



# The Johnson Collection invites you to use *Beyond the Illustration* in the classroom.

Open in TJC Gallery from  
January 31 -April 20, 2024



Contact Blake Batten to schedule an in-person tour at the gallery, or a classroom visit with art.

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Email: [bbatten@johnsondevelopment.net](mailto:bbatten@johnsondevelopment.net)

Educational Packet Includes:

- Ability to schedule an educational private tour with activity in the gallery, or classroom visit with art from the collection.
- Gallery Guide Worksheet (can be used outside the gallery)
- Illustrator Show text and images plus outside resources and art interpretation discussion questions
- Stop Motion Community Project
  - Storyboard
  - Character Cut Outs
  - How to videos
  - Submission Link

## **VIDEO/STOP MOTION PROJECT- “They don’t get out of their Frames much!” “Art Walks”**

### **Description of Project:**

Give the characters of Beyond the Illustration at TJC Gallery a tour around town they don't get out of their frames very often. Show off your favorite Spartanburg spots by collaborating in a community stop motion video. Throughout the exhibition, we will be taking photo and video submissions of our paintings coming out of the frame and into the greater Spartanburg area, to create one mini-movie with your videos as the star! The final film will be premiered on our social media and at our Artwalk in the gallery on April 18. By submitting photos and videos you are granting TJC rights to reproduce this work and post to our social media. Creators will be named in brief video credits.

### **What Participants Complete:**

**K-5**

#### ***Static Video***

1. Pick a character or characters to be the star of your short film. Cut them out and glue them onto popsicle sticks or construction paper where you can hold them, and your hands won't be in the video (see photo).  
[Optional] Use smaller cut outs and design backgrounds on flat paper (see photo).
2. Pick a scene from the storyboard below to highlight your school, institution, and or favorite area around Spartanburg. Record a few videos of the characters acting out the scene.

**NOTE YOU DO NOT NEED TO PROVIDE SOUND OR DIALOGUE.**

Be creative! We have a general script planned for our characters, but it's up to you what they do and see!

#### **For a bigger challenge (or for older kids)**

##### ***Stop Motion!***

3. Pick a highlighted scene from the storyboard below to highlight your school and or favorite area around Spartanburg. (feel free to do multiple scenes Each scene should be about **5 Seconds**, you can either:
  - Take **6-12 photos for one second (for a total of 30-60 photos submitted)** of your characters moving around and acting the scene out
  - Or record a video and submit it
  - [Optional Film Technique] If you are shooting multiple pictures on an iPhone, one technique is to drag your finger through all the photos then screen record to create the video or insert them into an iMovie or similar application.
4. Each picture is one movement, so if a character is walking across the street, you take a picture, move the character, take a picture, and move the character, until they have completed the action.

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## *Example Photos and Video in Google Drive*

### **Tips:**

- Keep your camera at the same angle and height for each shot, try to limit as much movement as you can. Have someone be a cameraman, and a partner move your characters, or have your camera set up on a stand.
- The more pictures you take the smoother the “animation” will be.
- Think that you are creating a time-lapse video, and plan out the start positions and end positions before you shoot! How do the characters get from point A to point B?
- If you are only doing a few scenes, keep it simple! Don't overthink your backgrounds and keep one scene one background for each.
- If you feel like stepping it up a notch, give them new clothes, and expressions to change how they react and see the world you make for them. You are limited only by your imagination.

### **How Participants Submit:**

Submit your final product (Jpeg pictures or short videos) via our submission Dropbox link:

<https://www.dropbox.com/request/lvLdanVcuHgRnw8GIBFF>.

