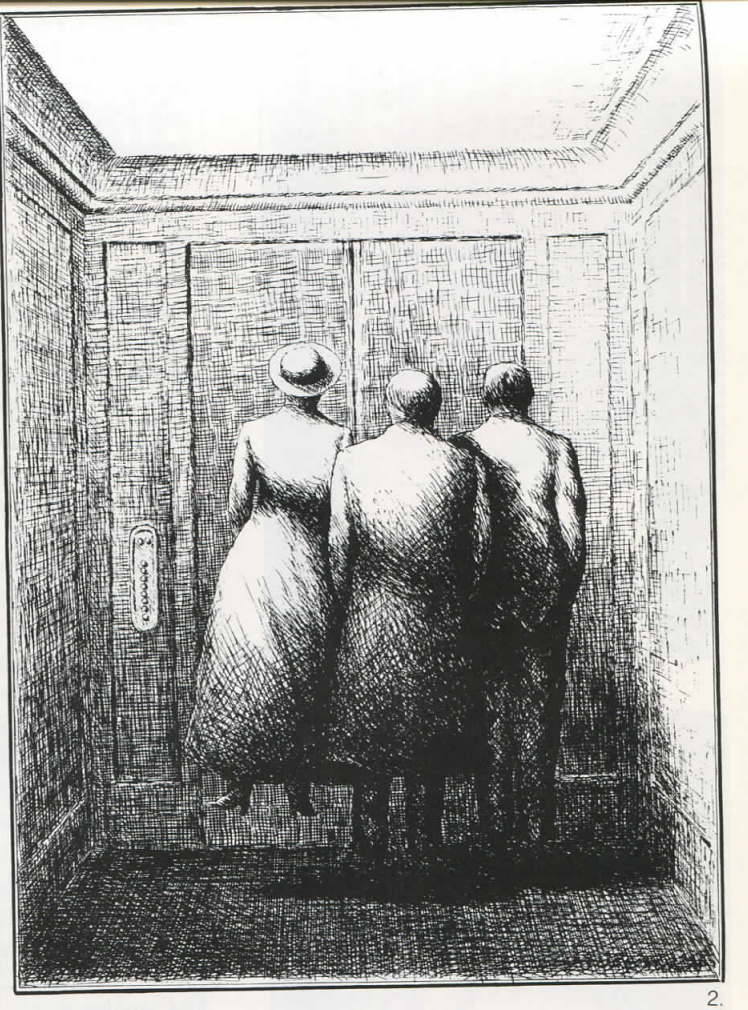

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1. Cover of Screw, 1971. Art director· Steven Heller. This piece marked a turn toward a more conceptual approach in Weisbecker's early work.
2. This illustration for a French magazine, 1972, typifies Weisbecker's early style, with its heavy use of crosshatching.
3,4. Paintings, oil on canvas, 1973.

Weisbecker's paintings during this period were done parallel to his illustrations and bore little resemblance to them. Years later, the styles of the paintings and illustrations converged.
5. Illustration for New York Times Op-Ed article on choosing a special Watergate prosecutor, 1973. Art director: J.C. Suares.

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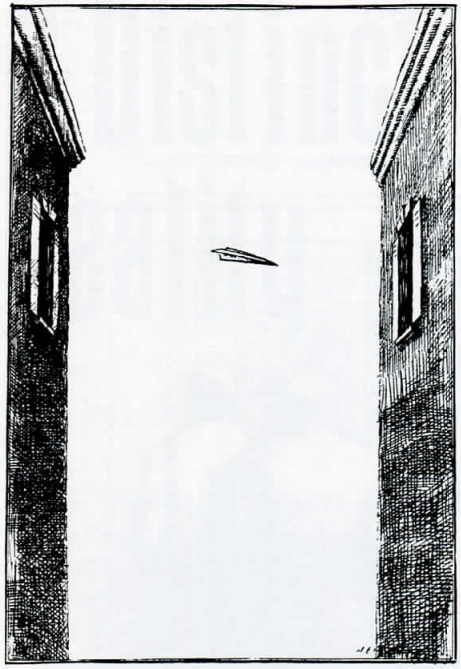

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6. Illustration for New York Times Op-Ed article, "Letter from a Havana Prison," 1975. Art director: Steven Heller.
7. Illustration for Fortune article on the corporate practice of uprooting employees and moving them from one locale to another, 1974. Art director: Ron Campbell.
8. Spread from Attenzione, 1981 Art director: Paul Harvey.
9. Painting, oil on paper, 1981. This work reveals Weisbecker's growing concern with shapes and with placing objects in all areas of the picture.
10. Spread from Attenzione, 1982. Art director: Pat Nordin. Weisbecker considers this a transitional piece, from his earlier highly rendered style to his sparer more abstract style.
11. Sculpture, 1984. This is another work that reveals Weisbecker's concern with shapes and objects.
12,13. Examples from Weisbecker's sketchbook, done during his hiatus in the South of France five years ago, during which time his new style was forming.

assistant art director of the fashion magazine Jardin des Modes. Throughout this period, design, not illustration, was his only concern. He felt ill-equipped to make drawings, despite the fact that he was a well-trained draftsman. Being an art director was his passion, and coming to New York was to be his fulfillment.

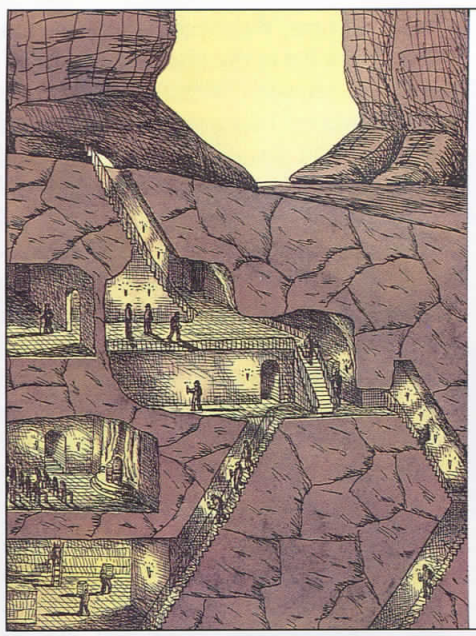
He arrived in late 1968, at the height of the student unrest in Paris. This year also marked the emergence of a colorful youth culture in the U.S., one that was on the verge of being usurped by commerce. One manifestation of the culture gone to seed was Eye, a glossy "underground" fashion magazine published by the Hearst Corporation, with editorial offices in New York's bohemian Greenwich Village. Weisbecker's first attempt to get work was at Eye. With just enough English to be understood, and a portfolio of handsome pages, he persuaded the art director, Michael Gross, to take a chance. Weisbecker was offered a job as a designer and told to begin two months hence. Of his first day at work, he painfully recalls: "I made a tactical mistake. Before even getting my first check, I told them I didn't have a working visa. They were forced to let me go." He was shattered, of course. In anticipation of having a job, Weisbecker had depleted his funds and was now broke. He contemplated the worst possible scenario: a return trip home. As it happened, however, his education in France had given him good all-around skills, and his former employer enthusiastically recommended him to a New York company, Labalme and Associates, which did architectural and display work for French department stores. He was hired, sponsored, and received his working papers.

His job was to do technical drafting of architectural interiors, a tedious assignment made somewhat more bearable by his compulsive doodling. He was obsessed with these doodles, which fostered in him a profound need to draw more seriously and ultimately led to an appreciation of illustration—specifically, the kind of work that Push Pin Studios was doing at the time. Aspiring to that lofty height, he had the temerity to try his hand at it. A chance meeting at a party with a young woman (to whom he showed a pad of drawings) resulted in an interview with her employers, Tony Russell and Kit Hinrichs. The next week, he received his first assignment from them for a banking magazine. It was a conceptual illustration.

It may seem like a broad jump from technical drafting to imaginative illustration, but Weisbecker had been trained to think conceptually as a trademark designer, and this, to him, was a logical extension of the same thinking process; it was a niche in which he had confidence. With this one assignment under his belt, he quit his job to devote himself full-time to illustration. With a somewhat awkward, though witty, realistic pencil approach, he made the rounds, showing his work to studios and magazines. "The market was much more open then than now," he says. He was given appointments with almost everyone he called. "My work really caught on. But not in the way I was hoping it would."

After a year, Weisbecker became disillusioned with his method. He had been given frequent work by Jean-Paul Goude at Esquire, who encouraged the rendering style. And Weisbecker, who, he admits, had false preconceptions about the nature of illustration, followed this direction willingly. Of the period, he says, "I had the feeling that giving clients their money's worth meant putting a great amount of physical effort into a drawing. It was a guilt feeling that held sway over me for many years. Ultimately, though, when I could do less rendering, it was liberating." An unexpected magazine assignment for which he quite happily switched stylistic gears proved to be a milestone.

