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FRAZZETTA

BOOK THREE

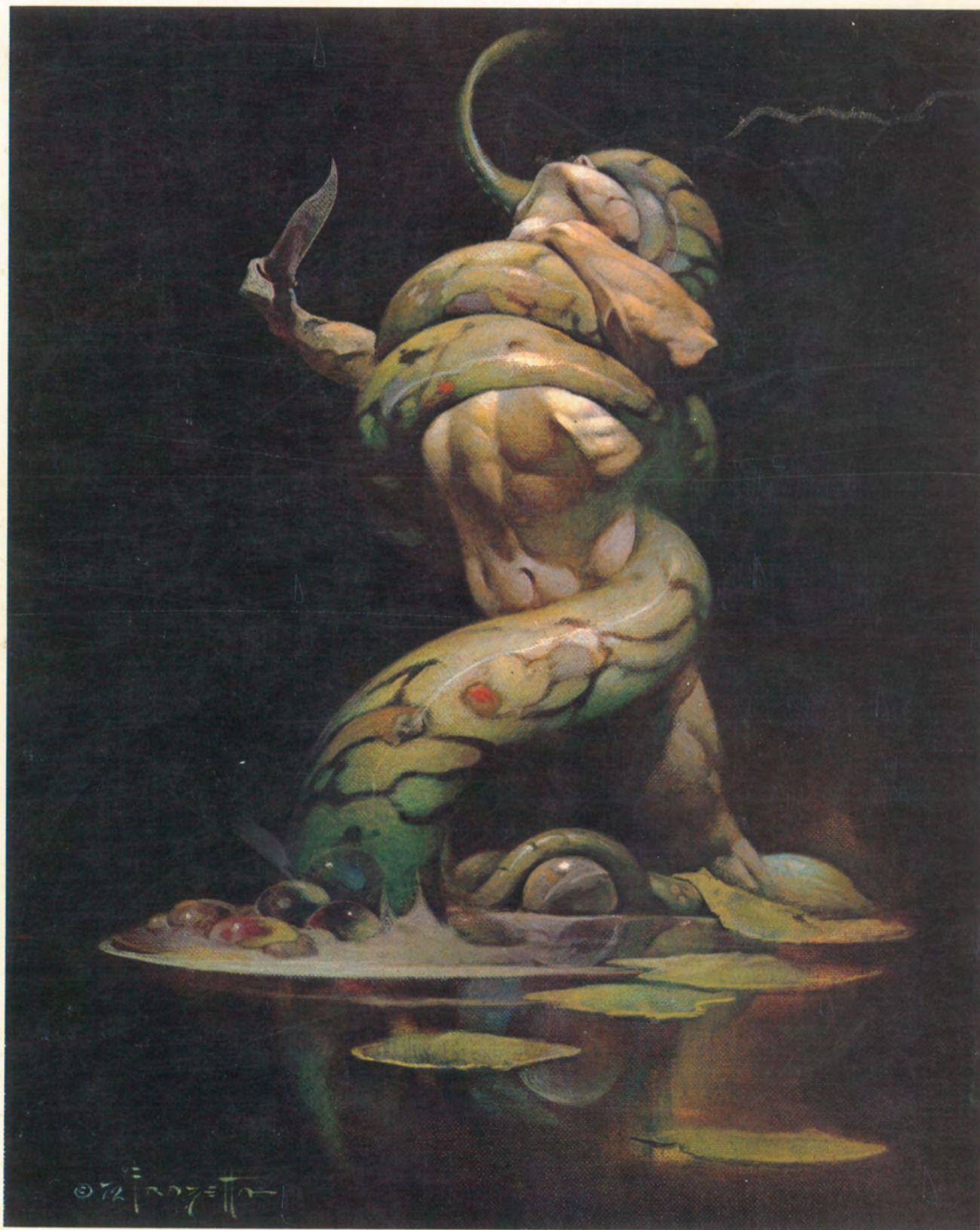


Edited by Betty Ballantine

A Peacock Press/Bantam Book

FRANK FRAZZETTA: BOOK THREE

A Peacock Press/Bantam Book 0-553-01136-7-795



FRANK FRAZETTA: BOOK THREE contains many previously unpublished studies from the artist's working sketchbooks in addition to glorious full-color reproductions of paintings executed for book covers and other illustrations for fantasy and science fiction art.

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Introduction by Betty Ballantine

Peacock Press/Bantam Books
New York • Toronto • London



An original PEACOCK PRESS/BANTAM BOOK

FRANK FRAZETTA BOOK THREE

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INTRODUCTION

For those rare individuals who may be encountering Frank Frazetta for the first time in this, the third volume devoted to his work, a brief biography: Frank Frazetta was born in Brooklyn on the edge of a half century ago (although you'd never suspect the latter to look at him), entered art school at the age of eight and studied under Michael Falanga until he was thirteen. He continued to study art until sixteen when he embarked upon making his living via jobs for comic strips, comic books, magazine illustration, and eventually, some twenty years later, paperbound book covers and advertising illustration.



In other words, commerce claimed him from the start of his professional career—but his talent stamped all his work as clearly and gracefully as the bold signature his fans recognize all over the world.

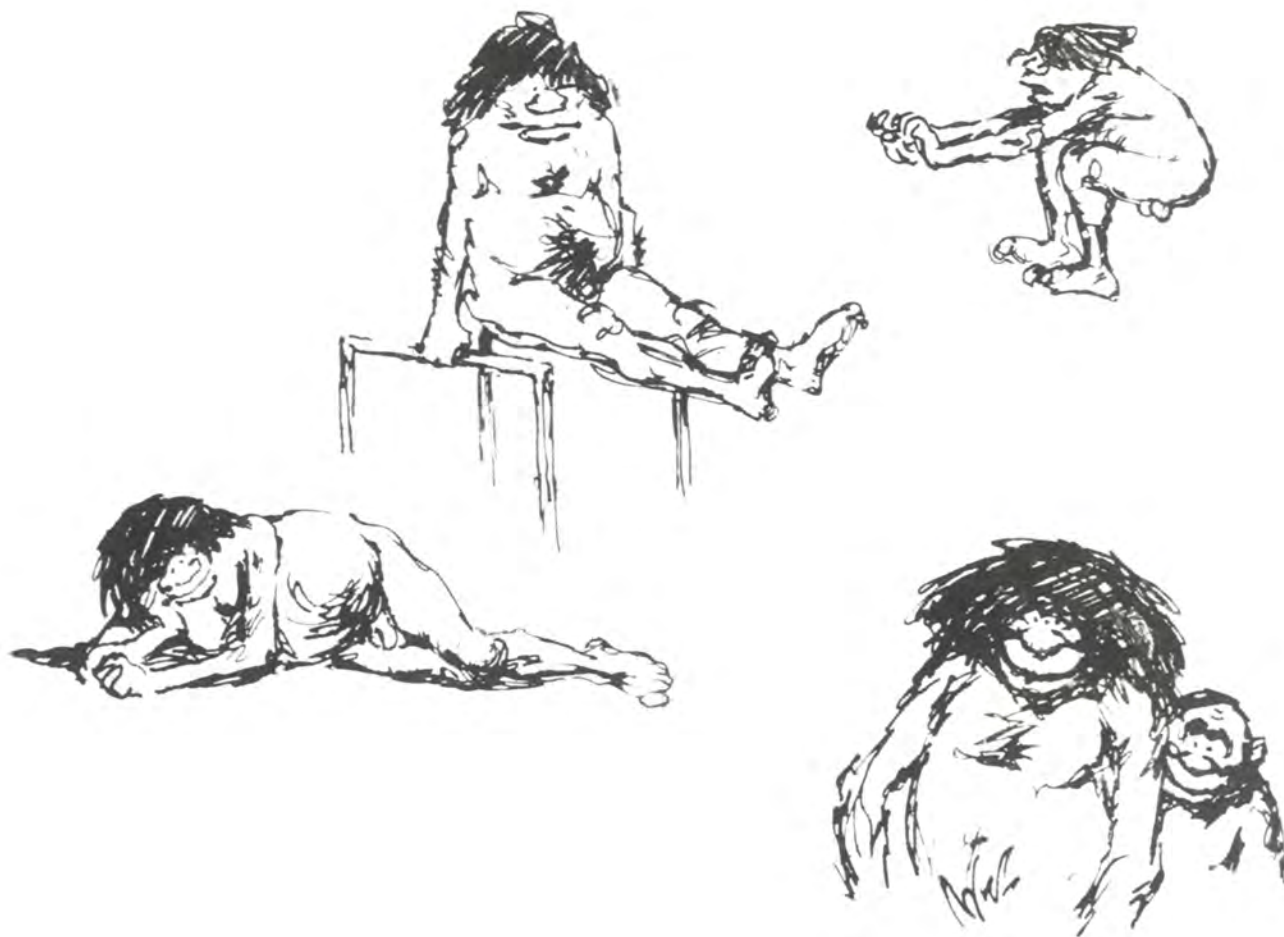
For the past several years, Frazetta has accepted only those commissions that really interest him. Profits from the sale of posters and prints made from his work have long since freed him from the grind of earning daily bread.