### **How To Videos:**

<https://www.youtube.com/watch?v=td2DgP56DP0>

<https://www.youtube.com/watch?v=GvfF1YNDRtw>

<https://www.youtube.com/watch?v=k3AEvuiLma4>

<https://www.youtube.com/watch?v=wVjMFU11hVA>

<https://www.nikonusa.com/en/learn-and-explore/a/tips-and-techniques/top-tips-for-shooting-stop-motion-animation-video.html#:~:text=Stop%2DMotion%20Tips&text=Frame%20u%20the%20shot%20so,light%20might%20change%20while%20shooting.>

## Storyboard (General Flow of the video)

1. The Painting Comes Alive. The Characters leap out of a frame or a piece of paper. They are curious about the town they are in! They look around and start to walk.
2. They wander down a (street, hallway, house, etc.) and want to see something new.
3. After passing a few restaurants, or the cafeteria, they get hungry and need to stop to get something to eat or drink. (What is your favorite food in Spartanburg? Favorite restaurant? Take them there!)
4. After they finished their meal they continued wandering around Spartanburg/School. They walk out and have a full happy belly.
5. As they walk, see a (building, store, room) that interests them and go inside to say hello.
6. In this space, they run into friends from another painting who (reading, drawing, exercising, etc.) can now join them in exploring Spartanburg.
7. Tired of seeing concrete, they go in search of something green and full of nature (walk on a trail, find some trees, a playground).
8. In their nature experience, they see (statues, or something in nature, animals) and wave hello to them, they are surprised to get a wave back. :)
9. They found a park to play in and spent some time there (What is your favorite outdoor game? Putt putt, chase, climbing, swings, etc)
10. Suddenly tired, they take a break to rest and relax from their exploring, (sighing and wiping their brow, or just generally taking a load off).
11. The weather changes, so they need to get inside quickly! They look around and see (library or book store or classroom) and run inside. They are happy to not get wet and they find books. They stop and read until the weather stops.
12. After a big day exploring Spartanburg, the sun is setting the characters go back into the painting.
13. The End

**If you and your students want to dive deeper into the show, here is our explanatory exhibition text with artist bios. Students can research the artists or look into their other works of art we have on our website. Also included are some guided questions to help when discussing and interpreting art:**

- What do you think the artist wanted to communicate? What do you see in the artwork that makes you say that?
- What can a written text tell us that is not communicated in a work of art?
- Does reading about the work of art and the artist enhance your viewing and appreciation of the work? If so, how?
- How do the other works by this artist that you know help you understand the artist's point of view?
- What's the main idea of this artwork? What is it makes you think that?
- What title would you give this artwork and why?
- When you learned the title of the artwork, how did you associate the words with what you see in front of you? Did the title seem to fit with the artwork or were you surprised?

What does this remind you of? Explain your response.

- If this artwork produced sounds, what would they be like? Describe (or make) them and explain your thinking.
- What feeling or mood do you get from this artwork? What about it makes you say that?
- What is the setting for the artwork-- the time and place? What makes you think that?
- What words help to describe this artwork?

**GALLERY TEXT WITH ARTIST BIOS**

<https://thejohnsoncollection.org/beyond-the-illustration/>

## Beyond the Illustration

*“Certainly, from the beginning, the printed word and the printed image have been closely associated with one another.” – Boyd Saunders*

Illustration is all around us, from our formative childhood encounters with picture books and cartoons to the advertising and images of mass culture. *Beyond the Illustration* features artists who worked in media ranging from comics to newsprint, children’s books, magazine covers, preparatory drawings, and documentary journals. These artists’ traditional paintings, prints, and drawings are exhibited in tandem with examples from their careers as illustrators.

Although often excluded from the world of “fine art,” illustration can nevertheless be an important and lucrative avenue for artists to establish themselves. Illustration prizes bright colors, sharp outlines, dynamic figures, and storytelling. Although many illustrators eventually graduate from illustration to more traditional forms of fine art, their early exposure to illustration often shapes their subsequent aesthetic sensibilities and artistic techniques. For example, Harrison Cady’s theatrical landscapes retained the stylistic inheritance of his earlier illustration work on the beloved Peter Rabbit comic series. Philip Morsberger’s painting practice was deeply influenced by the cartoons and comics of his youth. And Palmer Shoppe’s jazzlike painting style was honed during his employment as a Disney Studio illustrator.

Such diversity of styles, motives, and formats invites us to reflect on the evolving role of the illustrator, the complicated relationship between the fine arts and commercial interests, and the legacy and influence of illustration within the visual culture of our daily lives.