When an editor friend from Esquire took a job at Screw magazine, the underground sex tabloid, he recommended that Weisbecker be assigned to do a cover for the new format devised by Milton Glaser and Seymour Chwast. He showed the art director a few samples, and largely because of the paucity of acceptable suggestions, he was given the job. The idea was that Screw's covers were to be interpretive illustrations, not lurid photography, but as yet no specific direction had been formulated. Working without preconception, Weisbecker turned in a black-and-white pen-and-ink drawing, with two overlays for flat color, which showed the surreal and contorted torso of a woman becoming a man, making love with itself. It was an unconventional drawing even for Screw, but it was compelling. For the first time, Weisbecker had reduced his drawing to only the necessary parts, using minimal crosshatching, leaving only the suggestion of outline. The effect was mysterious and alluring. It marked a new direction.



How the activities of a covert society headed by a former mattress salesman caused the fall of a Rome government, sparked police raids on two continents, and fueled far-ranging investigations into espionage, conspiracy, terrorism, and murder.

THE SECRET STATE
ITALY'S MASONIC SCANDAL

BY RICHARD FEMINELLA AND JOSEPH MANCINI

More than half a century ago in the Tuscan city of Pistoia, a boy, indulging in the usual childhood fantasies, dreamed of being a *burattinaio* (puppeteer) when he grew up. In his teens, a fascination with war and politics overwhelmed his theatrical ambitions as, first, he fought with Francisco Franco's Black Shirts in the Spanish Civil War and, then, as he worked his way up through the ranks of Benito Mussolini's Fascists in Italy. Still later, he became, among other things, a mattress salesman and a millionaire textile exporter. Earlier this year, however, it became quite clear that the boy from Pistoia had indeed grown up to become a puppeteer of sorts. The only difference was that, instead of manipulating wooden marionettes, Licio Gelli had crossed the strings of hundreds of Italy's most prominent power brokers from behind the curtain of a secret (and thus illegal) and allegedly subversive Masonic lodge known as *Propaganda Due*, or P-2.

The story of Licio Gelli and the secret P-2 Masonic lodge is not just another of the melodramatic scandals that periodically inflame the Italian political scene. Nor will the political fallout from the affair be limited to the collapse earlier this year of Italy's fortieth postwar government. In their scope, the revelations about Gelli and P-2 cover a much wider range than even the Watergate disclosures. Involved are leaders in business, finance, politics, journalism, the secret service, the military, and—according to some sources—the Church. Investigation into the activities of some P-2 members has led to a morass of murder, terrorism, and espionage. And, possibly the most important point of all, the light thrown on Gelli and his Masonic lodge has illuminated, to an unprecedented degree, the tiers of power on which postwar Italy has stood—and sometimes trembled. As Norberto Bobbio, writing about the P-2 revelations in the Turin daily *La Stampa* put it: "One cannot understand our system of power if one doesn't admit that beneath the visible government there is a government that operates in the twilight, a kind of subgovernment, and that further down there is a third government that functions under the cover of complete darkness and that could be called a cryptogovernment." By Bobbio's definition, the 62-year-old Gelli—a mild-mannered man with a wife and four children—was prime minister of that cryptogovernment.

CONFISCATED PAPERS

Public disclosure of the P-2 investigation came in May, two months after Italian police staged a raid on an Arezzo (Tuscany) warehouse owned by Gelli and seized thousands of documents indicating that the lodge was much more than an innocuous Masonic fraternity. Among the items confiscated were confidential papers from the Italian intelligence services, a discovery which helped prompt one magistrate to describe P-2 as a "right-wing state-within-a-state."

Worse charges were to come. Milan magistrates, for instance, accused P-2 members of having "combined business and politics with the intention of destroying the constitutional order of the country and transforming the parliamentary system into a presidential system." Magistrates and parliamentary commissions also began looking into charges that the lodge served as a conduit for influence peddling, was links,? to the underworld, and was involved in bribery and tax evasion in the oil industry. In addition to the documents from the intelligence services, there were papers at Gelli's warehouse that contained detailed personal information on many prominent Italians not connected to the lodge. The information in these papers, according to authorities, could have provided material for blackmail, and might have been used by police agents belonging to P-2 as "evidence" for arresting persons named on the list.

Another sensational discovery—one that would preoccupy the Italian press for months—was the 95 pages that listed P-2's alleged members. Estimates vary as to the total number of names on the list, but most press accounts agree on 962, excluding Gelli himself. According to a breakdown published by the weekly, *L'Espresso*, 848 names on the list were designated as active members. These included:

–Three cabinet ministers of the government of Premier Arnaldo Forlani and 34 high-ranking civil servants.

–The commanders of Italy's three major intelligence services and many other former and current intelligence officers.

–The Defense Ministry chief of staff (counterpart of the U.S. chairman of the Joint Chiefs of Staff), the chiefs of staff of the army and navy, and many other high-ranking military men, active and retired.

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TRACKING THE ETHNIC VOTE

What's in a name? The elusive ethnic vote has politicians pondering whether the last letter in their name is enough to carry them on to victory in November.

BY JOSEPH LAURA

The balanced ticket. Geographic, racial, religious and, in many areas of the United States, ethnic considerations play a major role in political campaigns. Though politicians seek to utilize the so-called ethnic factor, they are often reluctant to discuss its potential importance.

Many believe that the ethnic factor first entered politics during Fiorello LaGuardia's unsuccessful 1929 New York City mayoral campaign. Then, the patronage-ridden, Irish-dominated Tammany Hall machine controlled New York City and most of the jobs available for newly arrived ethnic groups. Tammany's grip was so strong that even *Il Progresso*, the largest Italian-language newspaper in the country, did not support LaGuardia's candidacy, arguing that it had little chance of success and would only polarize the Italian community from mainstream America.

But this kind of thinking ended in 1933 when LaGuardia ran a "balanced ticket" of Italian, Jewish and Irish candidates. Realizing the power of organized political strength, the *Sons of Italy* magazine endorsed LaGuardia's candidacy, saying, "In helping elevate one of our own race to an important political office, it must be remembered that we are helping ourselves . . . for the future." LaGuardia won that tough three-way race by capturing 62.2 percent of the Italian vote and 40 percent of the citywide vote, severing Tammany's hold on City Hall.

Some observers contend that our geographic mobility, suburban growth, and the economic, political and cultural melting of middle-class ethnic groups after World War II have made the ethnic factor an anachronism in American politics.

BLOCS OR BLOCKS

Other political analysts contend that ethnicity can still play a major role in elections, particularly in major cities and in the industrial Northeast. But even these so-called ethnic voting blocs are elusive to pinpoint and even more difficult to control politically. The longer these ethnic groups have been in America, analysts say, the more likely they are to look beyond ethnicity in supporting a candidate.

"Ethnicity presents a rather ethereal situation," says David Murray of Bailey and Deardourff, one of the largest political consulting firms in the country. "An Italian American could be a union member living in an urban area, or he could be living in the suburbs making $30,000 a year. The interests of these two people are bound to be different. People are not first, last and always Italian Americans."

Of all ethnic and racial groups, blacks have shown the greatest inclination to vote for "one of their own," while Irish Americans have shown the least. In the 1960 presidential election, John F. Kennedy received the smallest percentage of votes from an ethnic group from his "fellow" Irish Americans. It is now becoming increasingly difficult to predict with any certainty how Italian Americans, like Irish Americans, will vote in a given election.

Once an integral part of Franklin Delano

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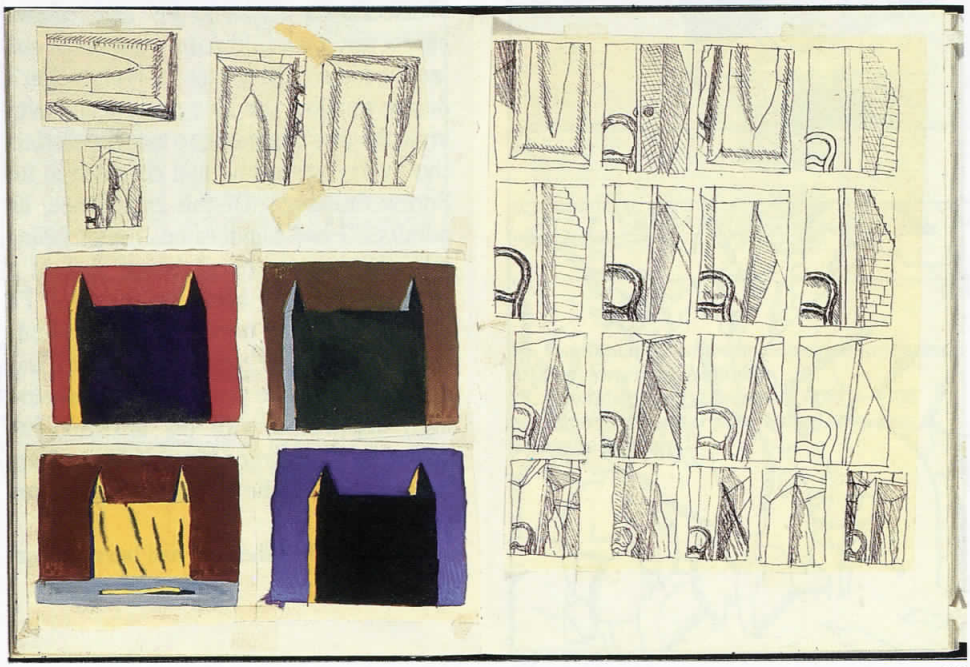