Has success made a difference? In his circumstances, obviously yes, but to the man and the artist, no. The Frazettas have a comfortable home with a pretty lake and plenty of acreage to provide the privacy which Frank has always valued. The artist now also has a spacious studio—but tends to work, as usual, in the heart of a vociferous and omnipresent family, all of whom appear to take an enthusiastic interest in what he has on

canvas. His wife, Ellie, and his two older sons now run the poster business. The younger children are still involved with school. And Frank remains what he has always been, very much a family man and also a very private person. Being interviewed bugs him. Yet, when it comes to the crunch, he is both courteous and honest. He does not talk too much about himself but has interesting things to say about his work and methods.

Frazetta works largely in oils, preferring this medium to acrylic which he finds too flat. He uses wood, masonite or canvas for his paintings but much of his most interesting work is done in black ink or pencil, sometimes with a color wash, in the extensive “doodle-books” which he has built up over the course of time.

These fascinating doodlebooks constitute one of the prime methods Frank uses to get him-



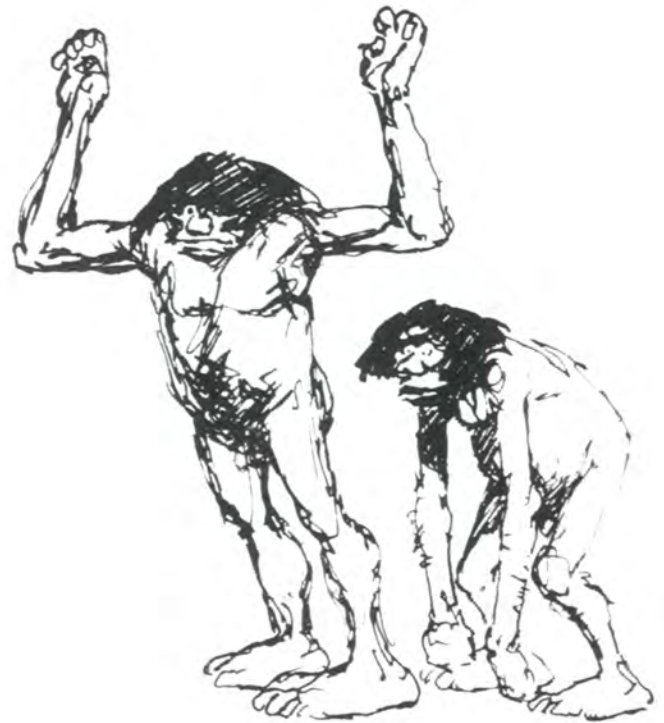
self into the mood for tackling a major painting.

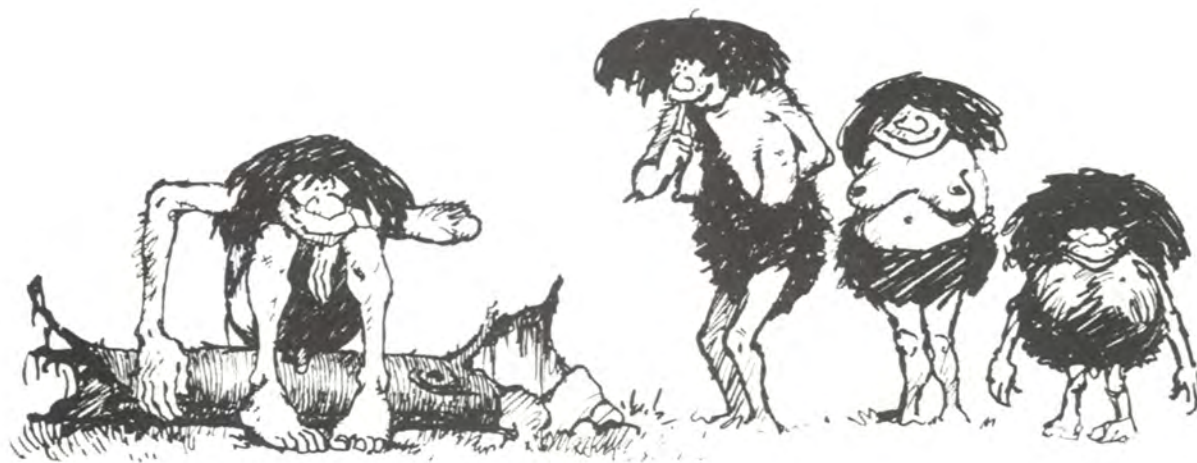
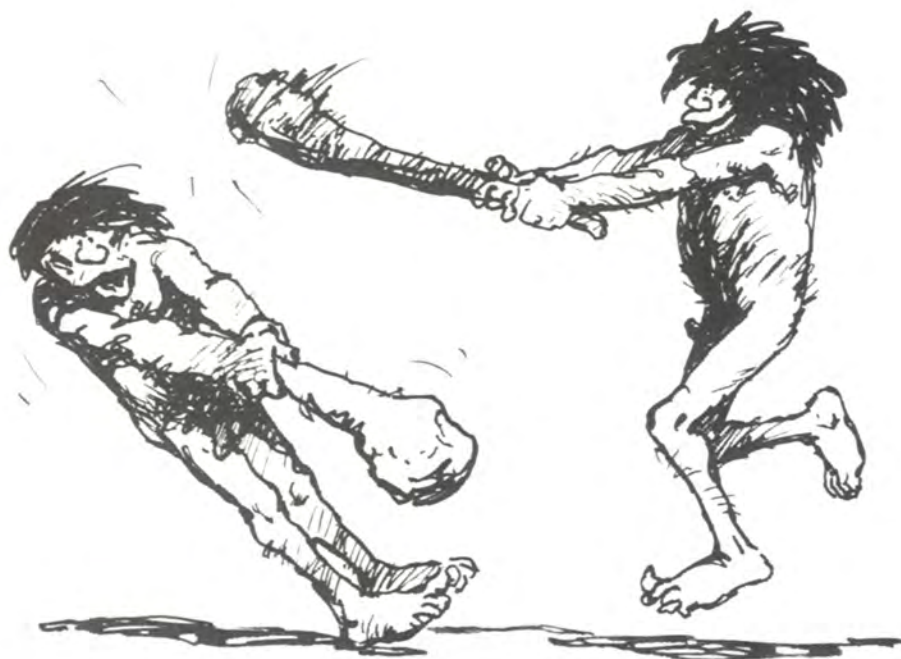
For this volume we have chosen to reproduce subjects and whole pages from an early doodlebook—circa 1953— as an indication of the strength and power of Frank’s work at, roughly, a point in time when he had been working professionally for nine years.

