

# ***Modern Good Girl Artist Franchesco!***

## ***(and other things)***

### **The Cost of Art**

Today is Monday, July 23, 2007. It is 11:21 PM in California and, as usual, I am behind on my submission for the CFA-APA. My wife and I had our third baby back in April, and now my two girls have a little brother to play with. Going from one to two was quite the jump, but going from two to three is more difficult than I imagined. I have dropped off the face of the comic art-collecting world (and largely off the rest of the regular world as well). My premium membership at [www.comicartfans.com](http://www.comicartfans.com) ran out in June, and I have not bothered to renew it. That means I no longer get updates when new art gets posted, and consequently, I don't frequent the site as often. I don't really check ebay all that much anymore either. Bill Cox's featuring of ebay auctions on his site has gotten so good that it's a pretty safe bet that if it's not featured on his homepage, it's not worth looking at. So, no comicartfans = no ebay for me.

While I admit part of my lack of interest is due to my more hectic than usual schedule, the other part of it is... dare I say it?... I'm done. I've gotten all the art I think I'm going to get. I mean, the big stuff anyway. If anyone has read my articles before or seen my posts on comicart-I, you'll see that I've made no secret about my want list. It's very short – Killing Joke, Dark Knight, Watchmen. I've got several Watchmen pages, I finally landed a Dark Knight page (as reported last issue), and now, lo and behold, there is a Killing Joke page at Heritage! So it's time for me to put my money where my mouth is right? Uh, no. I'll keep my mouth where my mouth is and my money in my wallet, thank you very much. As of this moment, the current bid, with the vig, for the Killing Joke page at Heritage is now \$26,290\*!! (\*not a typo). **(UPDATE – the Killing Joke page has sold for \$35,252.50!!)**

For someone who's tried to follow this market, I have to say I'm pretty surprised. Does anyone remember the page that Albert had at San Diego Comicon 3 or so years

ago? It was \$10k at the time and went unsold at the show because, as everyone agreed, it was ridiculously high. It did sell sometime after the show however and is now in the collection of the most unscrupulous collector I have known; Hari Naidu (read as: do not trust this guy).

[www.nighthawkcomics.com](http://www.nighthawkcomics.com)

It's the page that has Batman jumping over the policemen. (Coincidentally, I managed to pick up the prelim for that page at last year's SD Comicon.) I guess this is just another example of how yesterday's outrageous prices are today's bargains. Remember the Dark Knight page Bob Koppanny had at SD Comicon several years ago? It was the page from book four where Batman kicks Superman in the crotch during their final confrontation. I think he was asking \$20k or \$30k for it. Now, neither price sounds ridiculous to me. It seemed so ridiculous at the time though. In fact, other collectors told me that it was simply his way of saying "not for sale".

A comic art collecting buddy gave me a good ribbing when I told him I wasn't crazy about the Killing Joke page at Heritage and that I don't care if I don't get one anyway. He let out with a loud "SOUR GRAPES!" Perhaps, Jeff, perhaps. I guess that's half true, but the other half is – I'm really not that enamored with that particular page and it certainly wouldn't be my first choice. First choice would probably be this page:

<http://www.comicartfans.com/GalleryPiece.asp?Piece=175486&GSub=27883>

or: <http://tinyurl.com/35ur6j>

(In case the link doesn't work, or you don't care enough to type it in your browser, it's in the collection of Eric Hinton on [comicartfans.com](http://www.comicartfans.com) and is the next page in the book following the one currently at Heritage). Still, if Eric's page were close to \$30k, I still wouldn't be in the market for it. Guess I found my \$\$\$ ceiling...