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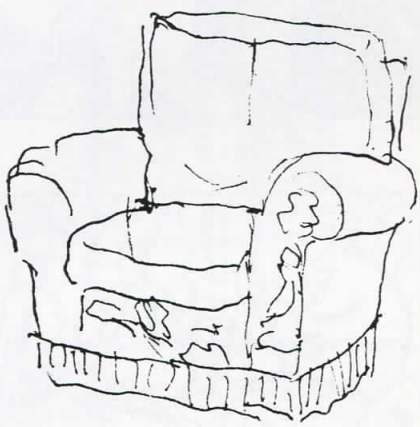

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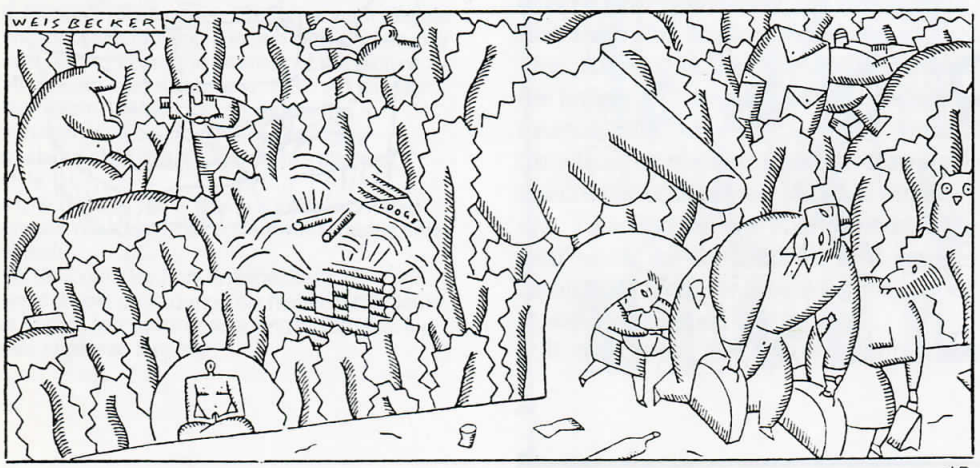

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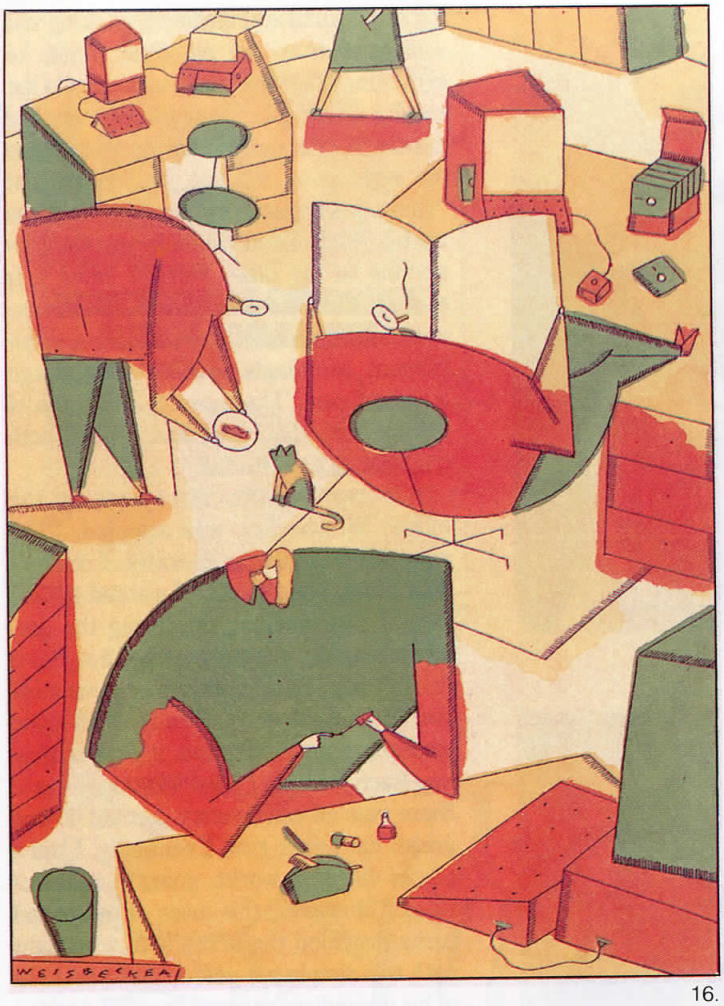
At that time, Weisbecker was living in a small, dark flat in the West Village, painting large canvases of chairs: big fat fluffy chairs, austere bentwood chairs, chairs of all sizes and shapes. In fact, from the moment he became an illustrator he had spent part of his time doing painting and sculpture; it seemed to feed his "commercial" work. Thus, for the next few Screw covers, he drew chairs making love. "I liked the act of finding a simple image," he says. "I always wanted a message to be clear, while allowing a little space for the imagination, too. I was aware of style, but I wanted my style to disappear behind the image. Mine was ultimately an intellectual pursuit. The best of me wasn't to come out until much later, when I could draw unselfconsciously without being tied to the idea." Weisbecker applied this approach to jobs for more mainstream journals, too; he was called on regularly for New York magazine, Playboy, and the New York Times Op-Ed page.

Acceptance on the Op-Ed page in 1972 was another turning point. This was because its art director, J.C. Suares, offered him freedom and security, and because he became part of a community of likeminded artists. He was also able to fine-tune his Screw approach into a striking graphic vocabulary. But there was a less positive side to this turn in his career. Although his conceptual abilities were now so acute that he could, almost effortlessly, translate extremely complex subject matter into intelligent, provocative images, and though his drawing had improved, he was fast becoming a member of a "school." His work was more rendered, and seemed startlingly influenced by the French surrealist Roland Topor, who was also published on the page. While Weisbecker's art definitely had its own character, it was ultimately lost in the collective look of the group. In Weisbecker's desire to allow the idea precedence over style, he was beginning to lose the distinctive, witty person he had revealed in his Screw drawings. Of the experience, he admits, "I had blinders on. I kept falling into those patterns of being part of a group more than being on my own. I'd always had that need, until I suddenly realized I was not happy with what I was doing." Then, five years ago, overwhelmingly frustrated with his direction, he deliberately divorced himself from an approach to which he had been wed for ten years.

All along, Weisbecker had been explor-



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Wine/Alexis Bespaloff

OUT OF THE 'ORDINAIRE'

"...These wines, neither from the major regions nor made from the most famous grapes, are as enjoyable as they are original..."

A NUMBER OF UNUSUAL WINES HAVE turned up here in the past couple of months. They don't come from the major wine regions, nor are they made from the most famous grape varieties, yet they are as enjoyable as they are original.

In the fall of 1980, a 26-year-old Englishman named Mark Williamson opened Will's Wine Bar in the center of Paris, just behind the Palais Royal. This elegant and convivial wine bar-cum-restaurant has flourished ever since, and continues to feature less familiar French wines. Of the 200 or so labels on the current list, nearly half come from areas other than Bordeaux and Burgundy, primarily the Rhône and the Loire. Williamson recently shipped a varied selection of his discoveries to New York, among them a red and white from Château de Villeneuve in Saumur, both from the 1984 vintage. The white ($5.99), made from Chenin Blanc, is light, fruity, and delicate; the red Saumur-Champigny ($7.99), made primarily from Cabernet Franc, combines the tannic grip of that grape with the light-bodied appeal of Loire Valley reds. Another Loire red with even more character but no less charm is the 1983 Saint-Nicolas-de-Bourgueil of Mabileau ($6.99). A selection of Will's Wine Bar wines is available at Luna-Colony Wine & Spirits (1217 Madison Avenue, near 88th Street) and Yorkville Wine and Liquor (1392 Third Avenue, near 79th Street).

"In 1954 the village council of Châteauneuf-du-Pape was quite perturbed and apprehensive that flying saucers or 'flying cigars' might do damage to their vineyards were they to land therein. So, right-thinking men all, they passed an ordinance prohibiting the landing of flying saucers or flying cigars in their vineyards. (This ordinance has worked well in discouraging such landings.)" This anecdote, found on the back label of a new wine from California's Bonny Doon Vineyard, explains the intriguing name that the winery has chosen for a 1984 red made primarily from the Rhône Valley varieties Grenache and Syrah—Le Cigare Volant ($8.95 at Ardsley Wine & Spirits, 976 Lexington Avenue, near 71st Street). Le Cigare Volant is a sturdy, youthful wine that balances fruit, tannin, and acidity in a very attractive way.

