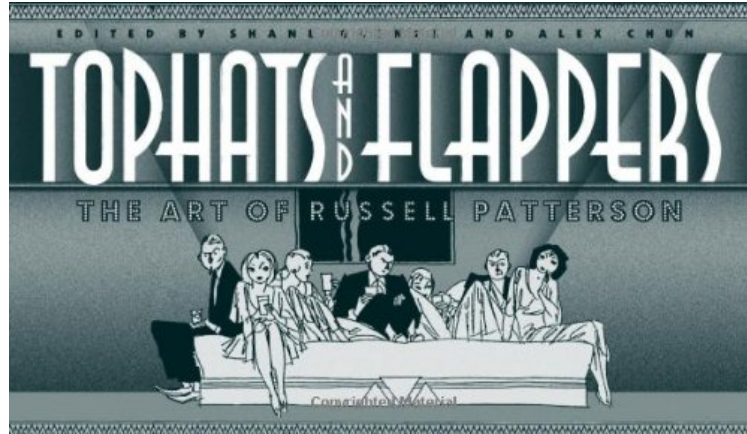


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Top Hats and Flappers: The Art of Russell Patterson

Russell Patterson, Alex Chun (ed)
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Russell Patterson, Alex Chun (ed) : Top Hats and Flappers: The Art of Russell Patterson before purchasing it in order to gage whether or not it would be worth my time, and all praised Top Hats and Flappers: The Art of Russell Patterson:

2 of 2 people found the following review helpful. Marvellous and classy By Major Fatal A very complete book about a great artist. The reproductions are big size and great quality. If you like illustrators, this is a must have: Russell Patterson work is very modern, brilliant and elegant. 1 of 1 people found the following review helpful. Great Book. By W. Pardlow Russell Patterson is one of those guys that never was the house hold name that John Held Jr. or Charles Schulz was but he should have been. What a great talent, at least he's not completely forgotten. 2 of 2 people found the following review helpful. Highly recommended for period piece artbook collections. By Midwest Book Review Toppers and Flappers: The Art of Russell Patterson is a snazzy coffee-table artbook featuring the 1920's and 30's magazine cartoons of Russell Patterson. Most illustrations are in black-and-white; some are color reproduction of magazine covers; nearly all feature the stylish "flapper" women of the era engaged in a wide variety of poses and activities, from reading tabloids on a bus to engaging in archery for the sake of showing off medieval costumes. The text introduces the reader to the mood of the era and Patterson's life and career, but most of Toppers and Flappers is dedicated to the vivacious, cutting, sometimes slightly lewd, and always eye-catching images themselves. Highly recommended for period piece artbook collections.

The definitive collection of a legend from the golden age of magazine illustration. Imagine America in the 1920s, the last stand of the Golden Age of Illustration and a time of tremendous social change. On one side of Paradise were the nationally known illustrators like Charles Dana Gibson, James Montgomery Flagg, and J.C. Leyendecker. But rapidly gaining in popularity were the young irreverent illustrators/cartoonists who worked for the emerging humor magazines Judge, College Humor, Ballyhoo, and Life. These artists attempted to capture the verve and excitement of their times with an energetic line and frenzied pen-and-ink panels containing multitudes with the settings and dress downtown speakeasy or uptown Stork Club, hot jazz bands or windy jump seats, slinky dresses set against top hat and tails just as revealing as the lost souls of the Lost Generation. Of these young ink-slingers, the one who came closest to capturing this white-hot age was a handsome man out of Omaha and Chicago named Russell Patterson. Unlike most of his

contemporaries, Patterson didn't vanish after the Stock Market Crash in 1929. He just found new ways to keep his high style in front of a public desperate for light entertainment in newspaper strips, magazine covers, posters, costumes and set designs for Hollywood and Broadway, amusement parks to WAC uniforms, all the way to the Atomic Age. One of the most influential artists of his generation, Patterson's impact spanned decades. The list of Patterson's "alumni" ranged from virtually every published pin-up cartoonist to notables like Walt Disney and Hugh Hefner, who noted it was Patterson, not John Held, Jr. or F. Scott Fitzgerald, who best defined the strut and fret of American life between the two World Wars. Along with an introductory essay by illustration art historian Armando Mendez, this volume showcases Patterson at his pinnacle, featuring many his most important and dynamic magazine covers and illustrations.

About the Author Russell Patterson was born in 1896 and passed away in 1977. He lived most of his life in New York, NY. An art historian at heart, Oregon-based Shane Glines is best known as a comic book artist and character designer for the various Batman animated cartoons. Alex Chun lives in Los Angeles where he edits pin-up cartoon books for Fantagraphics and occasionally writes articles for the Los Angeles Times.