



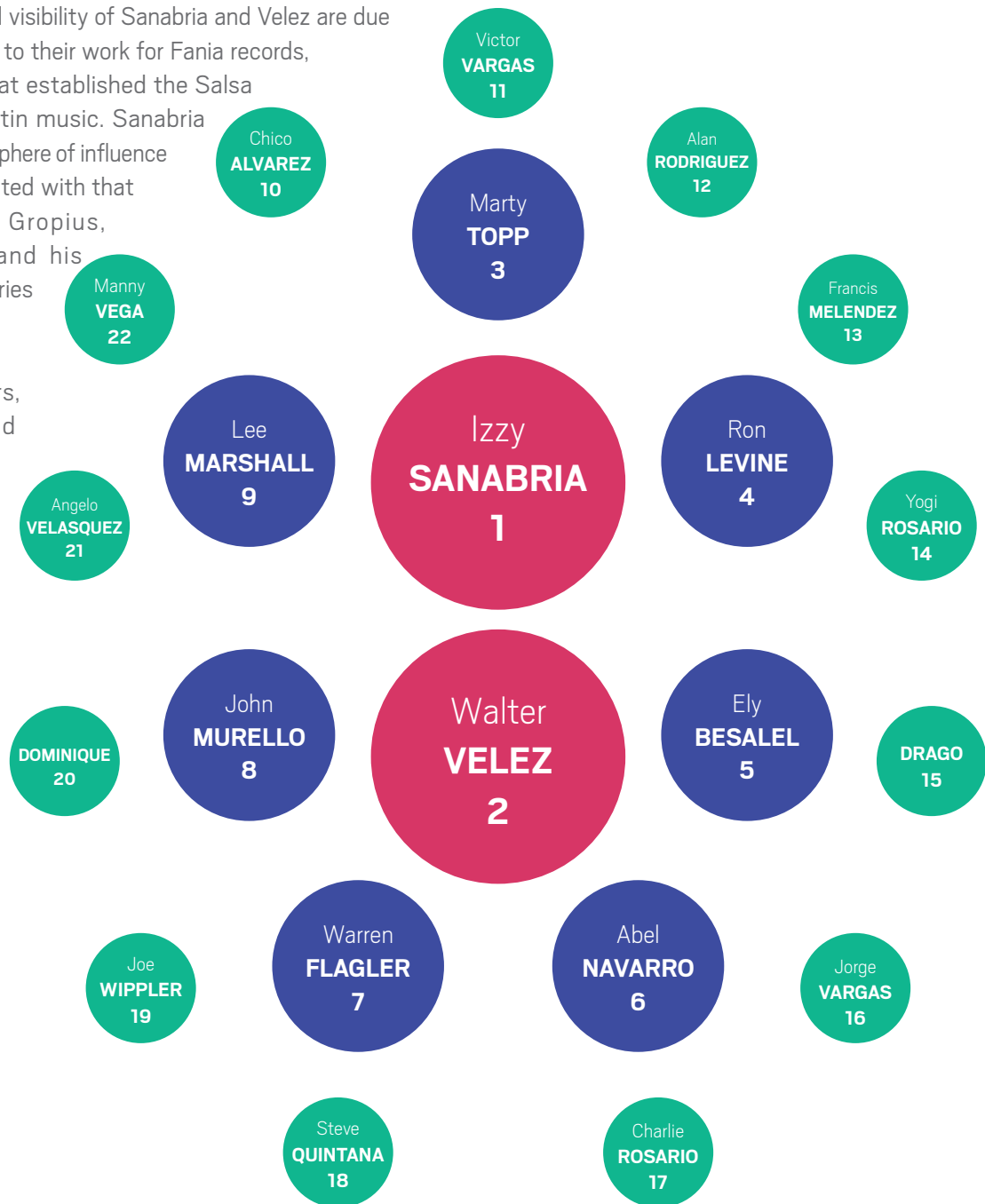
SCUBANIDAD

On the innovators who created Cuba's
national musical identity.

With annotations by Kyle Leitch.

INFLUENCERS

This graphic depicts the design community in Latin America with prime influencers Izzy Sanabria and Walter Velez in red, their contemporaries in blue, and those who followed in their footsteps in green. The success and visibility of Sanabria and Velez are due in large part to their work for Fania records, the label that established the Salsa genre of Latin music. Sanabria and Velez's sphere of influence can be equated with that of Walter Gropius, with him and his contemporaries influencing generations of designers, artists, and architects.