**Summary:** Illustration is all around us, from our formative childhood encounters with picture books and cartoons to the advertising and images of mass culture. *Beyond the Illustration* features artists who worked in media ranging from comics to newsprint, children’s books, magazine covers, preparatory drawings, and documentary journals. These artists’ traditional paintings, prints, and drawings are exhibited in tandem with examples from their careers as illustrators. Such diversity of styles, motives, and formats invites us to reflect on the evolving role of the illustrator, the complicated relationship between the fine arts and commercial interests, and the legacy and influence of illustration within the visual culture of our daily lives.

***Women Illustrators***

While women were encouraged to practice and study art as a finished skill in the 19th century, making it a professional career was usually out of the question. The standard role for women was to take care of their husbands, then children, and then themselves. A professional life was met with disapproval unless you were a widow, where it was necessary, still, the opportunities were few. Most of the women illustrators in this show received some or no formal education, and some were self-taught, yet all were able to transition into a fine art career and receive recognition in their lifetime. They were able to combine other skills and teachings to provide for themselves and their families through illustration work. Some published architectural drawings or maps to go with travel guides, some illustrated books, and others were magazine illustrators. The techniques and principles allowed them to develop their unique styles and voices, exploring themes of beauty, and nature, or creating fantastical worlds and characters, while gaining notoriety and a career.

### ***Illustration and Works on Paper***

A pillar for both fine art and illustration is drawing. Drawings guide artists and illustrators to find the essential shapes of an object, develop story points, and record emotions and experiences. However, drawings are not normally seen as “finished” works of art. Artists practice observational and creative skills through drawings and can give their visual interpretation of a subject. An illustrative drawing hones this further by becoming a communicative tool to help people understand the subject with a picture instead of words.

In this section, drawings get their due diligence as a unique medium that gives the artist the freedom to make mistakes and tell a story, while capturing their subject in a moment.

Ever since its creation printmaking has been used both commercially and for fine art, a perfect blend. The practice has been used in book printing and engraving, but printmaking itself changed the way artists could produce and sell their work. It helped artists gain notoriety, and it was a medium that could be quickly made and mass-produced to make the artwork accessible. Prints can be used to spark commentary on religion, history, and politics, and after the creation of photography prints transitioned back to a place where creativity and intricate storytelling could thrive.

Prints in this section showcase the fundamentals of illustration: storytelling, attention to detail, and subject matter that viewers can relate to.

### ***What makes an Illustrator?***

So what makes an illustrator? Someone who has spent time learning the foundations of art, such as drawing, to create narrative stories through their work and help viewers understand a subject without words. An illustrator focuses on details and rhythmic compositions to make engaging and exciting pieces and figures to capture a viewer’s attention. Someone who has worked in a



commercial field to build both themselves and their career. These are elements that every artist in this exhibition shares and brings into their mature work. A balance is struck between bright color palettes, graphic lines, dynamic figures, and the traditions of realism.

### **ARTIST AND WORKS OF ART BIOS**

**Philip Morsberger (1933–2021)** <https://thejohnsoncollection.org/philip-morsberger/>

Influenced by Illustrations and Comics

*Arena* (1988-1990)

Oil on Canvas

Morsberger referred to himself as a figurative artist and his works are inspired by his beloved childhood memories of family life, movies, and comic strips. Although he was never professionally an illustrator, his painting style synthesizes a fascination with mass culture with the imaginative, electric, and experimental design characteristic of Abstract Expressionism. His whimsical figures in *Arena* combine gestural abstraction with cartoonish figures in a bright palette.

**Elizabeth O’Neill Verner (1883–1979)**

<https://thejohnsoncollection.org/elizabeth-verner/>

Book Illustrator

*Tavern in Porgy*

Pastel on paperboard

Despite having been formally trained, Verner did not initially aspire to a career in art. After the death of her husband, however, she found new financial stability as a professional illustrator, eventually building a legacy as a matriarch of the Charleston Renaissance. One important commission she secured was a special illustrated Charleston edition of the novel *Porgy*, which would go on to enjoy great fame as the opera *Porgy and Bess*. *Tavern in Porgy* is a pastel drawing used as a preparation for an etching Verner produced for the volume.

