JOHNSONIAN KARMA

THE MATCH

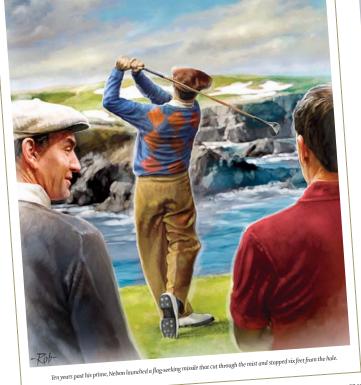
The untold story of golf's greatest money match, featuring Hogan and Nelson at Cypress Point, comes to life in this exclusive excerpt from Mark Frost's gripping new book, The Match

Illustrations by Rob Johnson

BEN HOGAN DID NOT LIKE TO PLAY WITH AMATEURS.

Nothing bothered the taciturn Hogan more than excessive praise, and amateurs gushed helplessly in his presence. Once, when a corporate playing partner pestered Hogan for a tip on how to stop irons on a dime, Hogan asked the man how far he hit his 7-iron. When told 120 yards, Hogan replied, "Why the hell would you want it to stop?" Not another word passed between them.

BUT this misty January day in 1956 was different. This vas no ordinary match, these no ordinary amateurs togan, now a part-time Tour player, was paired with yron Nelson, who was 10 years removed from his rewell to competitive play. The two legends, both 1, were crossing swords with Ken Venturi and unjew Ward the two best amateurs in the world Theology. farewell to competitive play. The two legends, both 43, were crossing swords with Ken Venturi and Harvie Ward, the two best amateurs in the world. The 24-year-old Venturi was a Walker Cup hero, and Ward, 30, the reigning U.S. Amateur champ. They both worked for Eddie Lowery. Now a wealthy car dealer, Lowery was best known as the childhood caddie to Francis Ouimer during the fareful 1913 U.S. Open. The tight, rense match was the result of a wager-Lowery made with the well-connected Cypress Point member George Coleman at a cockail party the night before, just days before the start of the Crosby Clambake. Lowery, always full of bluster, proposed a bet: His two rising stars could beat any



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"In this particular piece, the AD chose a concept that would involve three golfers in a classic situation, savs Rob. "I like to do paintings that have longevity, something you can continuously look back at, and get it right away. Almost like you can write the story in your head from simply looking at the final illustration.



ROB JOHNSON

NAME THE SONG THAT BEST **DESCRIBES YOUR STYLE: "For** my workflow and stress levels when doing certain illustrations that would be Ozzy Osborne's 'Crazy Train.'"

HOW TO CONTACT:

Represented by Donna Rosen, ww.donnarosenartists.com



Bringing Reality to Life

PAUL CRAWFORD, AD OF GOLF MAGAZINE, describes the challenge: "The article was an excerpt from a new book, The Match, recounting the true, untold story of a big money match featuring two legendary golfers—Hogan and Nelson versus two very good amateurs of the time. But there was no photographic material to use for the situations detailed in the extract, so an illustration of the real events seemed appropriate."

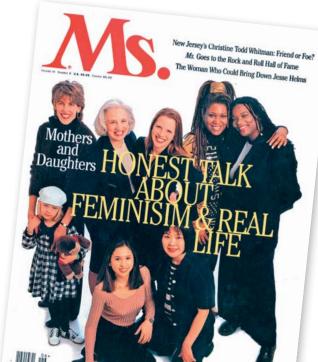
Crawford wanted a sophisticated, classical feel to the illustration for the article, and was inspired to contact illustrator Rob Johnson after seeing his work on a painting of Tom Sawyer for Weekly Reader. That was the start of a joint effort. "Rob and I had to find a lot of reference points to get a true sense of how the golfers may have looked at the time they were playing."

"IT'S ALMOST A HISTORY LESSON IN PIECES LIKE THIS," says Johnson. "I had to render a golfing great, and everybody knows what he looks like. But I had no reference of him from the angle I was going to be painting him.

"In tightly rendered pieces, I use models to pose for me in the appropriate clothing, etc. So, once the sketch was approved, I began to look for my model. Sometimes I use a local modeling agency, and I somewhat lucked out on the guy I chose. I did a quick photo shoot with him in various poses and facial expressions. Once that was done, I made a drawing in Photoshop, then began to lay in color. Working digitally gives me the freedom to make mistakes and correct them, and also the freedom to explore color. I never paint in layers like many who work digitally; I just paint on a flat surface.

"In the end, I was very happy with the way it turned out and relieved to know that I pulled off what I thought was going to be really tough to do."

Crawford agrees: "I think the results show that we got things pretty much spot on to our vision."



THINK CREATIVELY

KOMORI

WORK SUSTAINABLY

IF IRONY IS GOD'S LITTLE HUMBLER, then karma the Buddhist belief that what goes around comes around—can be thought of as self-fulfilling prophecy. In this case, a 1996 Ms. cover: Imagine the one word in the entire lexicon that you wouldn't want to misspell in your magazine, and then imagine that it's in the giant headline on the cover.





A WAY TO BRING BETTER KARMA into your publishing life might be found in this free book from KOMORI, makers of high-quality sheet-fed presses. Think Creatively/Work Sustainably is a great overview of environmental sustainability throughout the printing process and proves that eco-friendly printing can result in a beautifully crafted product—as ably demonstrated in the pages of this book. Go to www.komori-america.us/ greeninitiative to request a free copy.

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