Yglesias, Pablo. *Cocinando!: Fifty Years of Latin Album Cover Art*. New York: Princeton Architectural Press, 2005.

SOURCES

Cushing, Lincoln. *iRevolución!: Cuban Poster Art*. San Francisco: Chronicle Books, 2003.

Lincoln Cushing's *Revolución!* provides a complete overview of the products of Cuban propaganda posters in the twentieth century. Cushing explains the origins of poster printing in Cuba, the small number of nationalized official printing outlets, and the impact of poster design on Cuba's national identity after the revolution. The book includes numerous full-color images of posters where one can see the direct influence on Latin music sleeve design: bright colors, inventive hand-drawn typography. The text also includes a short biographical listing of designers whose posters are featured in the book.

Relevance: Cuban political context, parallel forms of art, Cuban poster designers

Frank, Jane. "The Artful Collector: Where Are They Now? Spotlight on Artist Walter Velez – Amazing Stories." *Amazing Stories*. April 15, 2014. <http://amazingstoriesmag.com/2014/04/artful-collector-now-spotlight-artist-walter-velez/>.

Frank provides a helpful overview of the career of Walter Velez, one of the prime influencers noted on page 3 of this bibliography. The piece is helpful in obtaining a view of Velez' career after moving on from cover art into literary art—particularly science fiction literature—and eventually jumping the digital divide into game art. She talks about Velez' "signature style of expression" that is "distinctive in style as it was memorable." Indeed, Velez' album covers helped propel artists into the spotlight and established examples of the musical criteria that would become Salsa.

Cross-Reference: **Walter Velez**

Relevance: Prime influencers

Glenn, Joshua. "Up from Babalu – The Boston Globe." *Boston.com – Local Breaking News, Sports, and Culture*. http://archive.boston.com/ae/music/articles/2005/04/03/up_from_babalu/.

Glenn's short but enjoyable article illuminates the highlights of his telephone interview with graphic designer Pablo Yglesias. Yglesias recounts his experiences of the 70's and 80's with such examples as Sanabria's cover for the 1972 record 'La Gran Fuga' with its mock FBI poster taunting authorities with a positive agenda. Yglesias recalls the founding artists' work as instrumental in helping Latinos invent their own unique cultural identity.

Cross-Reference: Pablo Yglesias, **Izzy Sanabria**, **Ely Besalel**, **Walter Velez**, **Charlie Rosario**

Relevance: Art historical context, Cuban political context, influenced individuals, prime influencers

"Possessed Cuban Illustrator Still Seduces the Public." Cuban Art News. October 06, 2016. <http://www.cubanartnews.org/news/possessed-cuban-illustrator-still-seduces-the-public/5614>.

This piece chronicles the career and output of Cuban poster artist Andrés García Benítez, who, at the age of 16, was engaged to create a cover for Carteles weekly magazine. Benítez became so well known in Havana for his posters that people simply referred to him as "Andrés el de Carteles" or "Andrés from Carteles." Benítez also went on to design the set for theatrical productions as well. His work is foundational to the Cuban national identity, la cubanidad, that his work was exhibited at the Holguín Art Center in San Juan.

Relevance: Parallel forms of art

Heller, Steven. "When Cuban Design Was Seductive – Print Magazine." Print Magazine. 2016. <http://www.printmag.com/daily-heller/cuban-design/>.

Heller describes the exhibition Promising Paradise: Cuban Allure, American Seduction where over one thousand art works and over 200 objects from Cuba's "Golden Age" are displayed. Heller superimposes the recent warming of United States—Cuba relations on this huge exhibition where the influence of Cuba's exoticism was clearly felt in the U.S. Wealthy American tourists sought escape from Depression-era woes, Prohibition, and wartime rationing in a country whose national identity is formed by a vibrant palette of colors, shapes, and sounds. Among the collections are music ephemera including album jackets and illustrated sheet music covers.

Relevance: U.S.—Cuba political relations, art historical context, parallel forms of art

Loomis, John A. Revolution of Forms: Cuba's Forgotten Art Schools. New York: Princeton Architectural Press, 2011.

Soon after the success of the Revolution, Castro and Guevara initiated the Escuelas Nacionales de Arte (National Art Schools) which would sit neglected in Havana suburbs for decades. Loomis' book takes the reader on a journey from the initial spark of inspiration to the intersection of politics, culture, and architecture that ultimately led to the schools' demise.

Relevance: Cuban Revolution, parallel forms of art, Cuban national identity

Maiuri, Ken. "Ken Maiuri's Clubland: Exhibit at UMass Amherst celebrates 50 years of Latin album cover art." Daily Hampshire Gazette, April 4, 2014.