Wine-maker Randall Grahm, whose family owns Bonny Doon, originally wanted to make fine Pinot Noir but found the California climate too warm. (In fact, for the past three vintages, he has trucked Pinot Noir grapes down from Oregon to the winery, which is in the Santa Cruz mountains.) Then, in 1983, a trip to the Rhône got him interested in the grapes cultivated there. "I think Grenache is a misunderstood variety in California," he says. "I've seen its capability in the Rhône, especially in Châteauneuf-du-Pape, where it is the principal variety. In fact," he adds, "Rhône varieties may turn out to be the ones best suited to California." He made only 1,250 cases of Le Cigare Volant in 1984, but its success was such that he produced even more in 1985, for release next year.

In 1981, Gustave Niebaum, who founded the Inglenook winery, first began producing a red wine from what he thought were Barbera grapes. It wasn't until the late thirties that California ampelographers correctly identified the vines as Charbono, an unusual variety cultivated in southern France. Other California wineries occasionally market Charbono as a varietal wine, but the grape has long been associated with Inglenook; even so, the Napa Valley winery makes only 2,000 to 6,000 cases a year. The 1982 Inglenook Charbono ($8.99), the most recent vintage available, is a particular success, with a beguiling, spicy bouquet and enough lively acidity to complement a variety of richly flavored dishes.

In 1966, David Lett traveled north from California and planted the first vineyard in Oregon's Willamette Valley. His ambition at the Eyrie Vineyards, situated 30 miles southwest of Portland, was to produce fine Pinot Noir, but he also planted several other varieties that he thought might be suitable for Oregon's growing conditions, including a few rows of Pinot Gris. This grape, rarely encountered in the United States, is the popular Pinot Grigio of Northern Italy, and is also cultivated in Alsace, where it is known as Tokay d'Alsace. Lett produced his first crop in 1970 and made about 25 cases a year for a decade. "There wasn't enough to sell," he recalls, "so I traded the wine for salmon." Lett eventually planted more Pinot Gris, and in 1984, he was able to make 3,000 cases, about half of the Eyrie Vineyards' total production. "The success of Pinot Gris allows me to support my hobby—making Pinot Noir," says Lett. The 1984 Eyrie Vineyards Pinot Gris ($8.49) is a dry, elegant white with delicate fruit flavors—just the wine to drink with ... salmon.

In the late nineteenth century, the

GRAPE SESSION: *Pinot Gris from Oregon, Galestro from Tuscany, and other discoveries.*

58 NEW YORK JULY 14, 1986

18.

REAL TALK

WHO SAYS THEY'RE not building châteaux anymore? Thirty-three brand-new mansions are planned in West Allenhurst, N.J., on the site of Millwin Farm, a 44-acre Monmouth County estate. The main manor house, built by the Brum family in 1926, will be the last on the block after Sigmar Associates finishes using it as a sales office. The modern manses will be in the Norman style, with stucco and stone exteriors, steeply pitched slate roofs, and French doors with shutters. Inside, the houses will range from three to five bedrooms, have separate maid's quarters, fireplaces, and lavish master suites that include sitting rooms and walk-in closets. One plan has his-and-her bathrooms in the master suite, another has an octagonal two-story tower with a children's playroom upstairs and a breakfast room downstairs. All have room for a pool off the family room, even with only a ¼-acre lot; more play space is available in the two-acre central park. "Homes like these have not been built in a subdivision since the 1920s," exudes New York architect Robert A. M. Stern, who is designing the houses. Prices start at a flat million.

OUR LITTLE PLACE IN JERSEY

MAKEOVER OF THE MONTH

A HOUSE CALLED OLD Vic certainly ought to have theatrical connections, and now it's all come together. Mr. and Mrs. Bromley DeMeritt (he's in oil) have just bought the stately Victorian of that name in Greenwich's tony Belle Haven, just a stone's throw from Victor Borge and Diana Ross. While Mrs. Heller DeMeritt is not herself an actress, she is Mary Martin's daughter and Larry Hagman's sister, so she knows a thing or two about drama. And so does Old Vic.

Only six years ago, it was a crumbling 12-bedroom wreck that Greenwich realtor David Ogilvy was having trouble selling; his standard oft-repeated advice to prospects who looked at the property was to treasure the land and trash the house. A year later, he found he'd developed a fondness for the rambling old place and bought it himself for $285,000. Three years and an estimated $750,000 later, Old Vic had all new walls, ceilings, wiring, shingles, and paint. The Ogilvys lived there for three years (accompanied, for most of their occupancy, by as many as three dozen workmen) before selling it. The DeMeritts bought it this year for $1.2 million. The Ogilvys have moved on to a brand-new neo-Victorian house elsewhere in Greenwich.

PAYOFF AT HARBORSIDE

New Jersey's Harborside.

FOUR YEARS AGO DEvelopers Michael Sonnenfeldt and David Fromer bought a dilapidated Pennsylvania Railroad freight terminal in Jersey City for $26 million. Spruced up and renamed the Harborside Financial Center, the building and 23 adjacent acres became the cornerstone of the renaissance now under way along the Hudson's western bank from the George Washington Bridge south. At the time, the pair were pioneers. Soon Sonnenfeldt, 30, and Fromer, 62, will be plutocrats. The pension fund of a major utility company is reported to have contracted to pay over $100 million for Harborside, which now boasts 2.7 million square feet of office space perfectly suited to firms like Bankers Trust and Teleratc, anxious to move their back office operations out of New York City. ◊

FALL 1986

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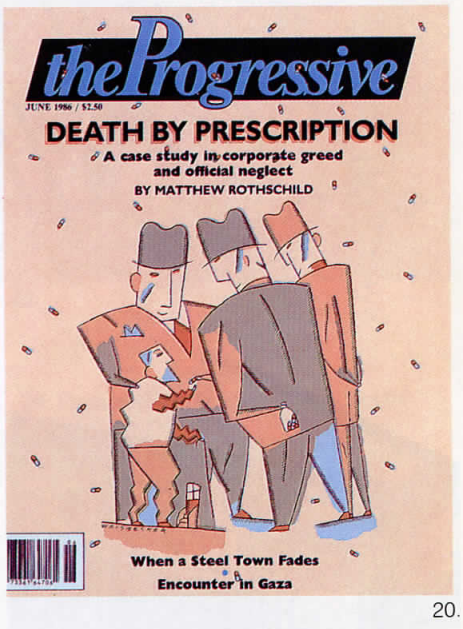

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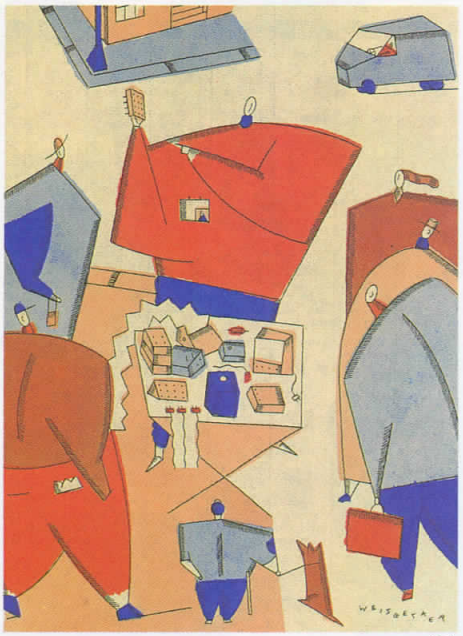
14. Cover of annual report for Silver Screen Partners. Art director: Susan Hochbaum/ Pentagram.
15. Illustration for New York Times Op-Ed article, "Conservationists vs. National Park Visitors." Art director: Jerelle Kraus.

16. Illustration for a French computer magazine. Art director: Horst Widmann.
17. Illustration for the month of April in 1986 promotional calendar from Trickett & Webb, a British design firm.

18. Page from New York magazine. Art director: Josh Gosfield.
19. Page from Real Estate magazine. Art director: Wendy Palitz.
20. Cover of the Progressive. Art director: Patrick Flynn.



