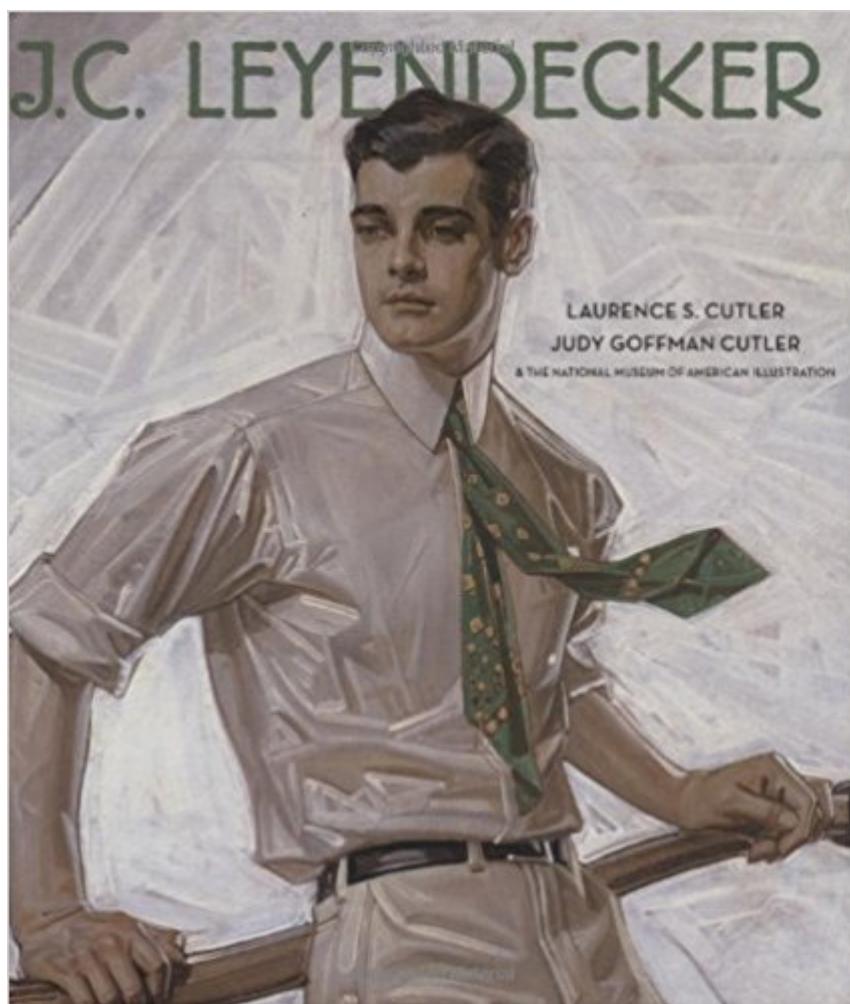


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# J.C. Leyendecker: American Imagist



## Synopsis

One of the most prolific and successful artists of the Golden Age of American Illustration, J. C. Leyendecker captivated audiences throughout the first half of the 20th century. Leyendecker is best known for his creation of the archetype of the fashionable American male with his advertisements for Arrow Collar. These images sold to an eager public the idea of a glamorous lifestyle, the bedrock upon which modern advertising was built. He also was the creator instantly recognizable icons, such as the New Yearâ™s baby and Santa Claus, that are to this day an integral part of the lexicon of Americana and was commissioned to paint more Saturday Evening Post covers than any other artist.Â Leyendecker lived for most of his adult life with Charles Beach, the Arrow Collar Man, on whom the stylish men in his artwork were modeled.Â The first book about the artist in more than 30 years, J. C. Leyendecker features his masterworks, rare paintings, studies, and other artwork, including the 322 covers he did for the Post. With a revealing text that delves into both his artistic evolution and personal life, J. C. Leyendecker restores this iconic image makerâ™s rightful position in the pantheon of great American artists.

## Book Information

Hardcover: 256 pages

Publisher: Harry N. Abrams (November 1, 2008)

Language: English

ISBN-10: 0810995212

ISBN-13: 978-0810995215

Product Dimensions: 9.9 x 1 x 11.2 inches

Shipping Weight: 3.4 pounds (View shipping rates and policies)

Average Customer Review: 4.5 out of 5 starsÂ See all reviewsÂ (69 customer reviews)

Best Sellers Rank: #245,120 in Books (See Top 100 in Books) #45 inÂ Books > Arts & Photography > Graphic Design > Commercial > Advertising #181 inÂ Books > Arts & Photography > Fashion > History #220 inÂ Books > Arts & Photography > Graphic Design > Commercial > Illustration

## Customer Reviews

Any new book about Leyendecker is a welcome event. This volume is an ambitious effort with many excellent images. Try to focus on the pictures and avert your eyes from the text, which is hilariously inaccurate. As just one example, the authors write: "After Leyendecker's precedent-setting career, Charles Livingston Bull, John Clymer, Steven Dohanos, John Falter, Anton Otto Fisher, Harrison

Fisher, James Montgomery Flagg, Charles Dana Gibson, J.F. Kernan, Frederic Remington, Robert Riggs, N.C. Wyeth, and other famous artists went on to make their names with the Post." It's hard to imagine how a sentence could be more wrong. Several of the listed artists (Remington, Gibson, Fisher, Wyeth) "made their name" BEFORE Leyendecker made his, and were in fact dead before the end of Leyendecker's "precedent-setting career." Other artists on their list (Bull and Flagg) were Leyendecker's contemporaries, NOT his successors. Flagg was far more famous in their lifetime than Leyendecker. But most importantly, it's hard to think of more than two (or at most, three) from this list of illustrators who actually "made their names with the Post." Some did not work for the Post at all. Such errors are common in this book-- apparently, the authors feel free to simply make such things up (although based on the number of rave reviews the book is receiving, most readers don't know enough about the subject to tell the difference.) Putting factual errors aside, the authors would've had room for more (and larger) images if they had been willing to let go of a few pet fixations, such as Leyendecker's gay relationship with model Charles Beach.

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