Yglesias' book combines a decade of searching for LPs around the world, and his exhibition "Visual Clave" is reviewed in this article by Ken Maiuri. The exhibition contained numerous LP jackets collected by Yglesias which range from the 1950's to the 1980's with particular emphasis on the 1970's. Also contains some of the curator's perspectives on the art of the jackets, and the difference in quality between the original artworks and their printed reproductions.

Cross Reference: Pablo Yglesias, **Yogi Rosario**, **Izzy Sanabria**, **Ron Levine**, **Chico Alvarez**

Relevance: Exhibitions, compilation of historical artworks, critical analysis

Miller, John H., and Sonja Steiner-Welz. Ich Werde Ein Perfekter Künstler: In 26 lessons in englischer Sprache. Reinhard Welz Vermittler Verlag e.K., 2006.

Compares the design challenge of cover design to that of designing a magazine cover, particularly with regard to originality. Welz offers examples of the variety of tools, media, and philosophies employed in creating original jacket art, and provides annotated visual examples of these. Ich Werde ein Perfekter Künstler is a textbook overview of many artistic practices, including design, layout, typography, etc.

Relevance: LP design methods

Moore, Robin D. Music and Revolution: Cultural Change in Socialist Cuba. Berkeley: University of California Press, 2006.

Robin D. Moore provides an excellent and highly relevant overview of how music enhanced the national identity of Cuba after the Revolution. Moore chronicles the history of the Cuban domestic record labels and their nationalization, and compares this to the growth of jacket art over the same time period. She also illustrates the economic difficulties experienced after the revolution as the government became less interested in making a profit, and as materials and parts grew harder to come by.

Relevance: Cuban political context, Cuban economic context, history of Cuban record labels

Oroza, Ernesto. "Object as Index: Ernesto Oroza in conversation with Gean Moreno." By Gean Moreno. . Last modified June 10, 2008. <http://www.ernestooroza.com/object-as-index-ernesto-oroza-in-conversation-with-gean-moreno/>.

In this interview with Ernesto Oroza, we see how artists and designers shifted from producing artifacts to documenting life on the island during the time of Cuba's worst economic downturn during the fall of the Soviet Union (whose subsidies were critical support to Cuba's economy). Interviewer Gean Moreno gleans Oroza's perspectives on the decay of Havana, how the destruction of the previous political system and the inefficiencies of the new order contributed to this decay. As a "cultural producer," Oroza seeks to document the struggles of life in Cuba, and thinks of ways to address the real-time needs of the people there.

Relevance: Cuban political context, contemporary artistic perspectives

Niell, Paul B. "Rhetorics of Place and Empire in the Fountain Sculpture of 1830s Havana." *The Art Bulletin* 95, no. 3 (2013), 440-464. doi:10.1080/00043079.2013.10786083.

Niell assesses the use of sculpture as a form of political statement in pre- and post-colonial Havana. He discusses the narrative inventions created by the ruling powers through history, e.g., France, Spain, and the Habsburgs, and how those narratives were used to legitimize each power's rule over the island. Before the mid-twentieth century, Havana was not a built-up city with tall buildings, and so the expansive public spaces constructed in the 1600's made perfect canvases for colonial powers to enshrine and impose their values on the people of Havana. Niell's paper also discusses the more domestic aspects of this dynamic. Sculptors like Miguel Tacón appropriated distinctly European narrative elements in their sculptures, for instance, the use of the Greco-Roman Neptune as a symbol of the colonial status quo. Other sculptors sought to criticize colonial influences by co-opting those same European symbols and reworking them into distinctly Cuban forms, taking influence from Latin America and Africa.

Relevance: Cuban art historical context, Colonial influences in Cuba

Njoroge, N. "Chocolate surrealism:" Music, movement, memory and history. (Dissertation Abstracts International, 69-1, 2007.

Here, the author provides a great analysis of the intersecting threads of popular music performance and production, and political and historical milestones through the twentieth century. One of the relevant examples is the rise of the Fania label, which established Salsa as its own genre, signed numerous internationally acclaimed musicians and groups, and was propelled into success by its innovative use of marketing, i.e. album cover art, as a selling vehicle. Many of the prime and secondary influencers worked for Fania at one point, and Velez and Sanabria are perhaps the best known Fania designers.