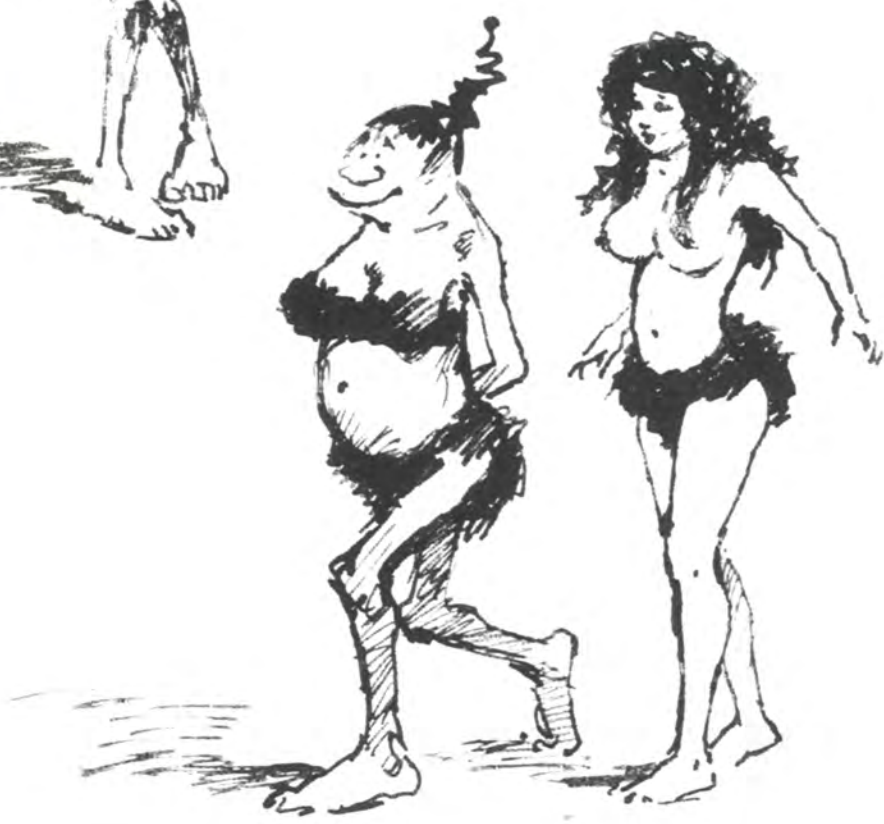
The doodlebooks are used both as a warm-up process and to tentatively sketch out figures or action that might be united in a later composition. And also, delightfully, as an expression of the artist’s own sense of humor, often ribald, and certainly showing more spontaneity than is usually permitted to appear in a final painting.

The following sketches demonstrate the latter quality in particular, but it will be seen from other sections occurring later in the book that Frazetta’s sense of humor permeates all of his work:















We will reproduce further pages from Frazetta's 1953 doodlebook in the context of this volume, from which one can see the genesis of those characteristics that are a hallmark of his work—violent action (or latent tension), animals, and eroticism.

The appearance of Frazetta's works in book form has provoked many questions from the wide new audience for this extraordinary artist. For some of the more common questions, answers are given below:

What medium does Frazetta use?

Oil. He uses oil directly, laying in a painting in sepia or umber, blocking out areas of light and shadow: in short, drawing in oil—the classic starting method for painting in this medium.

Can I copy a Frazetta on my (motor-bike) (wagon) (T-shirt) (because I want to learn how he does it) (to give to a friend) (etc. etc.)?

No, no, and no, good luck, and give a print. An artist's work is copyright. In reality, it cannot be copied. It can only be misrepresented and that is no compliment to the artist, so even the most sincere admirers should desist.

Is Frazetta available for (interviews), (conventions)?

Rarely, and almost never. It's not that he does not appreciate the popularity of his work or the admiration of his fans, but that he feels the work and the man are two separate things. He is simple and warm and friendly on contact but has an aversion to adulation.



Where does Frazetta get his ideas?

Where not? From books, people, life, his own rich imagination—this is a small question with a very large answer, and one which even the artist probably could not seriously respond to without a long process of self-analysis—a subject from which he tends to shy away.

If the fans of Frazetta have many questions, this particular admirer has a few too. I have asked myself often—as have many others—what it is that makes Frank's work so special, why can he absolutely not be duplicated?

Aside from the obvious answer of sheer talent, and the infinitely more complex one of who is Frazetta, it seems to me that he has one quality that permeates all of his work, and



that quality is joy. Frazetta, finally, and despite all the private obstacles that throw themselves in the path of creative talent, does really take joy in what he does—and that sense of joyousness is very evident, (no matter what the subject) both in the incredibly facile doodles, many of which flow in a single unbroken flow of line from his pen, and in the glorious, controlled bursting of color and movement that emerges in a finished work.

Joy is in the execution, and joy is not only positive—it is highly infectious. Perhaps that is why millions the world over have been infected by the flourish of trumpets that is Frank Frazetta on canvas.