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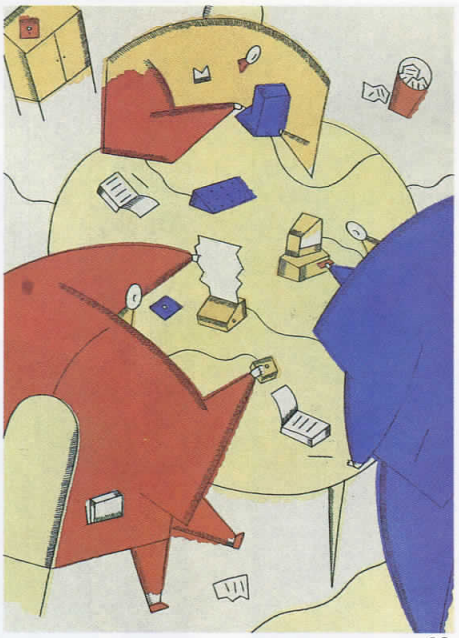

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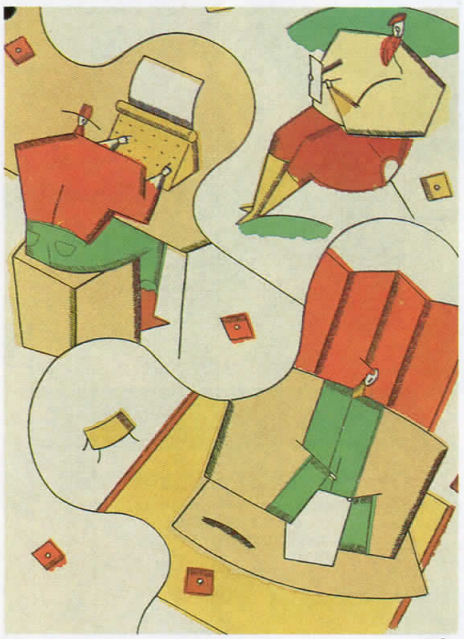

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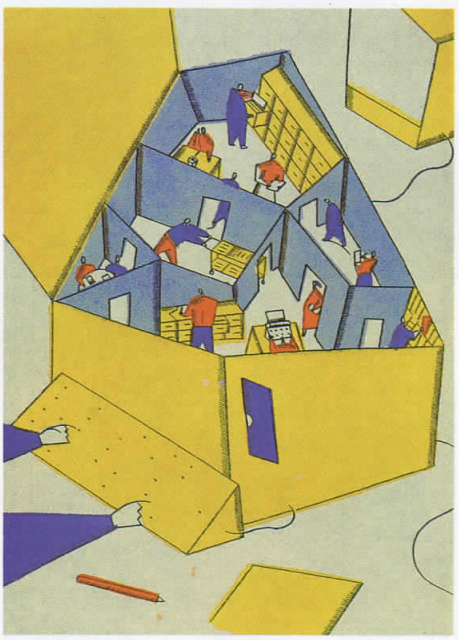

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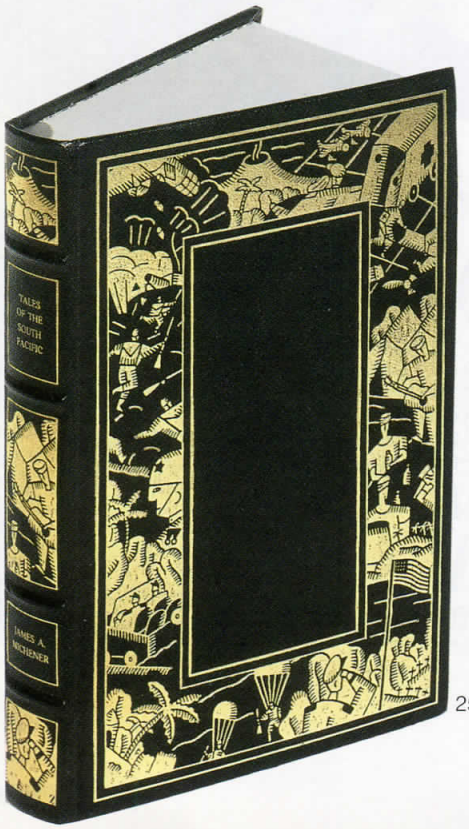

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21-24. Section openers for Byte magazine. Art director: Nancy Rice.
25. Dye-stamped binding design for an edition of *Tales of the South Pacific* published by the Franklin Library. Art director: Michael Mendelsohn.

ing new formal approaches in painting and sculpture, from the big chair motifs to arranging different forms (such as old hat molds) into mysterious still-lifes. He had tried in vain to apply these experiments to his illustration, though he insists that "this experimental time was nevertheless useful. While I don't actually see the connection to my other work, I know it is there." The transition period was an anxious time, however, with relief, no less fulfillment, seemingly possible only through a radical step. The move to the South of France was that step, and proved both frightening and fruitful.

For two months after making the move, Weisbecker was stymied. "For what seemed like an eternity, I couldn't do a thing," he recalls. "I wanted to take what I was working on during the previous year and just progress with it. But it doesn't happen that way. When you stop, you're back at zero. Finally, I hit upon something very odd, and at first confusing. Each painting I tried was a new work; there was no consistency. I could do one great, but never two. Eventually, I had a pile of different works, going in all directions." However, this maze of twists and turns provided the artist with a straight path to a simple yet unique interpretation of his immediate surroundings. "I decided to draw what was around me and, more important, I decided that everything I did was going to fit on one single sheet of paper, regardless of size—therefore, I wouldn't have any sense of proportion or scale in the drawing. I just wanted to record whatever there was in my vision area, in any way possible." He began to place various found and observed objects in the empty areas of the picture regardless of their interrelationships. The drawings were admittedly awkward, yet interesting. Something started to jell.

"I was amazed that the objects I drew didn't have to conform exactly to reality," continues Weisbecker, "as long as they could be somehow identified. That's when I realized what drawing is for me. It's not reproducing what I see, but what I can record. And whatever the manner, realistic or abstract, doesn't matter, because it's merely an image. Nobody sees what I see anyway, they just see the image I make." For Weisbecker, this simple, yet significant, revelation was the key to the door of the prison he had placed himself in with his first overly rendered illustration 15 years before. He no longer felt compelled to draw directly and precisely from

DIRECTORY OF GEORGIA'S PUBLIC COMPANIES

Compiled By Cathleen Cole

The Directory of Public Companies is a unique listing of Georgia's publicly held corporations. First, it is the most comprehensive list available of public companies headquartered in the state — not just the top 50 or so. Second, it is more than a list; it is a directory, and it includes in-depth financial information about each company, so investors and others can gain some insight into the performance of each of Georgia's corporations. Finally, it will be published in this form every July in GEORGIA TREND, so observers can map the progress of the state's corporations through the years. New public companies will be added each year. Corporations that move out of state or are acquired will be dropped.

The information for the directory comes primarily from corporate 10-K documents filed with the federal Securities and Exchange Commission. In cases where the filings were not available, GEORGIA TREND's staff called the corporations directly for the information.

The only publicly held companies not included in the directory were those that were so closely held or thinly traded as to exclude investors from purchasing their common stock from conventional market-makers. An example: Gold Kist Inc. of Atlanta, a $1.5 billion farmers' cooperative. Gold Kist's stock is not sold to anyone who is not a member of the cooperative. Therefore, it does not appear in the directory.

One caution in reading the financial data: The statement of liabilities may exclude miscellaneous debts such as those incurred through leasing agreements. The sum of current liabilities, long-term debt and shareholders' equity may not, therefore, match total assets for all companies.

Trading symbols for the Directory of Public Companies (and the exchange represented) are:

AMEX	American Stock Exchange
BSE	Boston Stock Exchange
MDSE	Midwest Stock Exchange
NYSE	New York Stock Exchange
OTC	Over the Counter Stocks
PHLX	Philadelphia Stock Exchange
PSE	Pacific Stock Exchange

Philippe Weisbecker-Illustration

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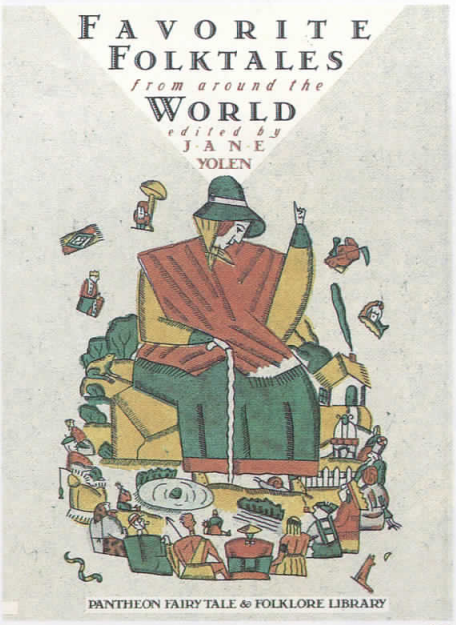

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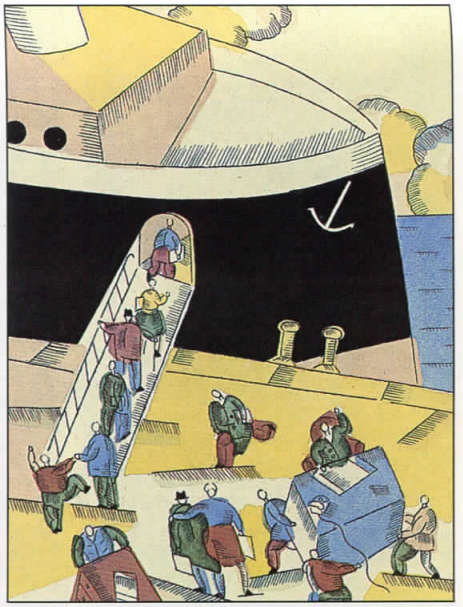