Cross Reference: **Izzy Sanabria**, **Walter Velez**, Fania

Relevance: Cuban music historical context

Novin, Guity. "Chapter 49: Graphic Design in Latin America, Part II; Cuba, Argentina, Brazil & Chile." A History of Graphic Design. <http://guity-novin.blogspot.com/2011/12/graphic-design-in-latin-america-part-ii.html>.

Novin describes the history of Cuban graphic design in this great textbook history overview, in addition to that of Argentina, Brazil, and Chile. She illustrates how the Castro regime employed visual designers to create a visual language that carried the utopic idea of *la cubanidad*—the Cuban national identity—primarily through production of posters, but also through the production of record jacket cover art. This latitude only extended to artists in the state-sponsored studios, though, and non-sanctioned art was typically revolutionary or antagonistic of the Communist state. Novin also provides many graphic examples of posters and ephemera, including album covers.

Relevance: Intersections of Cuban art and politics, Cuban art historical context, Latin American art and design.

Novin, Guity. "Chapter 72: A History of Record Covers." A History of Graphic Design. <http://guity-novin.blogspot.com/2013/11/chapter-72-history-of-record-covers.html>.

This chapter of Novin's textbook focuses on the history of album cover art. Its scope is international and broad, with a particular emphasis on designers who worked for record labels in the United States. As with most sources, Novin accompanies her text with numerous visual examples of album art. The chapter is helpful in that it provides an outside-of-Cuba perspective on album art design history, which is something I tried to shy away from in this project. This external perspective is helpful in understanding the many influences the United States market had on Cuban art.

Relevance: History of album art; Cuban designers – early 20th century, American record labels

Rivadulla, Eladio. "The Film Poster in Cuba (1940–1959)." *Design Issues* 16, no. 2 (2000), 36–44. doi:10.1162/074793600750235778

"Less than two years after the first projections of Louis Lumière in Paris, another Frenchman, Gabriel Veyre, presented the first cinema showing in Havana..." Indeed, the cinema was probably the most influential medium that enabled Cuban artists—and eventually the Cuban propaganda machine—to establish such a distinct cultural identity. The intersection between image, sound, and time is where the medium's power lies, and it is here that Rivadulla takes us through the cinema posters of Cuba, fueled by powerful business interests domestically and abroad, and further stimulated by the island's burgeoning poster industry.

Cross-Reference: **Victor Vargas**

Relevance: Art historical context, Latin American artistic influences, cinema in Cuba, Cuban poster art

Rosen, Jody. "The Return of Fania, the Record Company That Made Salsa Hot – The New York Times." The New York Times. Last modified June 4, 2006. <http://www.nytimes.com/2006/06/04/arts/music/04rose.html>.

In this article from the New York Times, Jody Rosen chronicles the re-release of 300 Fania records decades after their initial release, and after the dissolution of the Fania label. Fania was home to some of Latin music's most influential artists, but their out-of-print records have been hard to come by or hastily copied from vinyl to CD. Rosen interviews David Garcia, Professor of Music at UNC, Willie Colón, and Larry Harlow to glean the massive influence over Latin music and art Fania had, both domestically in Cuba, and in the United States where Salsa music has experienced a resurgence. This recent boost in interest in the genre is interesting juxtaposed to contemporary political discourse on Latinx immigration into the U.S.

Relevance: Latin American–U.S. political context, music historical context, music production

Sanabria, Izzy. "Latin Album Covers Reflect Music's Sophistication." Billboard.

Izzy Sanabria shares his thoughts on the contemporaneous record industry and his involvement in it around the 1970's, as well as where the industry should grow. He briefly explains his career in the LP design world, starting with his first engagements at Alegre, and moving to Fania where he designed some of the most influential LP covers. He also describes the work of his contemporaries, including Charlie Rosario. He explains his process, preferring to work with musicians directly, and discusses the motivations and thoughts behind his controversial "Wanted by the F.B.I." cover for music by Willie Colón.

Cross-Reference: **Charlie Rosario**, **Izzy Sanabria**

Relevance: Design opinion, Design process and critique, Latin American recording industry, American recording industry

"Why They Call Him "Mr. Salsa"" Salsa Magazine. <http://salsamagazine.com/index.php?page=newpage4>.

This article provides a complete, if not simplified, biography of record designer Izzy Sanabria, who came of age in the 1960's and 70's. the author even goes so far as to call him a "Puerto Rican Toulouse Lautrec" owing to the bold use of color in his designs. He was the world's most audible voice on the Salsa genre and was regularly interviewed and engaged by journalists around the world. Adding to his visibility, he published the most influential magazine in the Latin community, and the "ultimate word on Salsa music worldwide," Latin NY Magazine.