Along these same lines – I was reading through the Collectors Society message boards the other night ([www.collectors-society.com](http://www.collectors-society.com)) and found some discussion on the current pricing of original comic art. Seems I'm not the only one who thinks prices have gotten completely insane. Here's the post by Michael Shuley that started the thread:

*I was discussing original art with a couple of other collectors at different times. On both occasions, prices for original art came up and both collectors stated that art prices have come to the point where even they couldn't afford things like they could just a short time ago. Now these are veteran collectors with good-great incomes and impressive collections... So it got me thinking about my own collecting goals and where I want to go. Being that I am not completely unhappy with my collection, I am not really "All set" either. There are artists of whom I would like to add or replace an example of their work, but not sure I will be able to do so. My question is really a two part one : Has original art prices become so insane that people are going to get out or just stop where they are in terms of pieces ? The old cliché of : Are art prices due to take a dip ? - Not a crash, not by a long shot....But can they (prices) really continue to climb like they have been?*

Dan Forman's reply:

*Original Comic art prices have always been insane! There, that's out of the way. Folks this is a by product of funny books and has no intrinsic value whatsoever! I've been in this hobby for many, many years and there has always, and I mean always, even when Romita Spidey covers were 1k, been collectors who screamed that prices were going to drop and that these prices couldn't be sustained. Yes, you look back now and think that \$1000 for a Spidey cover is cheap, but why? It has no value other than within the collecting community.*

*There has never been a sustained turnaround in prices. The collecting community has continued to support increasing prices over these many decades. My opinion is that it will not stop. In fact, many of the private sales of top pieces show that prices are escalating at as big a rate as ever. And, when you double prices from 10k to 20k it is a lot worse than doubling from 1k to 2k !!*

*You will always have certain naysaying collectors who think the sky is falling and shout it from the roof tops! No, I take that back, you will always have a majority of collectors and dealers who chicken little it. It is a favorite pastime at shows and during private conversations to shake one's head and proclaim that these prices are 'crazy', and 'where do these dealers get off?'. But, action speaks louder than words... some of my best collecting buddies expound this same hyperbole over and over than proudly display their latest acquisition that set them back new car money!!?*

*It's just part of the hobby. It's fun to complain; and it's fun to be able to point to an excuse as to why you can feel justified passing on a favorite piece... because it's just so stupidly priced. Trust me, in a year, (or a month*

*at this rate) you will kick yourself for not stepping up. By the best you can afford, trade and sell your 'lesser' pieces to help justify the big pricetags, and you will be happy. This hobby is ultimately not about making sure you got the best possible deal on your widget; it's about that big happy feeling deep in the gut that resides there for whatever reason when you look at your little piece of beauty.*

*Of course, I am speaking to the hobbyist; if you are just 'investing' then my advice might be somewhat different. By certain names, certain pieces, never be afraid to walk away from a deal for short term gain. But, as a collector, I don't live in fear of the future. We none of us no what it holds.... I mean none of us... not the chicken littles, not the hoarders, not the investors... doesn't matter how long you have been doing this. But, since I do have a reasonable amount of experience I can safely say to my own satisfaction, that there are enough rabid whackos out there (my definition of anyone who 'has' to own comic book art) to sustain this market from now into the foreseeable future. It ain't the Dow Jones folks, doesn't play by the same rules. I don't have to own a share of AXP... I certainly would never frame the cert. an display proudly on my wall.*

*No, comic art is not Cheap! Romita covers shouldn't be a million bucks! It's all vastly over-priced and not worth the paper it's drawn on (go ahead ask your wife!) But, somehow, we continue as a group to dig deep, and deep and deeper for our fix; all the while cursing our suppliers. Oh well,.... by the way, can't wait for that new Avengers page I bought to come in.....DF*

Dan makes some great points, and one thing that is absolutely true is: nobody knows what the future holds for comic art. I know there are some collectors who say "I don't care about the market – I buy the art because I like it". Well, I'm not in that group. I certainly buy the art because I like it, but I also don't want to lose my shirt in the process. I would, at the very least, like to get my money back in the event that I do decide to liquidate my collection. The way things are going, it seems to be a safe investment so far, but who knows where this is all going?

I often wonder about what's going to happen when all the guys who collect the same stuff I do start to lose interest in collecting. Will there be new collectors to step up and take their place? If you go by comic book sales, the answer is probably "no", what with the dying readership and all. And, assuming new readers do cross over and enter the art collecting hobby, are they going to fork over \$30k for a Killing Joke page when it holds zero nostalgia for them? Probably not. My assumption is, that top prices in each niche market for comic art is primarily driven by

nostalgia collectors. If you didn't grow up reading Kirby Fantastic Four, are you really going to outbid the guy who thinks it's the greatest thing of all time and has that nostalgic connection to it? I doubt it. There may be a few speculators out there who are looking for the "right thing" to invest their money in, but I don't think they're really driving the market.