Betty Ballantine

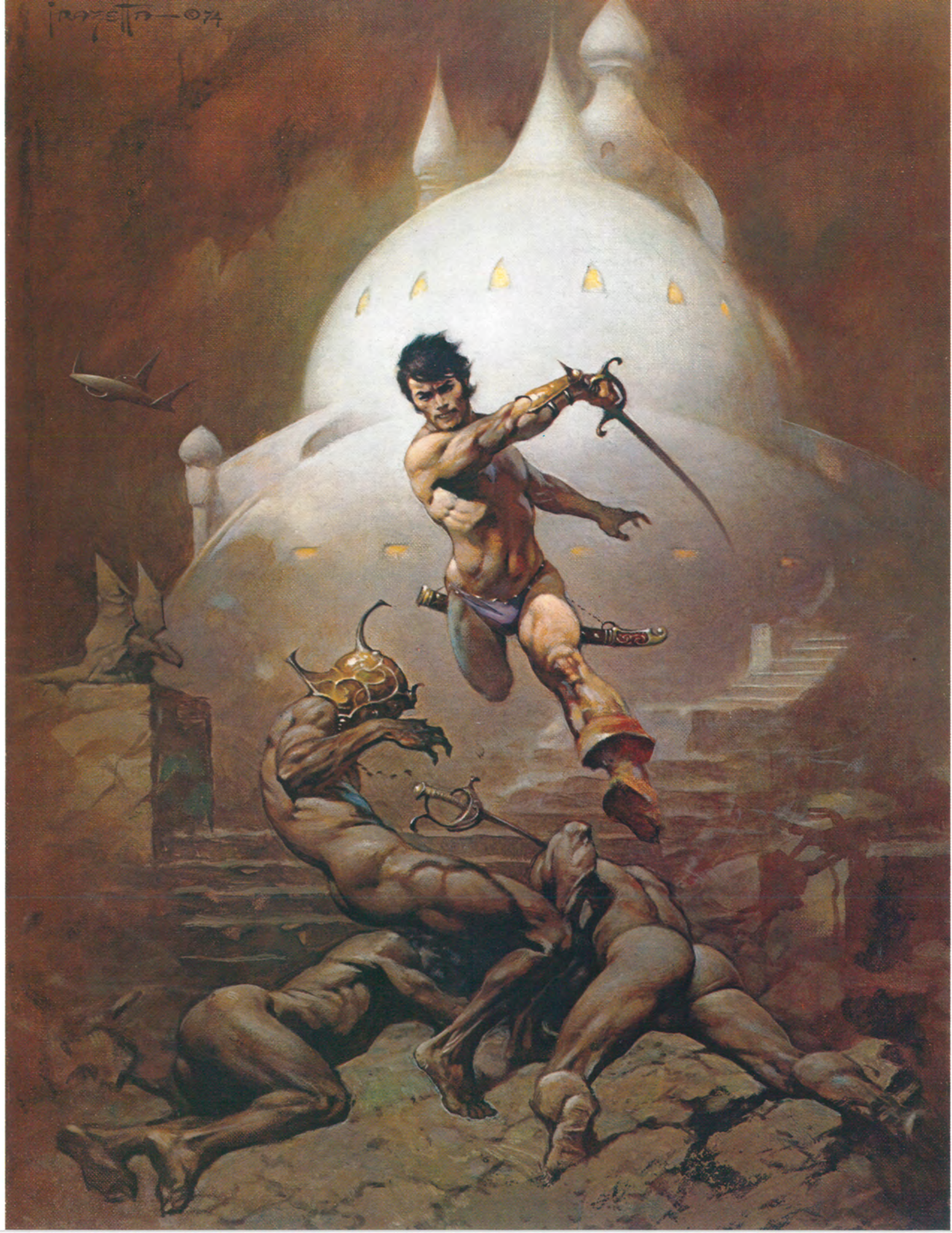


DRACULA MEETS THE WOLFMAN
Poster No. 83



SWORDS OF MARS
Poster No. 85

IRAZETTA-074

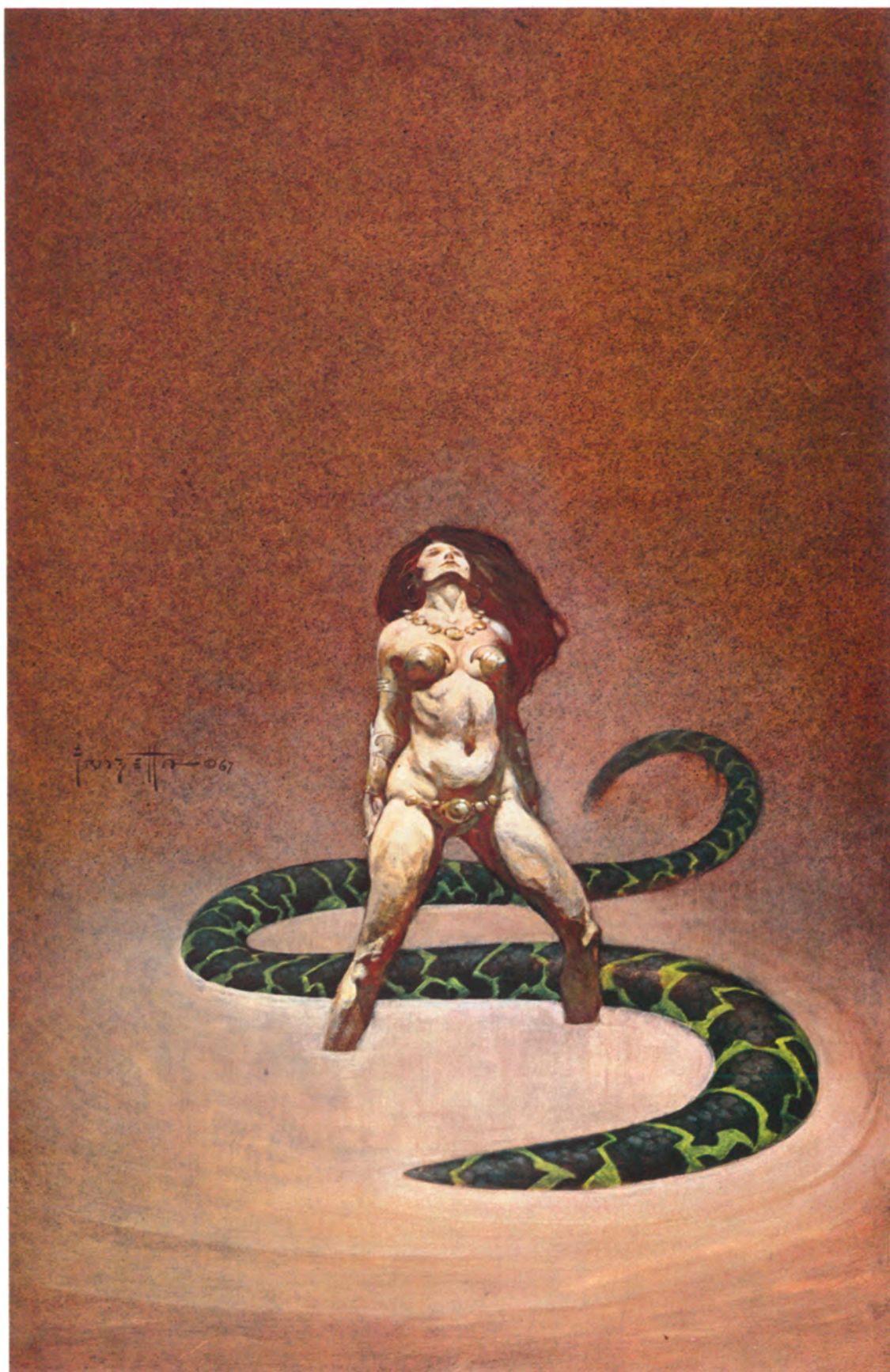


GIRL BATHING
Poster No. 78



BLOODSTONE
Poster No. 73





BRAN MAK MORN
Poster No. 84



Przytyk - 09

NIGHTSTALKER
Poster No. 76





Frazetta is, of course, famous for the furious activity of his paintings, the violent movement, the muscular tension which create the illusion that his subjects are about to leap out of their two-dimensional frame. Some of the quality that creates this illusion is evident in the doodle figures on which he works the incantations for his magic—