*Charleston Edition of Porgy*

**Lyonel Feininger (1871–1956)** <https://thejohnsoncollection.org/lyonel-feininger/>

Cartoonist for the Chicago Tribune, Graphic Artist

*Das Segelschiff (The Sailing Ship)*, 1946

Watercolor, pen, and black ink on paperboard

Born in New York, Feininger was originally a successful cartoonist and later a caricaturist for magazines for twenty years before pursuing a career in fine art. Some of his early comics—namely, the “Kin-der-Kids” and “Wee Willie Winkie’s World”—were published in the Chicago Sunday Tribune between 1906-1907. Please explore the full collection of the Kin-der-Kids comic on display, but note that some materials and characters are sensitive and do not reflect the views of the Johnson Collection. In his figurative work, his power as an illustrator balances his use of abstraction. The sharp edges and elongated lines in *The Sailing Ship* highlight the influence of illustration on Feininger, as does his penchant for long-legged proportions in his cartoons.

*The Kin-der- Kids comic book*

**Palmer Schoppe (1912–2001)** <https://thejohnsoncollection.org/palmer-schoppe/>

Disney Animator and Instructor

*Preservation Hall*, 1987

Mixed Media on Acrylic Board

Schoppe showed an early talent for art and eventually established himself as a prolific teacher, painter, and muralist. He taught at the Chouinard Art Institute in Los Angeles before being recruited by Walt Disney Studios to meet a growing demand for illustrators, cartoonists, and animators in the 1930s. At Disney, Schoppe was employed as a drawing instructor, in which capacity he was featured in the “Introduction to Walt Disney Studios” animation training and advertisement guide. The accompanying packet on display details Schoppe’s curriculum and the ways in which animation and illustration were evolving in the years following the commercial success of *Snow White and the Seven Dwarves*. Here in *Preservation Hall*, the bright graphic lines showcase Schoppe’s illustrative talents, while the bright bold colors evoke the lively and improvisational nature of jazz music.

*Disney Instruction Manual/ advertisement printed-out book from TJC Library*

**Harrison Cady (1877–1970)** <https://thejohnsoncollection.org/harrison-cady/>

Children's Book Illustrator

*Lonesome Gap, North Carolina*

Mixed Media on Masonite

Harrison Cady was a commercial artist and illustrator until the 1920s when he transitioned to oil painting. He became especially well-known through his illustrated adaptations of the popular “Peter Rabbit” character, earlier made famous by Beatrix Potter and Thornton Burgess. Even as Cady’s interests evolved from comics to landscape painting, his style retained the influences of cartoons and illustration, clear in his use of heavy black outlines and the sort of bold action marks we see around the rushing river in *Lonesome Gap, North Carolina*.

*The Adventures of Peter Cottontail and his green forest friends*

*The complete bedtime stories – books of Thornton W Burgess*

**Boyd Saunders (1937–)** <https://thejohnsoncollection.org/boyd-saunders/>

Illustrated William Faulkner’s Short Stories

*Roosevelt (Hampton III)*, 2003

Etching on Paper

Saunders was a proficient and creative printmaker and a distinguished professor, but even his mature works hearken back to his boyhood dream of drawing comics. As he once remarked of his early art interests, “I didn’t know what high art was, and I didn’t care. I loved the funny papers.” Saunders notably collaborated with William Faulkner to provide illustrations for the stories *The Bear* and *Spotted Horses*. As a dedicated storyteller, with a preference for etching, aquatint, and lithography, Saunders has created a body of work that embraces layered and sometimes symbolic imagery related to his experiences as a Southerner.