### **San Diego Comicon 2007**

Well, now it's Friday, August 03, 2007, and I'm still not finished with my article (but almost). The big San Diego convention ended on Sunday, and as usual, was quite the event. Wednesday was preview night and has grown even more crowded than last year. Seems like it was only a few years ago when you could wander the halls freely on preview night. You actually had the feeling that you were one of the lucky few to get in. Now, it seems like a normal, busy convention day.

There were some cool "new" pieces of art this year at the dealer booths, which was refreshing to see. As with previous years, prices just seem to climb higher and higher on things. One notable difference this year was that instead of hearing a lot of complaining, I heard a lot of people buying, so I guess the prices weren't putting anybody off. After the preview on Wednesday night, we had the APA dinner. It was very small (10 people I think), but the food was great and it was nice to chat with Doug Ellis and his wife who were at the show for the first time.

Thursday was probably the biggest day of the show for me. I got there early and walked the entire convention floor to make sure I was seeing it all. By lunchtime I was exhausted and had seen so much that I was actually contemplating not returning for the rest of the week! That night was the big art collector dinner at Buca di Beppo. I sat at the end of one table with Mark Levy, Mario Mendoza, Jeff Siedlik, and Jeremy Radisch. We had a good time, but it was impossible to talk to everyone. Not a lot of art got passed around, but there was some cool stuff to look at and I saw at least two deals take place. Sadly, a few folks walked out without paying, and a bunch of us had to

kick in an extra \$5 (maybe we collect in advance next year?).

I took it easy on Friday – worked during the day and only went to the show for the two or so hours before it closed. Unfortunately, I did miss the only panel I really wanted to go to – the one on the new Watchmen movie. If anybody attended this panel I'd love to hear about it. Skipped the show on Saturday and instead hung out with Benno (hey Benno!!) which is now becoming a yearly tradition. Instead of trying to pass through the comicon crowds like sardines in a can, we opted to bicycle down to a local restaurant here in Coronado (with a view of the bay and convention center), and then head to the beach. It's a good break from the show and I'm always glad to catch up with Benno; one of the true gentlemen of the hobby.

I budgeted nothing for this show (see baby news above) so wasn't expecting to make a purchase. I saw a nice Frazetta ink sketch at a booth and tried to work out a trade for my Rip Kirby daily. He wasn't interested. I was carrying this strip around with me and ended up at the art collector dinner on Thursday night. At the end of the dinner, Brian Peck was standing next to me and said "what's that?". I showed him the strip and he asked if he could buy it! It was published on his birthday (day and month; not year) so was perfect for him. Instead of using the proceeds to buy the Frazetta, I worked out a deal for a nice Art Adams piece that a private collector had shown me, so I did manage to pick up something cool during the show after all.

I did go back to the show on Sunday just because I like to see the last minute deals and pricing changes, if any. It's also a good time to say goodbye to the friends I only get to see once a year. I spent a lot of the day at Joe and Nadia's Allstar booth simply because they are two of the nicest people in the hobby and I always enjoy chatting with them. And that's about it for comicon 2007. I'm always amazed how fast the show comes around every year, and equally amazed at how fast it ends.



*Good Girl Artist Franchesco!*



## Good Girl Art

*Good girl art (GGA) is a type of art (usually drawings or paintings) depicting attractive women. GGA was most commonly featured in comic books, pulp magazines and crime fiction. When cited as an art movement, it is usually capitalized as Good Girl Art.*

(Source:

<http://encyclopedia.thefreedictionary.com>)

I have been a fan of good girl art ever since I hit puberty (surprise). My uncle had a huge collection of Playboy magazines, and once I discovered Harvey Kurtzman and Will Elder's Little Annie Fannie, I was in love. For those who don't know, Annie is a buxom blonde who has a knack for getting into trouble, usually resulting in her ending up naked and in sexually compromising situations. How could a young boy not love her? The artwork also appealed to my aesthetic sensibilities since it was all so beautifully illustrated in full color with contributions from great artists like Jack Davis, Russ Heath, Al Jaffee, and Frank Frazetta.