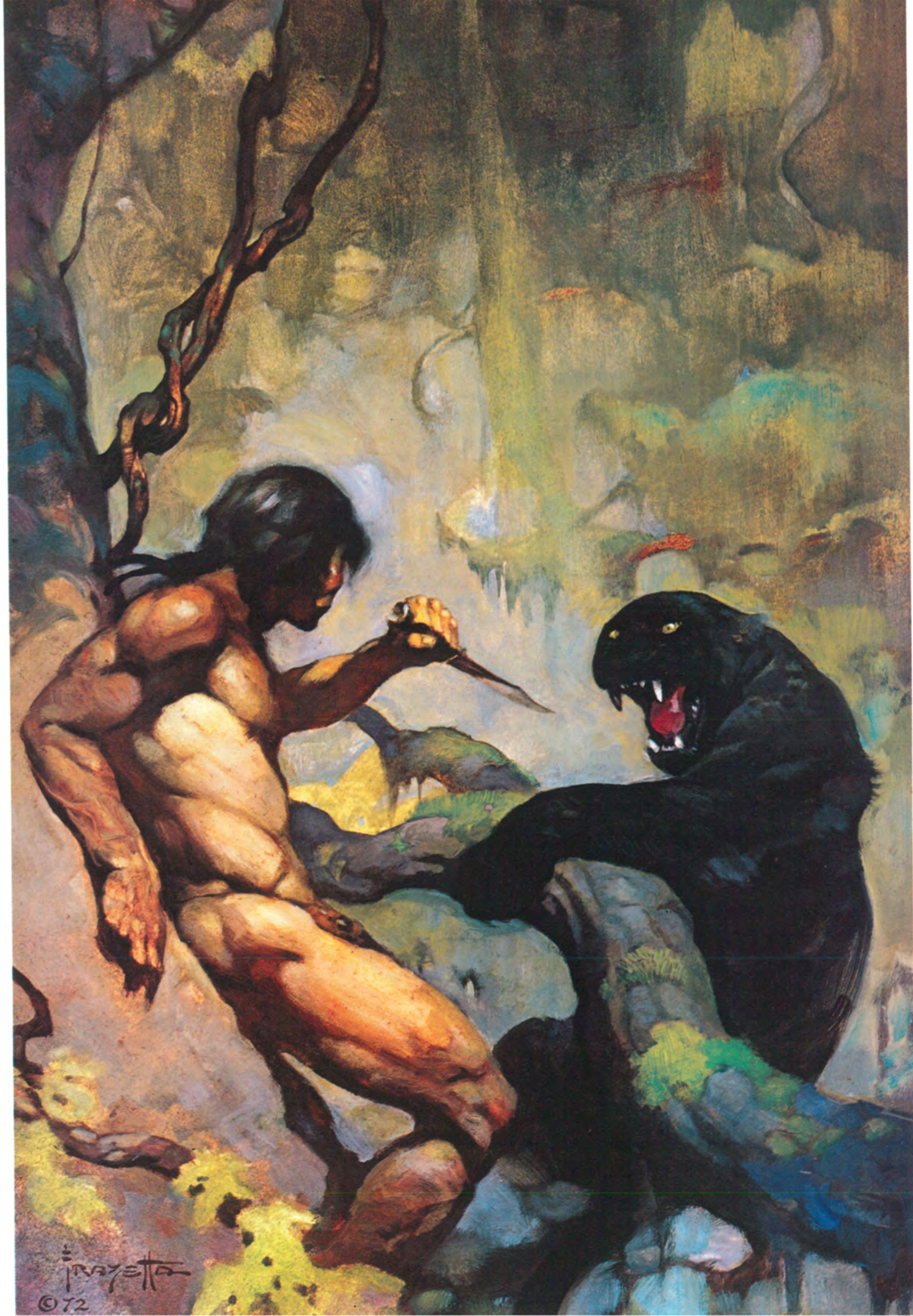








BLACK PANTHER
Poster No. 77



AUTUMN PEOPLE
Poster No. 82



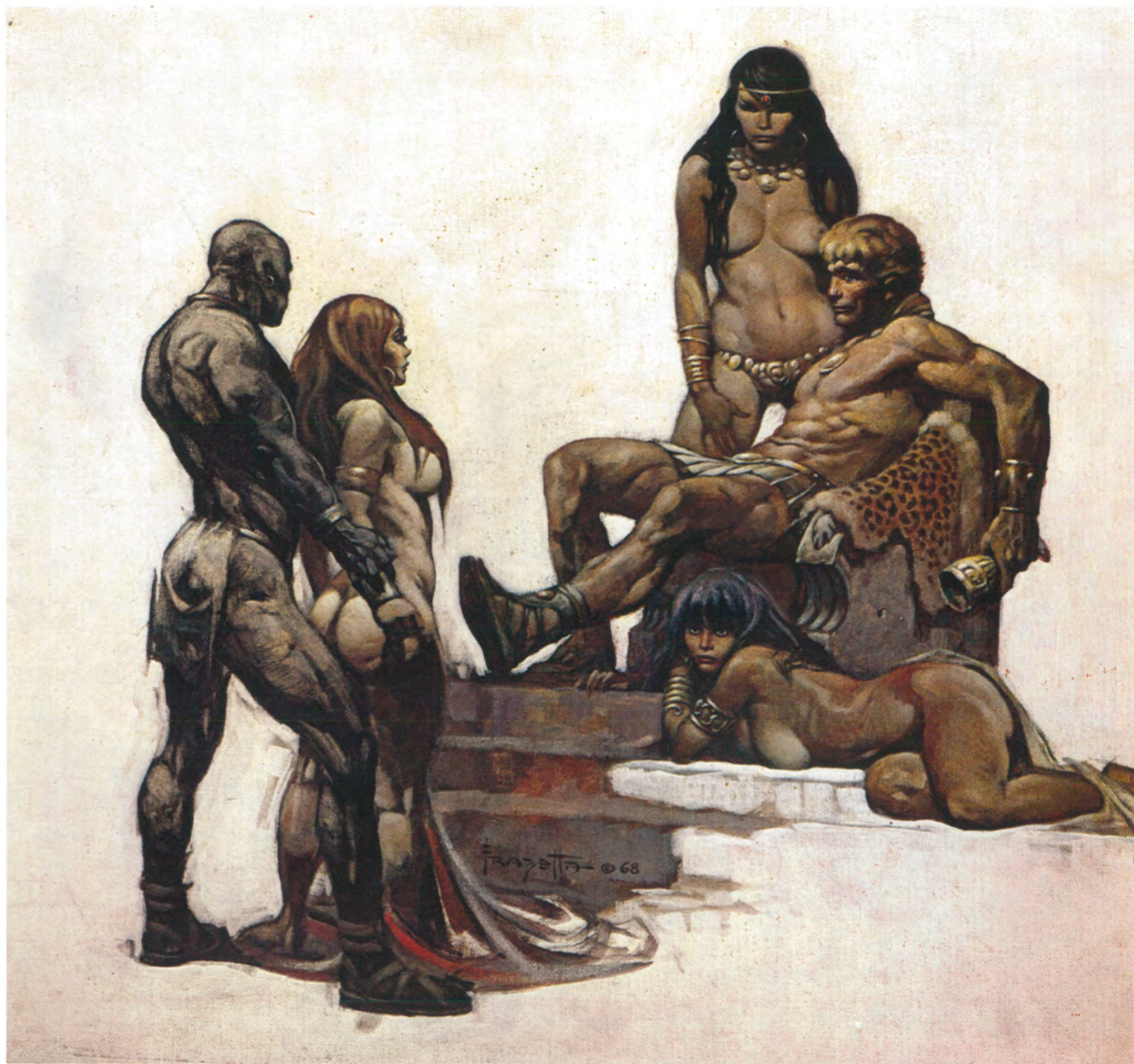
TANAR OF PELLUCIDAR
Poster No. 81



FIRE DEMON
Poster No. 79

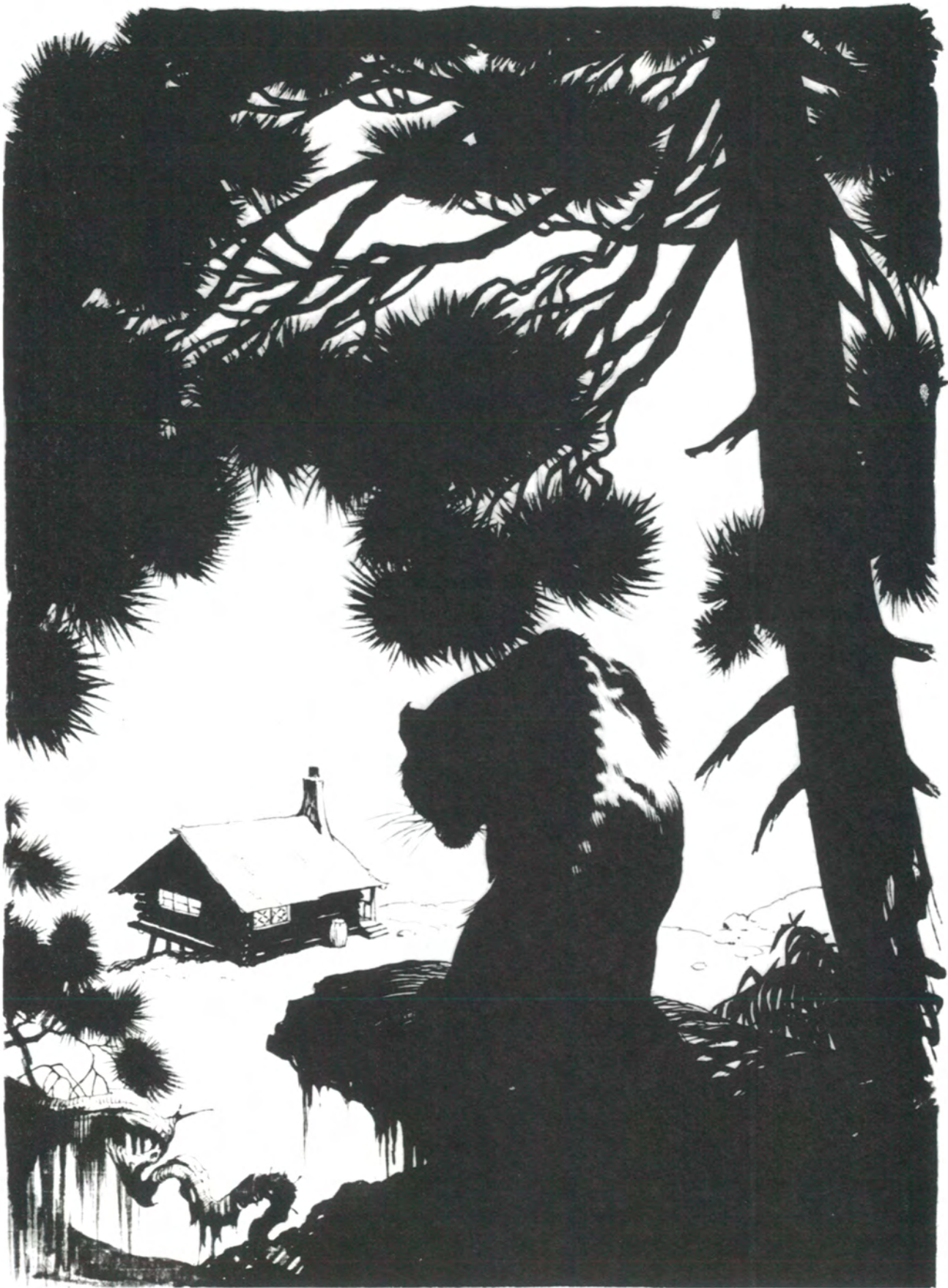


ROGUE ROMAN
Poster No. 80





From the portfolio for KUBLAI KHAN



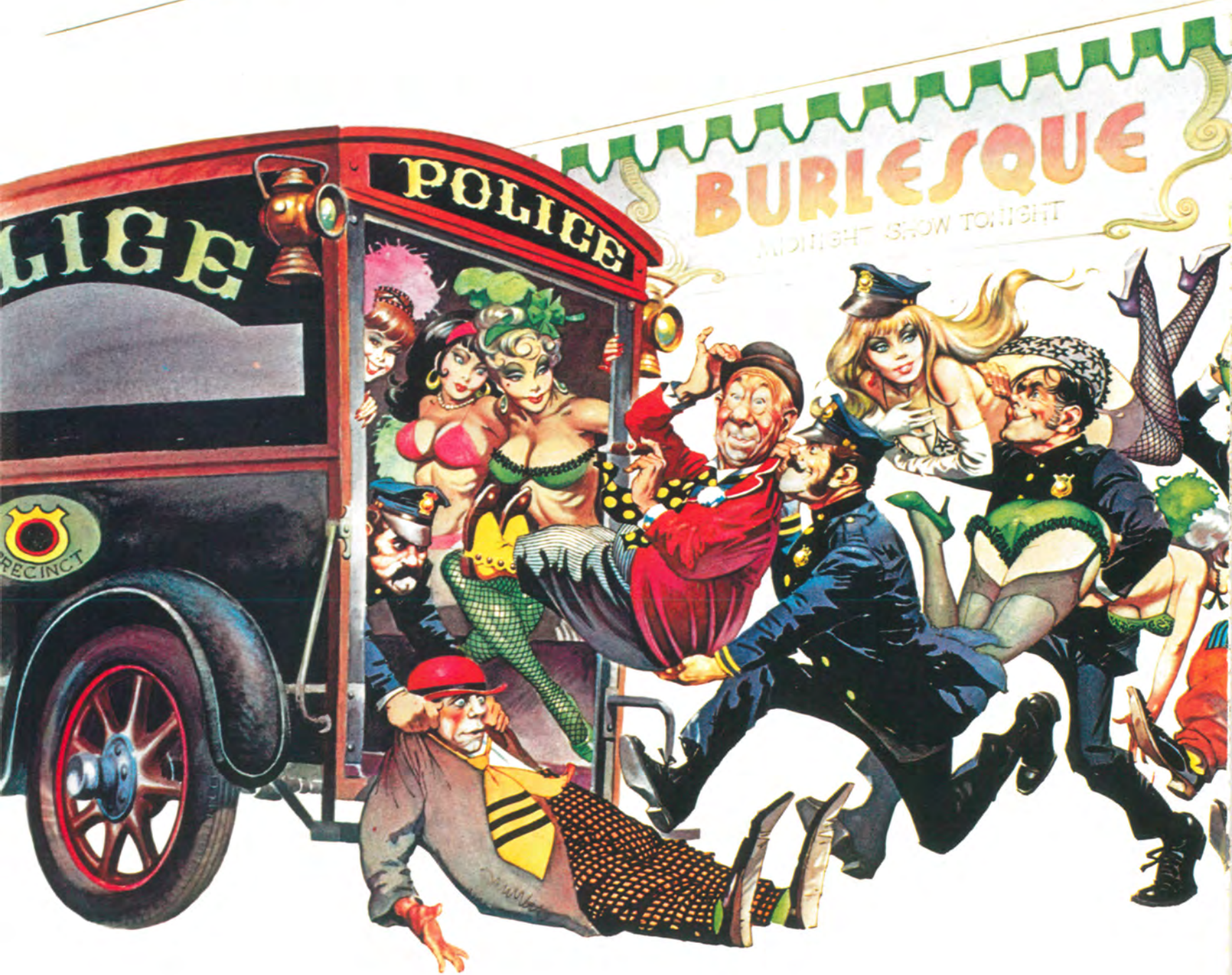
LIONESS WATCHING CABIN



GIRL AND BLACK HORSE



Illustration for "The Chessmen of Mars"
by Edgar Rice Burroughs





TARZAN AND THE ANT MEN
Collection of Mr. and Mrs. Robert R. Barrett



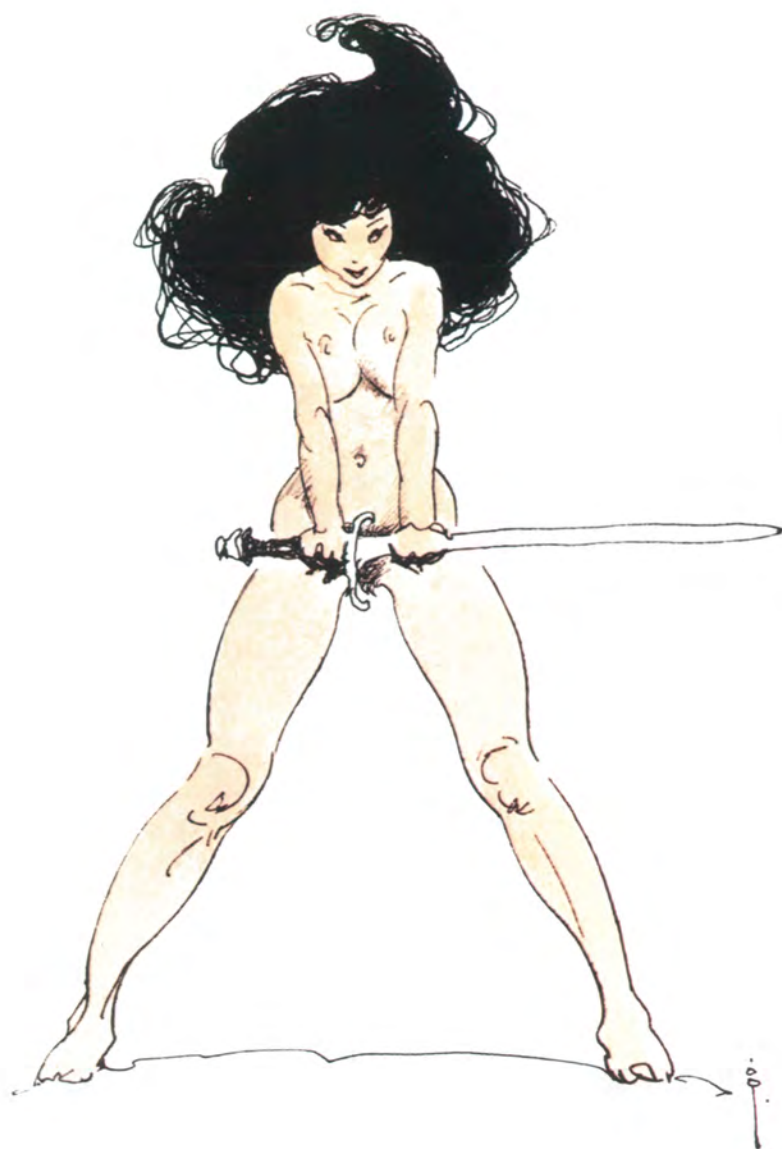
GIRL WITH SWORD