## The Narrative Art of Boyd Saunders- with Faulker illustrations -TJC Library

**Margaret Law (1871–1956)** <https://thejohnsoncollection.org/margaret-law/>

Magazine Illustrator

*Maryville, Tennessee*, 1941

Oil on Canvas

A Spartanburg native remembered for her keen intellect and lively spirit, Law worked as an illustrator to support herself in New York during her student days. The surviving examples of her illustrations show tight rendering that contrasts with the looser style she employed in her paintings. Working in media from watercolor to pastel, oil, and prints, Law portrayed the Southern experience in a signature style that was at once familiar and fresh, unidealized yet somehow affectionate. *Athens, Georgia* captures the dignity of residents and their routines through gentle caricatures and expressive brushwork. *Maryville, Tennessee* features a vibrant and rhythmic composition that exemplifies Law's claim that, "I put down what I see, wherever I am, and the result is a record of life in a small Southern town."

*Magazine Illustrations*

**Alice Ravenel Huger Smith (1876–1958)**

<https://thejohnsoncollection.org/alice-smith/>

Book Illustrator

*Weather*, 1943

Watercolor on Paper

Largely self-taught and known for her scenic and poetic low-country landscapes, Smith was a driving force of the Charleston Renaissance. She illustrated two volumes of her father's *Charleston History* and *A Carolina Rice Plantation* as well as a children's book of poetry and drawings for her nieces and nephews, *The Heron Book*. Her paintings possess an illustrative quality not seen in her other published works, combining memory and imagination to create an idealized record of the past. In *Weather*, a boat emerges from the storm into a pastel calm sea, evoking a half-remembered dream.

***The Heron Book***

***A Woman Rice Planter***

**Helen Hyde (1868–1919)** <https://thejohnsoncollection.org/helen-hyde/>

Book Illustrator

*By the Great Pee dee*, 1918

Lithograph on Paper

Hyde was a well-traveled artist and pursued formal instruction from private teachers in Germany, Holland, Paris, and Japan. She enjoyed particular success as a book illustrator, where she was able to deploy many of the artistic techniques that she learned from her mentor Felix Regamey. As Hyde recalled, “To [Regamey] there was no art but Japanese art, no women except Japanese women, and no life except Japanese life... Working under his instructions I made up my mind to become a professional illustrator.” Hyde would go on to become a key popularizer of American *japonisme*, which refers to an appreciation for traditional Japanese aesthetics. After her visit to the Lowcountry in 1916—where she exerted a considerable influence on Alice Ravenel Huger Smith, who is also included in this exhibition—Hyde temporarily put aside her woodcuts and began creating sketches and intaglio etchings of Southern genre scenes and African Americans at work, such as *By the Great Pee Dee*. The viewer is invited to compare this work to the accompanying *Moon Babies* which features additional illustrations by Hyde of children from San Francisco’s Chinatown.

***The Moon Babies***

**Margaret Burroughs (1917–2010)**

<https://thejohnsoncollection.org/margaret-burroughs/>

Author and Children’s Book Illustrator

*Hop Scotch*, 1991

Linocut on paper

Burroughs was a successful artist, poet, political activist, and educator. She explored various media, including sculpture and painting, but was most prolific as a printmaker drawn to themes of family, community, and history. Though especially inspired by the black experience, she also sought to depict universal scenes that sometimes intentionally blur the racialized characteristics of her subjects' faces. As Burroughs put it, "I wish my art to speak not only for my people but for all humanity." Her experience as a children's book author—including her poetry collection, *What Shall I Tell My Children Who Are Black?*—also impacted her thematic choices. *Hop Scotch*, a linocut featuring girls from varying ethnic backgrounds in intricately patterned shirt-and-skirt ensembles, is typical of Burroughs's style.

**Amelia Watson (1856–1934)** <https://thejohnsoncollection.org/amelia-watson/>

Book Illustrator

*Laundry Day*

Watercolor on paper

Born in East Windsor, Connecticut, she was tutored at home by her mother, an amateur painter. Watson evolved as a dedicated teacher, especially of women. In her early twenties, she joined the faculty of Temple Grove Seminary in Saratoga Springs, New York, and remained there several years, but eventually returned to her roots to teach at the Hartford Art School. Using Henry David Thoreau's classic travelogue, *Cape Cod* (1865), as her guide, Watson explored the island in 1895. While touring, she sketched and painted her impressions which became the inspiration for a deluxe two-volume edition of Thoreau's book. Published by Houghton Mifflin in 1896, the edition was an artistic and commercial success. Watson illustrated other books, including *The Carolina Mountains* by her longtime friend Margaret Morley. In the volume we have presented beside her work, she illustrated the front mountain landscape cover, the maps on the inside book jacket, and a full-page watercolor titled "The Carolina Mountains" before the text starts.