Comic books, of course, have always been a prime proponent of good girl art. Having characters don tights to fight crime has always been, though some might argue otherwise, more for gratuity than practicality. If the male superhero ideal is a square-jawed muscle-bound type; then the female ideal has got to have curves in all the right places, and as anyone can see, they do. Even in my earliest days of reading comics, I took notice of Wonder Woman's bodice and Batgirls chest emblem (ahem).

Then there are the "finer" artists of the fantasy and pinup genres. My two favorite fantasy artists were always Boris Vallejo and Frank Frazetta. I also quickly came to appreciate guys like Vargas, Elvgren, and many other pinup artists from the 40's and 50's. All these artists showed me at a young age, what I'd have to wait a few years to see with my own eyes – the uncensored beauty of the female form. Thanks guys!

I wasn't going to write on topic this issue, but while walking through artist's alley at the San Diego Comicon I ran into Franchesco.

I'd met him a year earlier and had been enamored with his work. He did a one shot for Erik Larsen's She-Dragon character and it was absolutely terrific. I thought he'd be the perfect candidate for this issue. I wasn't able to have a proper interview with him since it was such short notice, but he did graciously agree to answer some questions via email.

### What is your full name?

"Bond, James Bond" was already taken, so I just go by - "Franchesco!" Franchesco is actually my real name, not sure why some folks think I made it up. (grins).

### Where were you born, where do you live now?

I was born in Europe, and currently reside in the USA.

### When did you first start drawing?

I don't have a recollection of me NOT drawing something. I must have been 4 or 5 years old at the time, and my earliest recollection is drawing trees over and over again - and the feeling of loving the act of drawing the trees a whole lot. And then there was the tongue thing. I remember people kidding me about how I would draw "with my tongue". Not literally, just that when I drew stuff... I would kinda stick my tongue out, and it would curl and sway left to right as I pushed colored pencils across sheets of paper. My family would giggle & point, and eventually got me to stop doing that somehow. Then I saw Michael Jordan do the tongue thing when he would work his magic on the basketball court... and it made me grin. It's like - "cool, he does the tongue thing too." Far as I can remember, drawing was always my "thing" - although I thought it was going to be just a hobby, and never an actual vocation when I grew up.

### Have you had any schooling for art?

Nope – self-taught here. Unless art classes in high school count - sure, technically it's school and all ...not sure if that's what people refer to, when they ask me that question though.





### **What was your first exposure to comic books?**

That would have to be Lee Falk's the Phantom. I was playing with some friends across the street from where I lived before moving to the U.S. I noticed a small scrap of newspaper by my feet, and was mesmerized by the cool pictures on it... and the really big polka dots... that 'zip' screen used to show "gray" in black & white strips. I was lucky enough to meet Lee Falk at a convention a few years back, where I was honored with the opportunity to share my story as I introduced Mr. Falk at an awards dinner that weekend. I love art, I love comics and I love the people who create the art we see in our comics --whatever form that art may take.

### **Who were/are your favorite artists?**

There are so many artists whose work I enjoy. In no particular order, I love Alphonse Mucha's work. I actually met one of his descendents this weekend in Artists Alley. Only at ComicCon International would something like that happen I guess. He noticed some of the stuff I had at my table, stopped and asked if I was an Art Nouveau fan, and I was like "oh heck yeah..." He showed me some of the work that he likes to draw... and yep, sure enough... all his pics were signed 'Mucha'. Style looked nothing like his ancestor, but nice stuff just the same, fun to finally now how to pronounce the last name too. It's "Moo-Ha!" not "Muka" the way I always heard it.

Dave Stevens' work showed me it was okay to make girls look really pretty in comics... I mean really, REALLY pretty - a cover of the 'DNA Agents' he drew blew my mind; I was like, sweet mother of pearl that is the coolest thing ever!!! John Byrne made me fall in love with the Phoenix... and Ms. Marvel, and a host of other comic babes. During that awards dinner I introduced Lee Falk at, I was sitting with comic book royalty. I had John 'Xmen' Byrne sitting to my right, and George 'Teen Titans' Perez was sitting to my left. I was surrounded by art gods, making comic book small-talk over roast beef or something - it was so frikking awesome! Then I get up, walk up to the podium and meet and greet Lee Falk with

the whole room hanging on his every word... good times, but I digress. Elvgren's work is pretty Dy-no-mite! And that list goes on, and on, and on, and on...