INDIAN WITH THE LONG RIFLE



NUDE WITH DAGGER RAISED

NUDE HOLDING SWORD



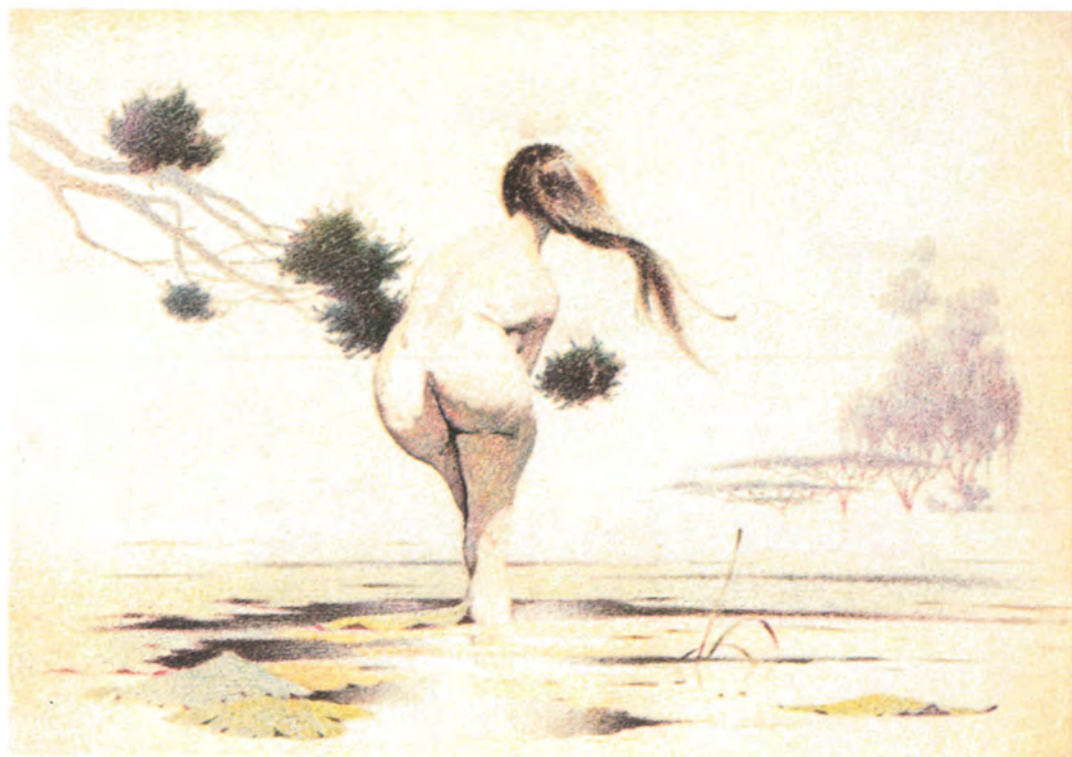
BEAR WATCHING CAVEMAN THREATEN CUB

GIRL OBSERVED BY UNDRESSED MAN WITH HAT



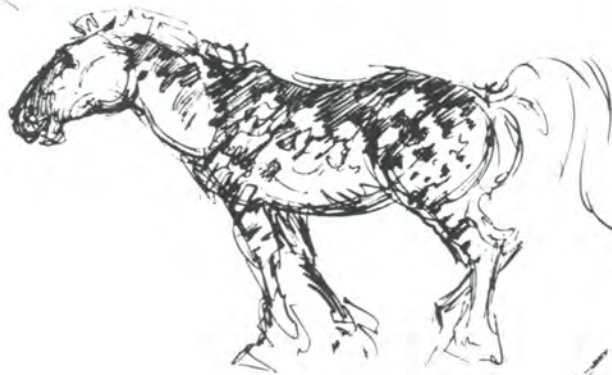
INDIAN WITH BOW

NUDE IN POND



As well known as he is for the movement and activity of his humans, Frazetta's animals hold a special position in his artistic cosmos. And with good reason. He loves the perfection of muscular control that every feline seems to enjoy, the breathtaking beauty of a horse in action, the acrobatics of apes—in short, the joy of superb coordination which animals rely on as a survival factor. So it is as natural as breathing for Frank to celebrate these joys in his paintings, and no less in the doodlebooks which abound with animal figures of all kinds—











MONSTER ENTERING SPACE VEHICLE

ATTACK



THE FASTEST GUITAR IN THE WORLD



ROMAN CHARIOT



TARZAN AND THE JEWELS OF OPAR



LAND OF TERROR



LOST CONTINENT



Lush female nudes, muscular males, sensuous animals and reptiles express Frank Frazetta's interest in the erotic. The doodlebooks are a mine of material in sketches, suggestions and even a few showing careful work—