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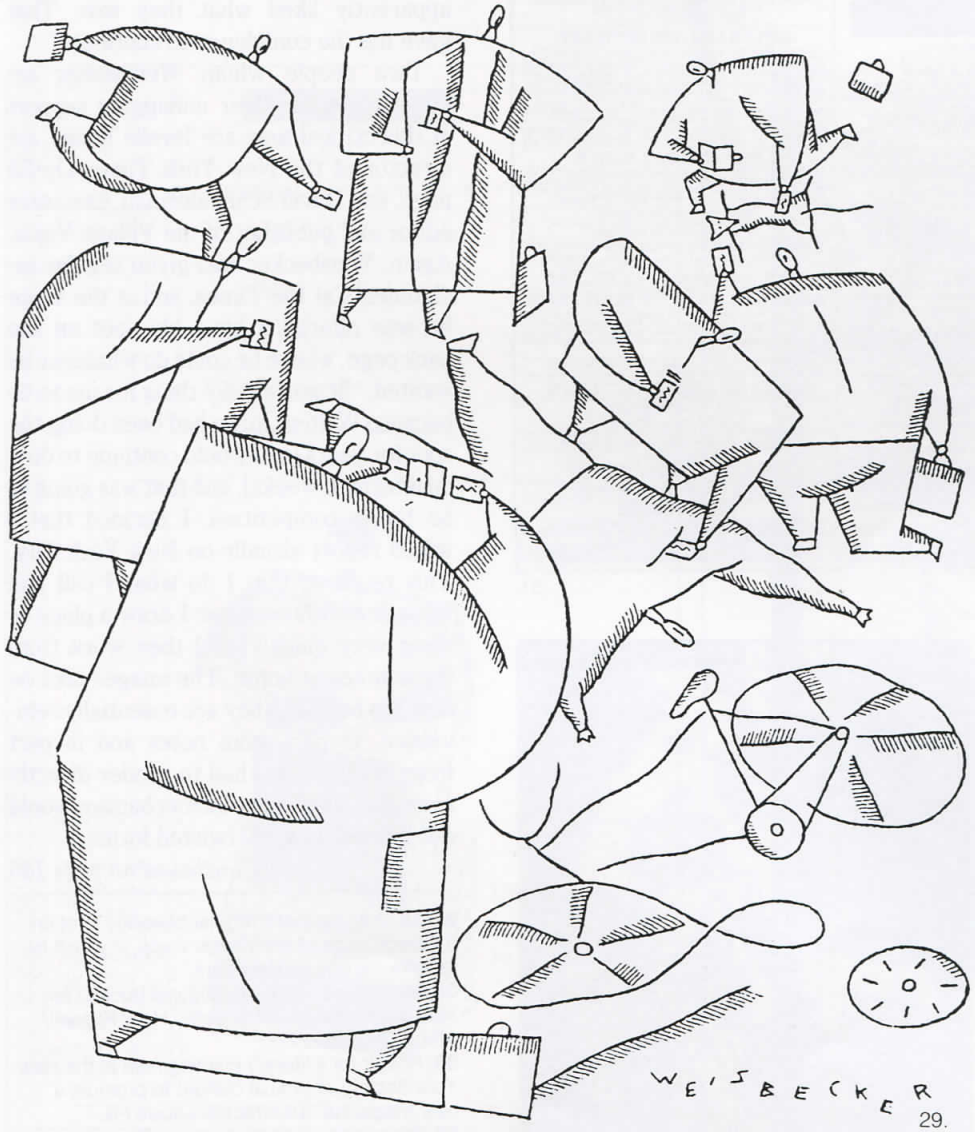

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30.

26. Page from Georgia Trend. Art director: Gary Bernloehr
27 Book cover for Pantheon. Art director: Louise Fili.
28. Page from AT&T magazine. Art director: Mark Ulrich/Anthony Russell, Inc.
29. Illustration for New York Times Op-Ed article, "Compensation without Lawyers." Art director: Jerelle Kraus.
30. Illustration for New York Times Op-Ed article, "July 4th, Beginning of a Pipe Dream." Art director: Jerelle Kraus.

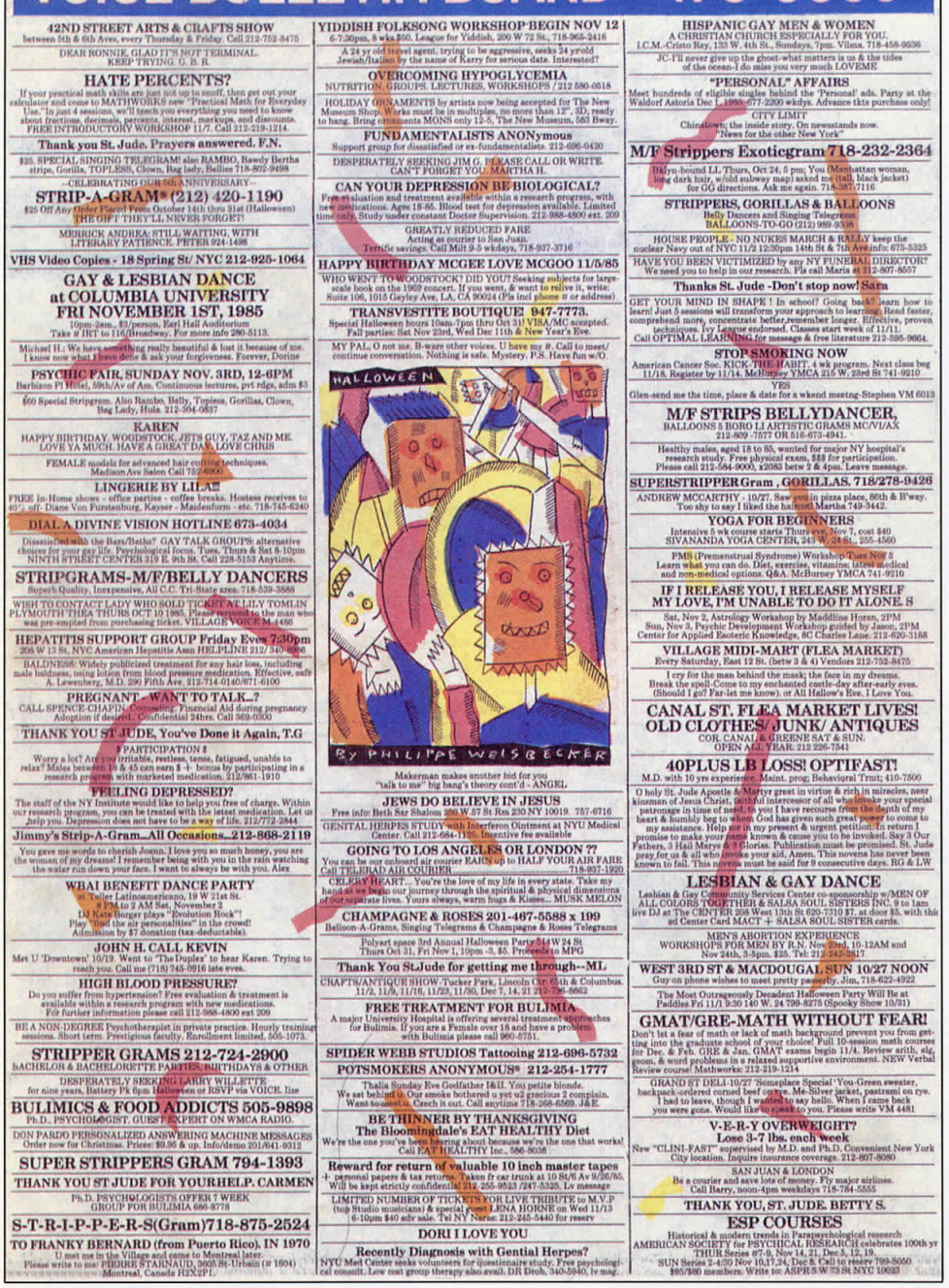
life. It was the beginning of a new direction, in which he could be free from dependence on the idea.

To Weisbecker, this was not as radical a break as it might appear. The change, he says, was "like taking off a coat and sweater, keeping my shirt on, but putting on a new coat." All he had previously learned about drawing and painting was to be synthesized and reapplied.

Upon returning to New York, after his six-month hiatus, Weisbecker showed his new paintings in a group exhibition. His goal was to get back into illustration—provided that continuity with his painting was possible. A few loyal clients from the days before his self-imposed exile called with assignments, unaware of the change in style. Weisbecker decided to take a chance. "Rather than give them the work which they expected, I gave them illustrations in the manner of my new paintings. They were surprised, to be sure, but apparently liked what they saw. That gave me the confidence to continue."

Two people whom Weisbecker acknowledges for their unflagging support at this critical time are Jerelle Kraus, art director of the New York Times Op-Ed page, and David Schneiderman, executive editor and publisher of the Village Voice. Again, Weisbecker was given regular assignments at the Times, and at the Voice he was offered a biweekly spot on the back page, where he could do whatever he wanted. "It was a risky thing for me to do because Walter Gurbo had been doing the spot for years [and would continue to do it on alternate weeks], and that was going to be tough competition. I decided that I would report visually on New York City. This required that I do what I call *free records of information*: I draw a place or thing very quickly, and then work from these notes at home. The images take on new life because they are essentially reinvented, in part from notes and in part from memory. If I had to render directly from life, some internal mechanism would not let me draw my twisted forms."