### **What was your first exposure to good girl art?**

I don't recall the name or the comic, but I came across a digest full of topless girls. It was like Santa Claus came early that year, leaving the best present ever for me to find. That wasn't like any of the comics I ever seen up to that point, and was enthralled by the stunning images on the pages for hours on end. These were black and white drawings that did not look like cute ducks or had mice wearing shoes. So completely different from the color artwork I was used to, published by Disney and the like. That pulp was like a million times better. It was different, it was captivating, and there were beautiful bare breasts all over the place. (laughter) But I was getting a funny feeling in my tummy, and my pants suddenly getting tight in the crotch was not something I completely understood at the time. It wasn't until years later that I did the math and put two and two together. All I knew at the time is that I wanted to see more of the same.

### **How would you define your style?**

That's a good question, and I don't know the answer to that... I may be too close to it, so that question might be best left for others to address. Someone posted this recently, when describing something I uploaded on-line. *"You really have such a wonderful blend of animation and naturalism. It allows your images to flow and move with the excitement of a cartoon, while still feeling realistic enough to be natural. It's the kind of heightened reality that comics do so well, and you're a pitch-perfect example. I'm a huge fan of your work, and this piece shows why. Fantastic work."*

### **What was it like to work with Erik Larsen on the She-Dragon one-shot?**

I'm a big fan of his creations, and a big fan of the creator as well. To collaborate with such a prolific and talented icon... was a dream come true for me.





### **How did you land the gig?**

I saw Erik at a comic-con in Los Angeles, he and I got to talking, then one thing led to another, time goes by; and the next thing I knew - he and I were signing copies of the comic at the Image booth at last year's San Diego ComicCon International. Still can't believe that happened. It's one of those projects I would pick up even if I wasn't the artist on the book... so to draw something I would pay any cover price to add to my collection, was the icing on the cake.

### **Was that your first experience doing mainstream comics?**

Nope, my first mainstream project was creating a brand new Green Lantern for the Corps at DC Comics. The reaction I would get from fans at shows led me to believe my first gig in the major leagues would have been a book like Wonder Woman, or She-Hulk or anything of the female variety... but nooooooooooooo - the first story for the big show was some big muscle dude and not one female anywhere in sight. I couldn't even sneak one into a background or something. (laughter) Just a big muscle dude in spandex, and tiny little pointy aliens. I really loved working on that story mind you, not putting that down in any way... I love spandex and capes, loved being a part of the Green Lantern Universe, and to not only contribute - but given the honor to create my very own Green Lantern... me, a rookie, getting to have my cake and eat it too at one of the Big Two? Yeah baby... fun!!! Thank you DC!

### **Will you be doing any other She-Dragon stories?**

If the question was "Would you like to do any more She-Dragon stories?", then the easy answer to that would be "hells yeah!". I got tons more She-Dragon left in me. But the answer to your question would have to be... "only time will tell." Stay tuned, true believers!!!

### **What projects, aside from the She Dragon and Green Lantern, have you done in the past?**

Oh man, if I start going into that in any way, we will be here for hours and hours (laughter) Suffice it to say - She-Dragon was not my first, and definitely won't be my last. :o)

### **What projects are you working on now?**

I have Street Fighter art on my drawing table right now... yep... they gave me the pieces featuring their females.... surprise-surprise. I should be drawing this very minute, but what am I doing instead of drawing? Writing and talking about drawing... you got me risking acing my deadline, for this interview... I hope you're happy. (laughter)

### ***Yipes, sorry Franchesco!***

Just kidding, Tony... not a problem. The way I see it, if I'm not actually drawing, the next best thing to drawing pretty girls is talking about drawing pretty girls.

### **Cheesecake aside, who are your primary influences as far as storytelling goes?**

I think my influences are every single comic book I have ever picked up in my life. They have all directly and indirectly affected the way I view comics, and approach my own work - on a conscious or subconscious level.