TORTURE GARDEN



KANE ON THE GOLDEN SEA
Poster No. 99

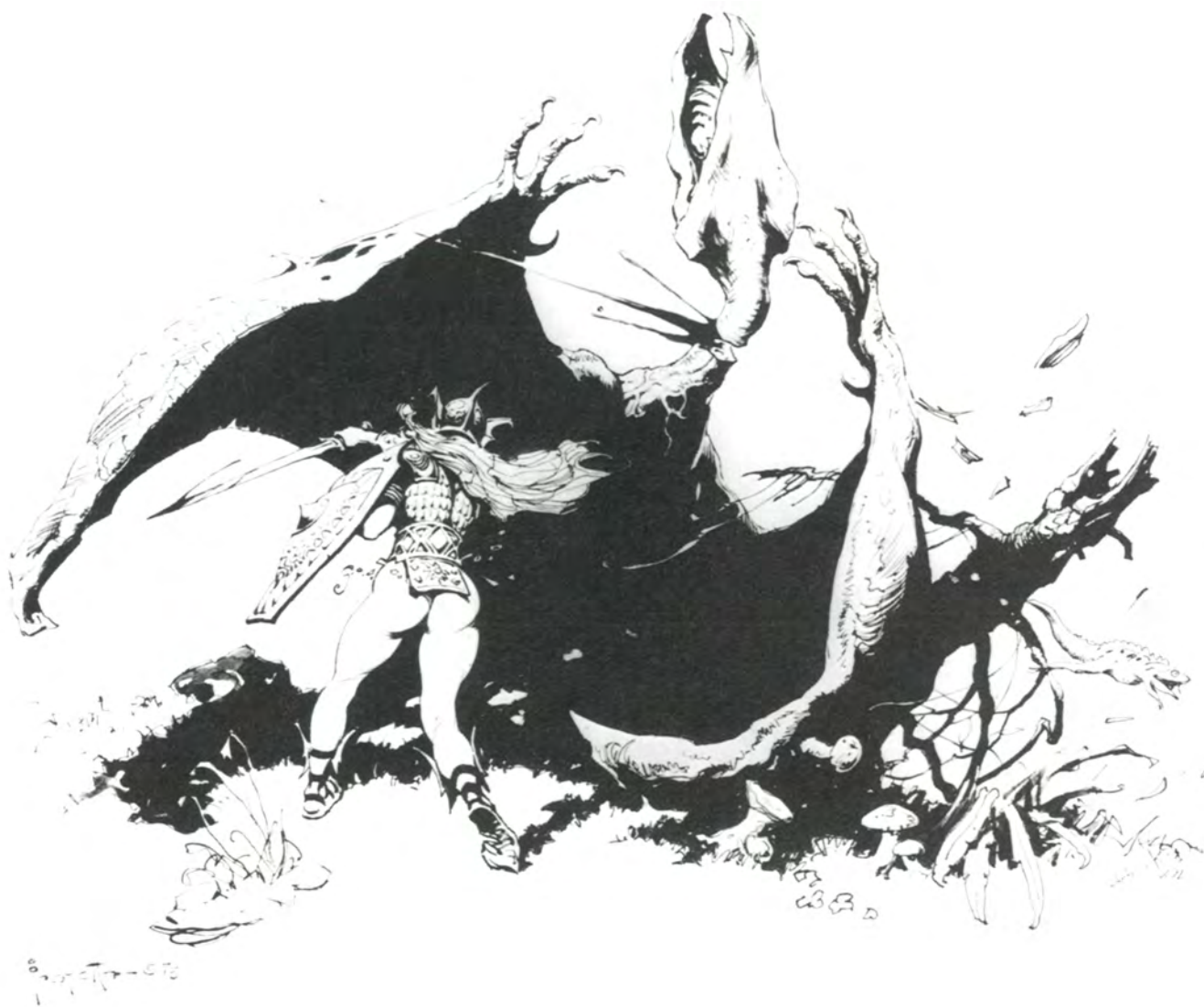


WARRIOR WITH BALL AND CHAIN
Poster No. 100



FLASHMAN ON THE CHARGE
Poster No. 101





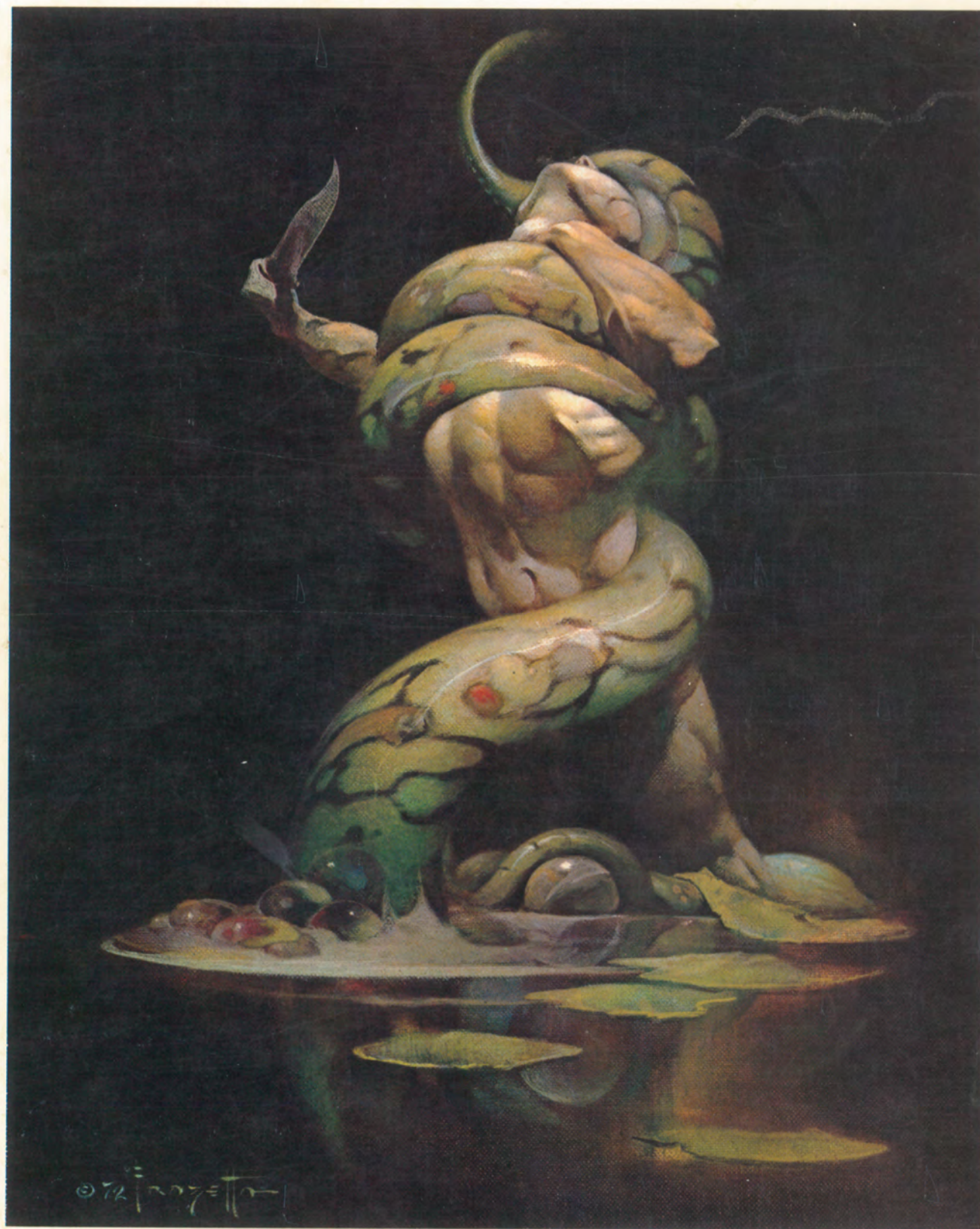
From the portfolio for "Lord of the Rings"



ORCS—from the portfolio for “Lord of the Rings”

detail from cover painting—NIGHTWINDS
Poster (of full cover) No. 102





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