Continued on page 140



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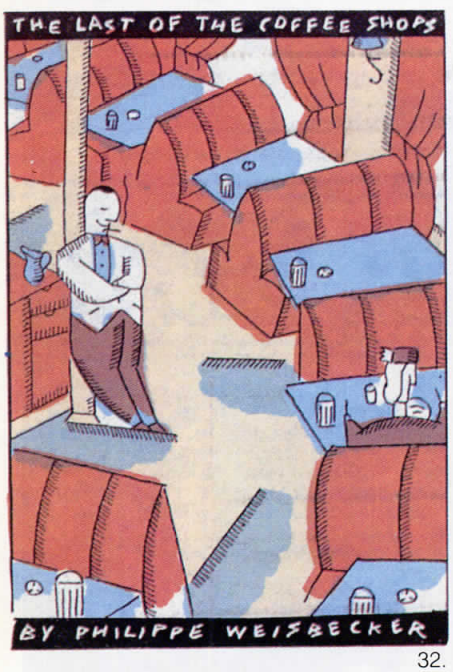

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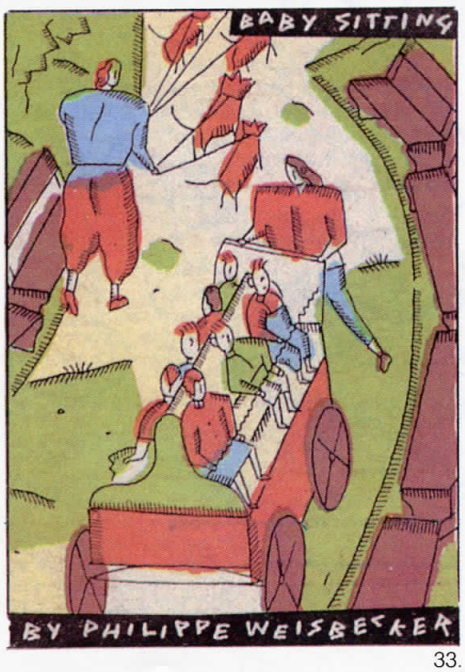

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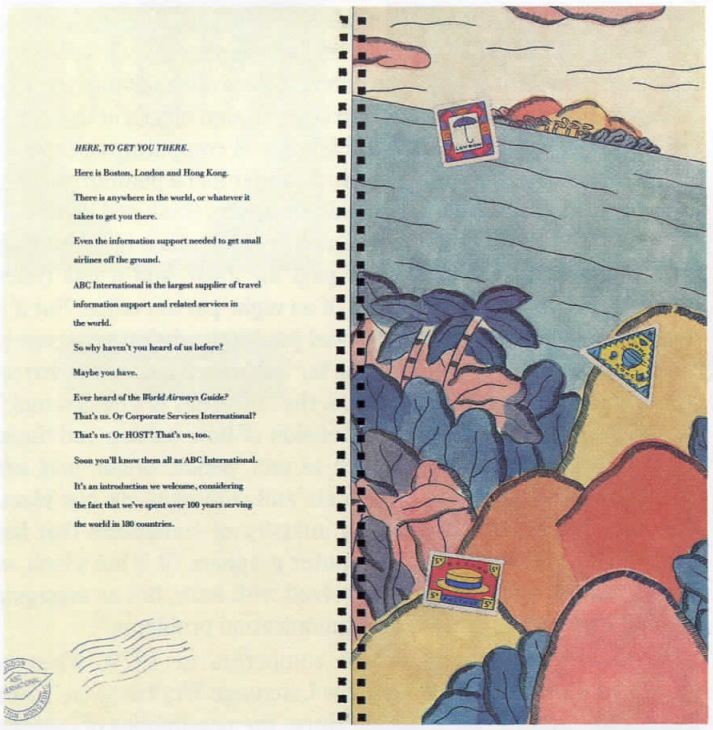
31-33. Weisbecker's regular biweekly spot on the back page of the Village Voice, in which he reports visually on New York.
34,35. Spreads from promotional booklet for ABC International. Art director: Holly Russell/ Altman & Manley.
36. Poster for a literary evening held at the New York Society of Ethical Culture to promote a new magazine. Art director: Louise Fili.
37. Promotion piece for Anthony Russell, Inc., the New York design firm.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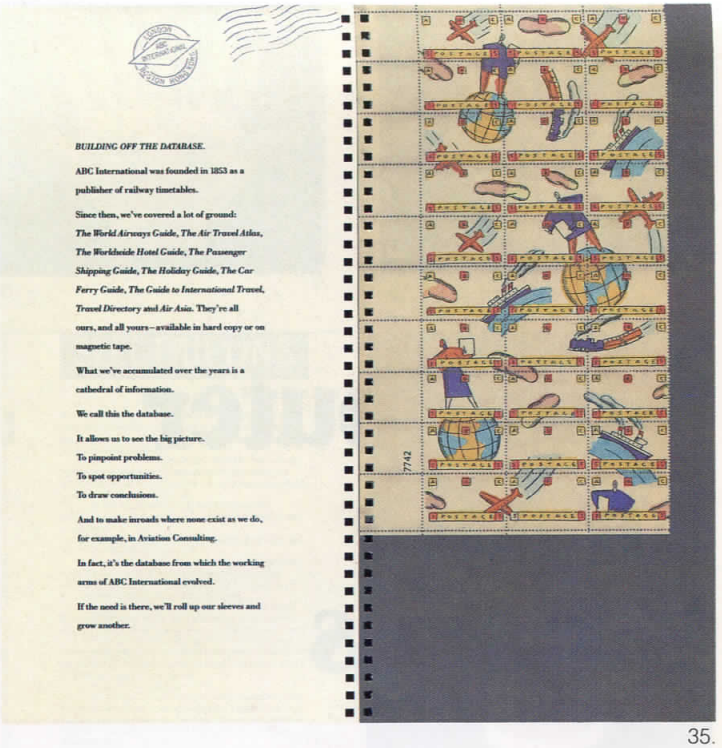
BUILDING OFF THE DATABASE.
ABC International was founded in 1853 as a publisher of railway timetables.
Since then, we've covered a lot of ground: The World Airways Guide, The Air Travel Atlas, The Worldwide Hotel Guide, The Passenger Shipping Guide, The Holiday Guide, The Car Ferry Guide, The Guide to International Travel, Travel Directory and Air Asia. They're all ours, and all yours – available in hard copy or on magnetic tape.
What we've accumulated over the years is a cathedral of information.
We call this the database.
It allows us to see the big picture.
To pinpoint problems.
To spot opportunities.
To draw conclusions.
And to make inroads where none exist as we do, for example, in Aviation Consulting.
In fact, it's the database from which the working arms of ABC International evolved.
If the need is there, we'll roll up our sleeves and grow another.