### **Can you describe your process for doing sequential artwork?**

I start with ruff sketches to get the pictures swirling around in my head onto the paper, while trying to make heads or tails out of it all. Then I transfer the rough doodles onto a sheet of Bristol Board. Then tighten up the drawings with either a darker lead (softer graphite) if someone else is going to ink it... or skip the dark lead and go straight to inks. Scan up the art and then send to the colorist if I am not doing the colors myself.

### **You inked over yourself with the She-Dragon Special, is that typical for you?**

Yes it is.

### **Do you prefer to ink yourself?**

Yes I do.



**Would you like to see someone else ink your work? If so, whom?**

Absolutely... there are so many talented artists out there who do amazing things with their line. Off the top of my head I would love to see what Tim Townsend brings to the party, or Erik Larsen, or a long list of others too numerous to mention. Basically I like the really slick guys out there, but there is a big part of me who would love to see someone ink the stuff completely different that the way I would ink myself... just to see how that would look. First guy who ever inked me was Michael Oeming from Powers fame, on the last issue of Maze Agency. Yep - I killed the book-- Franchesco comes along and boom, no more comic book. I'm kidding of course, didn't realize it at the time-- but the book was cancelled before I even came on board. But what a great chance to have some serious fun drawing a book I had been following, because a friend of mine was drawing it from the very beginning... so I was pretty familiar with the material.

**Do you see yourself as a comic book artist, or more of a pinup artist? What is your ultimate goal?**

I don't know man, I am just making it up as I go along really. I just like to draw stuff. The projects that seem to really get my interest inevitably feature a beautiful babe in a really prominent manner... not that I'm complaining. Since that is probably what I would be drawing if I didn't have any 'work' to keep me busy anyways. The only difference would be my muse would be wearing a different costume, and be in a different situation -- the context would be different, but the subject matter would more than likely be the same. I call it work, but it feels more like play for me - I just love to draw. Drawing a hot babe. Yeah - there's a shocker... stop the presses -- newflash - Franchesco likes to draw babes. (laughter) I rarely ever get requests to draw guys anyways... so hopefully that will change one day. I can draw guys... really I can... well, I think I can. I would have to draw one first, to see if I still remember how. :o)

**What characters would you like to work on?**

There are tons of characters I would like to work on... but there are a handful I would absolutely love to sink my teeth into - Black Cat over at Marvel Comics is at the top of the list... aww heck - who am I kidding? Marvel has so many great icons in their stable, that any of them would get my juices going big time. Same goes for DC Comics. For Image Comics, more She-Dragon would be pretty effin' sweet. I have a creator owned character I am working on in-between projects... translate that into ... I almost never get to draw her... sadness ensues... but sounds good in theory that someday soon I will get to do more with her. I keep telling myself that, and it gets me through the day.

**You told me recently that you don't sell your originals, why is that?**

I don't know really... now that I think about it, maybe it was something that happened to me when I first came to America. I was 8 years old at the time, and staying by my Uncle's house I was amazed by my Aunt. I never knew much of her until then but she was (and is) perfect in every way. I really looked up to her... and she was so sweet to me as well. I wanted to show how much I cared for her, so I gave her a drawing of mine. It was not just any drawing... it was my 'masterpiece' at the time. I put all I had in me on that page at the time... it was the very best I could do. I recall folks who saw the drawing all reacted to it in a very positive way and showered me with flattering words. I can't believe I recall so much of that to this day. It was my most prized possession... I created it, and it was special to me... so I gave it to my Aunt to show her how much I cared for her. It was very difficult for me to part with it, but I guess giving until it hurts is a catch-phrase for a reason... if we don't feel the burn... then we're not doing it right.