*Carolina Mountains illustrated copy by Margaret Morley*

**Ernie Barnes (1938–2009)** <https://thejohnsoncollection.org/ernie-barnes/>

Illustrated Marvin Gaye's 1976 *I Want You* album with his piece Sugar Shack (circa 1970), official artist of the NFL and 1984 Olympics  
*Saturday Night Durham, North Carolina*  
Oil on Canvas

Barnes described his work as “a pictorial background for an understanding into the aesthetics of black America.” After playing in the National Football League from 1960 to 1965, Barnes devoted himself to art, becoming the official artist of the NFL and, later, of the 1984 Olympics. His signature expressive, exaggerated, and elongated figures are shown here in *Saturday Night Durham*. This style garnered additional acclaim when his *Sugar Shack* (c.1970) was featured on the popular television show *Good Times* and later became the cover design for Marvin Gaye's album *I Want You* (1976) as well as a background for a special performance on Motown 25, where the “painting came alive” through an interpretive dance.

### *Vinyl Sugar Shack Album*

**George Biddle (1885–1973)** <https://thejohnsoncollection.org/george-biddle/>

Illustrated original Porgy and Bess opera  
*Street Shoppers, Charleston South Carolina, 1931*  
Oil on canvas

Over the course of a fifty-year career that spanned continents, media, and aesthetic schools, Biddle created works that gave expressive form to his own experiences and the changing face of twentieth-century life. Biddle was heavily influenced by Diego Rivera, evident in the strongly demarcated facial features and exaggerated physical forms in pieces such as *Street Shoppers, Charleston, South Carolina*. At the invitation of DuBose Heyward, author of *Porgy*, and the composer George Gershwin, Biddle visited Charleston in 1930. For two months, he sketched genre scenes and figure studies, many of which were later developed into finished studio canvases. A selection of his illustrations was ultimately published in Gershwin's original 1935 libretto for *Porgy and Bess*.

**Paul Plaschke (1880–1954)** <https://thejohnsoncollection.org/paul-plaschke/>

Editorial Cartoonist for *Louisville Courier-Journal* and *Chicago Herald-Examiner*

*Nocturne*, 1915

Oil on Canvas

Plaschke was a well-known editorial cartoonist for important newspapers such as the *Louisville Courier-Journal* and the *Chicago Herald-Examiner*. However, his true calling was painting, which he honed in the beautiful landscapes of Kentucky and southern Indiana. By 1897, he had begun his artistic training with practical instruction in commercial illustration at the Cooper Union, before moving to the Art Students League to study under George Luks. In 1899, Plaschke established a residence in New Albany, Indiana located just across the Ohio River from Louisville and began work as an editorial cartoonist with a series of local newspapers. His cartoons—sharply composed with strong black highlight lines—featured stinging, pithy statements delivered by an impish character named “Monk.” He also completed many World War I political cartoons and baseball-themed comic series.

**Reuben Gambrell (1917–2016)** <https://thejohnsoncollection.org/reuben-gambrell/>

New Deal Muralist and Military Artist

*Will I ever get home?*, 1944

Ink, Ink Pen, Pencil on paper

Gambrell was a New Deal muralist, World War II serviceman, and art educator. As part of his job in the photo mapping squadron, his illustrations documented his fellow soldiers and surroundings in the South Pacific. Gambrell eventually enjoyed marked success after the *Atlanta Journal* published over one hundred of his drawings and watercolors in the over the course of just two years and he secured a high-profile commission for a mural at the Post Office of Rockmart, Georgia.