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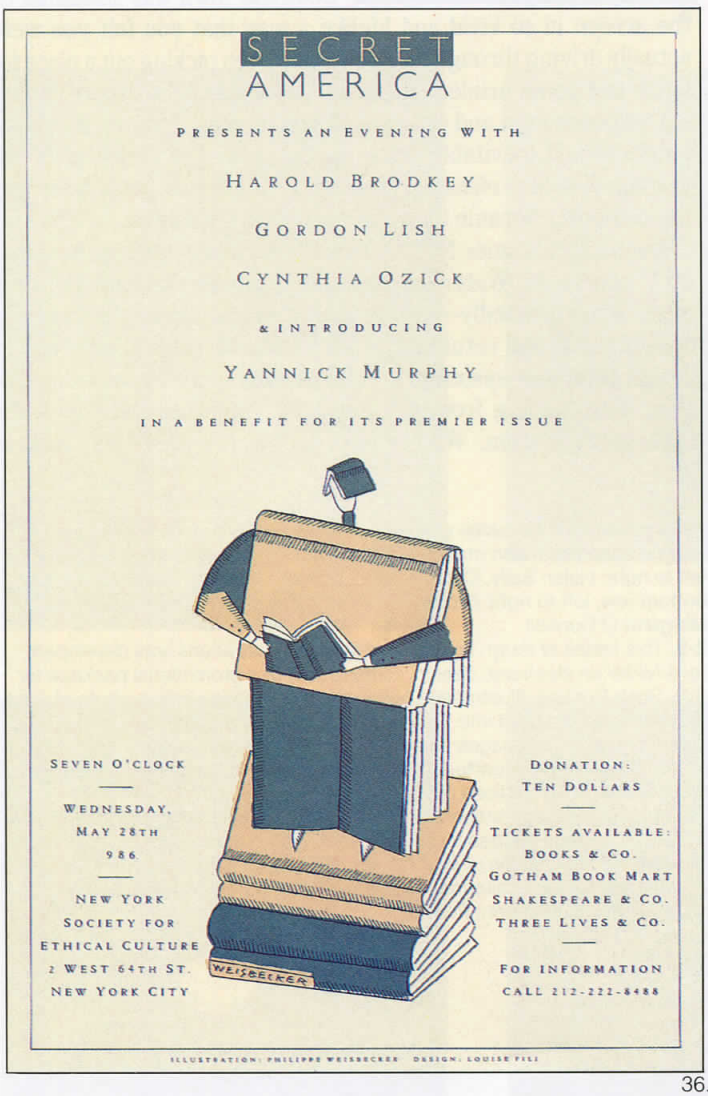
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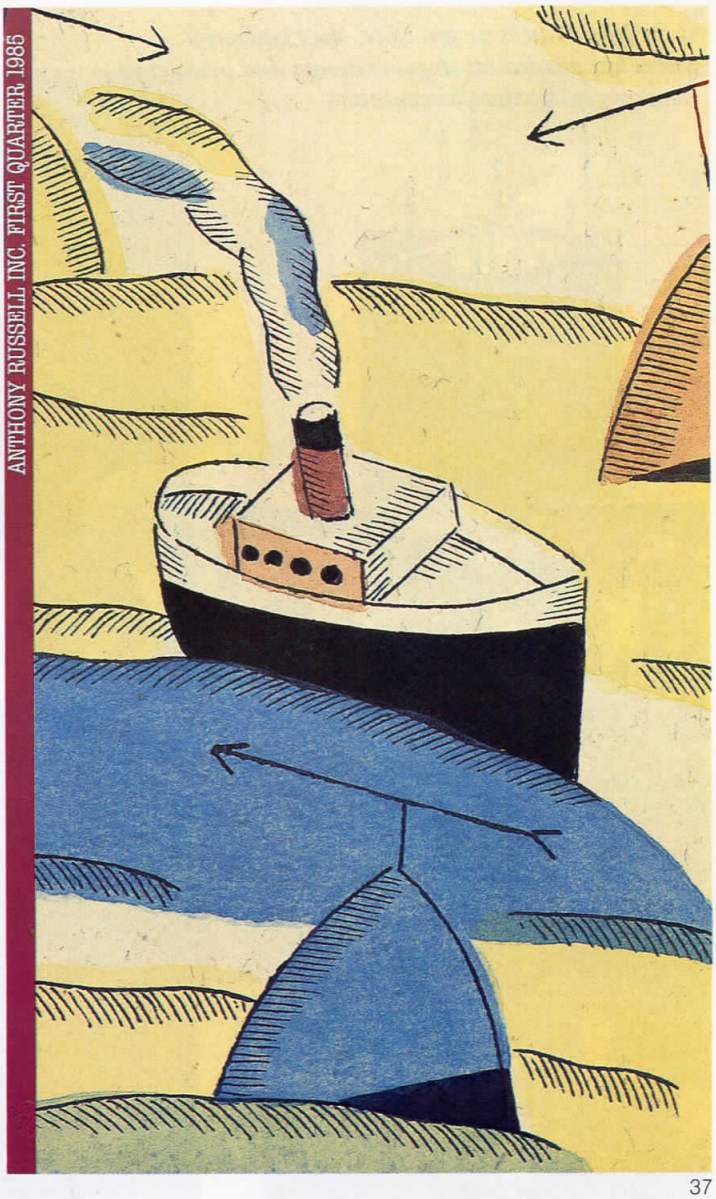
ANTHONY RUSSELL INC. FIRST QUARTER 1985

37

the Hell Scanskop, advertised as a pre-scan soft-proofing device that permits the viewing of a color page or portion thereof on a monitor. This facilitates changes in the scanner settings prior to the output of color-separation films or the transmittance of the digital color data to an electronic pagination/retouching system like the Hell Chromacom.

The Scanskop thus provides a visualization of the picture while it is being scanned, i.e., in "real time." If the scanning result is unsatisfactory, the scan can be aborted and the settings adjusted. Any correction immediately shows up on the monitor. As quality-control devices, such equipment is of particular importance as peripherals to electronic prepress systems with their expensive color work stations. Scanner analyzers can save time and material by reducing the re-scan rate and by avoiding costly proofing. (It has been estimated that 60 per cent of all off-press and press proofs are used for in-house critiques at photoplatemaking plants, rather than for customer approvals.) Therefore, while pre-scan soft-proofing equipment may have little direct value for an art director or print producer, it tends to shorten the separation process and improves quality.

Nevertheless, there will always be considerable differences between a soft proof, consisting of a video image on layers of phosphors on the monitor, and a hard proof, created photographically or from a screened image by means of ink pigments. The soft-proof quality depends, to a large degree, on the system software, which translates the yellow/magenta/cyan/black data into an RGB (red, green, blue) signal steering the cathode ray of the color tube. Metamerism plays a role in this "translation" process—that is, visually identical colors in the copy are often reproduced differently on the monitor screen. There may be errors in the soft-proof reproduction, particularly concerning the subtractive primary, cyan. Paper white cannot satisfactorily be reproduced, nor can black. Detail in light picture portions is difficult to evaluate (and so is type if it was part of the scan).

Soft-proofing could come closer to a good simulation of printing if primary, secondary and tertiary colors could independently be regulated or created by separate cathode ray tubes.

As it stands, soft-proofing is not ideal but probably no further away from a printed result than some off-press proofs or even press proofs are from the final web press run. And this in spite of the fact that the picture is subject to the coarse tube resolution and is not screened in the graphic arts sense, i.e., broken up into printable dots.

Soft-proofing will hardly eliminate off-press and press-proofing of color separations in the foreseeable future. But it does provide a rather economical quality control tool *before* the creation of separation films. In a world where storage and transmission of digital data for printing will rapidly replace the traditional pictorial "memory" storage carriers, such as film and plates, art directors and print producers may have to accept more and more soft-proofing in place of hard proofs.

A Distinct Reality

Continued from page 84

These small two- and three-color drawings for the Voice are symbols or icons of New York, but they also evoke a less intellectual, more intimate, associative response. The biweekly appearance also shows a continuing progression. For what began as a reference to Epinal, with a touch of Cubism and African primitive, has developed into a distinctly seamless, personal vocabulary of shifting color and abstract form. Weisbecker's approach can be used to describe the most obvious, or interpret the most complex, notions, but not in an intellectually self-conscious fashion. For now, the *drawing* alone is the grease that makes the other wheels turn.

But having a new methodology is not in itself a panacea. Weisbecker describes a shift in mental attitude as the reason for his current satisfaction with the direction of his art. "I once wanted to *be* Morandi, Matisse and Miro, but I realized that if I wanted to *be* these guys, I could never be myself. When I found the method that made me feel good, I realized that these masters whom I hooked up to were actually feeding me. Now that I have more confidence, I can see myself at the center, and absorb the influences, rather than have them sap my strength."

Weisbecker's current euphoria comes from the fact that his work is in motion. "The greatest thing for me is that the work is evolving quickly," he says. "It's only been five years and already the early drawings feel old to me." Moreover, Weisbecker has freed himself from confining strictures. "People are not calling me for the clichéd ideas. They want good imagery for any subject. And for me, the subject doesn't even matter, although there are some things I can draw better than others because some trigger more associations. But I can draw everything now. If I draw a car, it might look like a matchbox, but who cares, it's still a car, if that is what I intend."

However, Weisbecker does not exist in some illustrator's dreamworld. He's a realist, understanding the inherent constraints of the form, and raises his own cautionary banner: "I worry about the fact that I'm getting so involved with shapes now that the subject matter isn't important. It could be like having a Miro every week in the paper or magazine. It may be great art, but it's not great illustration." While a balance has to be vigilantly maintained, it is rarely at the expense of surprise. A recent poster for Secret America, announcing a fund-raising poetry reading for this fledgling publication, proved that, in the right context, Weisbecker's surreal and abstract images can be clearly readable icons. Another element of surprise is Weisbecker's ideosyncratic color palette—the result of his children's watercolor box with 36 color cakes and a belief, in the tradition of Matisse, that color does not have to reflect nature.

In the relatively short time since Weisbecker returned from creative exile, he has carved out an impressive niche for himself. He is called upon to apply himself to a much broader range of concerns than during any of his previous periods of commercial activity—from doing sets for a fashion magazine photo session to book jackets, advertising, posters, and, of course, editorial illustration. Because his vocabulary is unique, he is accepted for what he does without any of the usual art director or editor interference. Indeed, it would be difficult for anyone to ask for a more recognizable face, or a more accurate uniform, or a different make of car, because Weisbecker's reality will never conform to common perception. He also disguises and hypnotizes. "Sometimes," he says, "people just don't see all the images I put into a picture." And the results have been profound. Weisbecker has been able seamlessly to tie together his fine and applied arts. He has invented an approach that appears to transcend fashion, that has not, at least not yet, been co-opted by imitators, and that says much about its maker, without detracting from the subject it serves.