She said all the right things and did all the right things... she put it on the refrigerator door (the equivalent to landing the cover to a magazine or the front page above the fold in any household from sea to shining sea). I felt like I did the right thing ...even though it was hard to part with my drawing I felt that it was in good hands. I was happy with my decision. Time goes by-- might have been a few days or a week or maybe more, and I



recall walking past the trash that was about to be taken out, and to my horror... had my drawing crumpled up at the top of the pile. I was devastated. Not sure if it would have been better if I never saw the fate that jewel had suffered... but was a big life lesson I needed to learn that day. Felt like someone threw me into the garbage can with that piece of paper I loved so much. I thought "how could they possibly throw THAT away?" How could anyone throw away the Mona Lisa? or the Sistine Chapel Ceiling? or anything like 'that'. I know it was not a priceless masterpiece, but to me... it was. And there I was, looking at it covered with food stains and lord knows what else was in the bag of stuff, no one wanted or needed anymore. I swallowed that jagged little pill and I don't think I ever said anything to anyone, didn't even make a stink about it at the time. The drawing itself is vague to me now... all I recall is it was of a winter scene... dark blue sky with snowflakes-- a tree of course, may have had a boy sitting in the tree, the rest is a big blur-- (maybe was just my way of blocking it out) I don't remember much after that... not sure if I fished it out of the sloppy refuse, or threw it back in because it was covered in goo and couldn't be saved... but I don't think I ever parted with any more of my 'masterpieces' after that. Sketches are one thing, but the stuff that takes me to a whole new place I will never part with, for all the Tea in China.

Not sure I ever told that story to anyone ever... wow Tony, excellent question... feels like I should be lying on the couch for this interview, and paying you by the hour. (laughter)

***No problem, first hour is free. ;)***

**Do you think you'll ever sell your originals?**

Probably not... I haven't yet. I have not quite learned how to cut the umbilical chord yet... and I don't really want to learn how really. So they all have a great home here with me. I recently donated a piece to the auction for San Diego Comic Con to assist the disabled who attend the event. Much as it was for a good cause, and much as I enjoyed drawing it for the person who runs the auction... not sure I will be able to part with anymore of my

art for a good long while. I knew it was going to be tuff to let it go... but it was tougher to part with than I imagined... although I'm glad to have contributed to a worthy cause nonetheless.

**Do you collect any other artist's work?**

I used to collect sketches from my favorites in Artists Alley when I went to conventions trying to break into comics. I also collected Xstacy sketches (my creator owned character) for a while there... but not nearly as much as I used to.

**You can only choose one: tits or ass. Which is it?**

LOL good question. Depends what day of the week it is-- or who happens to be in the room at the time. Single guy here... so still sowing my wild oats. It's a little like asking what is my favorite food. I love pizza, but I don't want to eat it for every meal of every day... could be the best pizza in the world, but after a while.. you know... it's like... anything but pizza please. (laughter)

**What is your favorite thing about drawing the female form?**

It takes the same effort to draw large breasts as it does drawing small breast... so why not draw them in all shapes and sizes? Small breasts are great and so are bigger ones - Besides big breasts need love too. I will do my best to represent big breasted women everywhere... yes... its a tuff job, but someone has to do it. I am so damn noble, I love me! (kidding)

**What is the most difficult thing about drawing the female form?**

The most difficult thing about drawing the female form is answering the question why I draw big boobs like that. I honestly get bored with that "big boob" question. It has nothing to do with the titillation factor and making the pants tight in the crotch in any way... although one can't deny that is an ever present factor. It has to do with how does one make a girl look truly superheroic standing next to a mere mortal female in the same panel? To make a man look superhero-like is easy... big rippling

muscles-- done! On a girl, nope that doesn't do the trick... a tiny waist and a more exaggerated hourglass figure is the way to go. Inevitably folks look at my pics and think I'm either drawing with my dick, or was not breast fed as a baby, or breast fed too much. (laughter) Which is fine really... the reason why I draw is less important as the end results. So if they like it -- great. If they don't - nothing I can really do about that. At least I had fun in the process, and that's the true reward for me.

**What woman, living or dead, represents the ideal physical form to you?**

If there is a woman reading this interview, then the one who is reading this interview right now... yeah ... you .... you're the one, beautiful reader. Um, can you help me with this drawing I am working on right now? Just sit there real still, slowly arch your back... now lick your lips... lean forward... yeah just like that. Perfect.

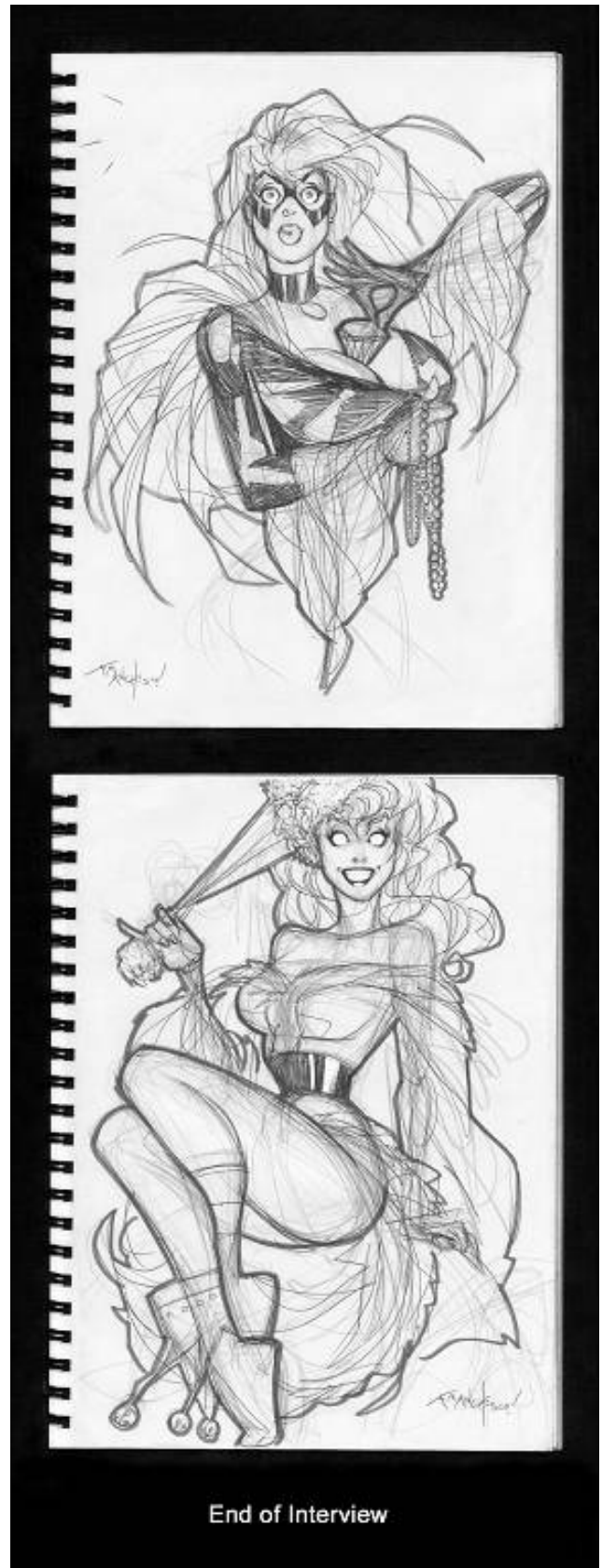
I can see the beautiful in there all the time... its always there, Tony. Stuff just gets in the way a lot of the time. It may not always be just of a physical nature... a lot of the times the 'flawless' physical is ruined by a bad angle, or a sour personality, or something. A beautiful female with a dazzling smile who means it, immediately turns into a goddess of heavenly proportions. It's the whole package, and not one person holds the monopoly on that "X-factor" ... thank God. It would be pretty sad for all of us out there if there was only ONE hottie amongst us. Everyone else would become a distant second... and there is so much beauty in the world for that to be the case. Mmmmmm... beauty!

**Do you do commissions?**

Yes, I do commissions. If there is no major rush for their request, I can squeeze some in between the regular gigs. Since I know the art is not 'mine' from the beginning, it is easier for me to part with the originals on those.

Thanks for asking, and thanks for looking!!!

**For more Franchesco, visit  
[www.franchesco.com](http://www.franchesco.com)**



End of Interview





*I wasn't planning on buying anything at this year's San Diego show, but this baby just fell into my lap. I don't know if Art counts as a "modern" good girl artist since he's been around so long, but he certainly knows how to draw the ladies!*