Cross-Reference: **Izzy Sanabria**

Relevance: Artist profile, Cuban designers – late 20th century

Sánchez-Coll, Israel. "'Entrevista Al Maestro Ely Besalel – Herencia Latina'." http://www.herencialatina.com/Ely_Besalel/Ely_Besalel.htm.

In this interview (in Spanish) with LP designer Ely Besalel, Israel Sanchez-Coll puts to the designer questions of his background and education, where he came up, and questions about the process and context of dozens of Besalel's LP covers. In the interview, Besalel describes his attachment to Henri de Toulouse-Lautrec, citing Toulouse-Lautrec's commercial works as inspiration. The designer describes his experiences moving to New York City, as did many Latin LP cover artists at the time, and his overriding interest of gaining knowledge and experience over wealth and recognition.

Cross-Reference: **Ely Besalel**

Relevance: Design process and critique, Artist profile, Cuban designers – late 20th Century

Schnabel, Tom. "Izzy Sanabria: Latin Music's Renaissance Man." Rhythm Planet. August 26, 2015. <http://blogs.kcrw.com/rhythmplanet/izzy-sanabria-latin-musics-renaissance-man/>.

Schnabel provides some insight into his own encounter with Izzy Sanabria through the latter's artwork on the Alegre All-Stars album Way Out Vol. 4. The author describes the beginnings of his research into Sanabria, and found himself overwhelmed by the breadth and diversity of Sanabria's career: music production, LP design, magazine editing and publishing, TV acting... He also mentions Sanabria's inspiration in Salvador Dalí, and cites Dalí's influence in Sanabria's work with examples like "artists atop buildings flying through space." The author sums up the article with a mention of the exhibition organized by Pablo Yglesias, "Visual Clave."

Cross-Reference: Izzy Sanabria

Relevance: Artist profile, Cuban designers – late 20th century, critique

Schnabel, Tom. "Classic Fania Salsa LPs Reissued on Vinyl." Rhythm Planet. Last modified August 13, 2012. <http://blogs.kcrw.com/rhythmplanet/classic-fania-salsa-lps-reissued-on-vinyl/>.

Schnabel briefly describes the CD re-release of 300 Fania records on CD for the first time since the 1980's by the conglomerate Condigo, which now owns Fania's catalogue. He also suggests that Tito Puente, one of Fania's most famous artists, didn't like the term 'salsa' as Fania was establishing it and thought it should only refer to the condiment.

Cross-Reference: **Ron Levine, Lee Marshall, Charlie Rosario, Ely Besalel, Walter Velez**

Relevance: Music production, contemporary history

Shapiro, Ellen. "World Design Congress, Day Three." Print, November 2009. <http://www.printmag.com/article/world-design-congress-day-three/>.

Basically, how should students of design take two things that already exist and put them together in a new way? This is precisely what the Cuban artists and designers did with their record covers, sheet music covers, and posters to create la cubanidad, or the Cuban national identity. Shapiro describes her experience sitting in the audience of several panels at the World Design Congress in 2009. She describes the transition from polite listener to curious participant commuted by each audience member, many of whom were students of design.

Relevance: Design methods and critique

Siddall, Liv. "Graphic Design: Incredible Cuban Propaganda Posters from OSPAAAL." It's Nice That. 2014. <http://www.itsnicethat.com/articles/graphic-design-ospaaal>.

Siddall briefly mentions The OSPAAAL Posters Show at Kemistry Gallery, London, and expresses their reaction to some of the propaganda posters presented in the exhibit, particularly those which were different in content or composition to the typical Che Guevara bill.

Relevance: Cuban poster art, parallel forms of art, Cuban design

"On Fania Records And The Music That Made It Matter : NPR." NPR.org. <http://www.npr.org/2014/10/08/354345040/on-fania-records-and-the-music-that-made-it-matter>.

Brief explanation of an audio recording of NPR Music's Alt.Latino podcast in which Felix Contreras, host of the podcast, discusses the impact of Fania records on the identities of young Latinx people in the United States, as well as Central and South America. "Fania was the soundtrack for the empowerment for many of these communities." Indeed, Fania's musical and graphic artists sought to push the boundaries to form a new musical genre and generate new national and racial identities.

Relevance: Music production, Fania Records

"Latin Album Cover Art Exhibition, "¡Viva La Música!" .org." World Music Central. Last modified October 9, 2006.
<http://worldmusiccentral.org/2006/10/09/latin-album-cover-art-exhibition-%C2%A1viva-la-musica/>.

A bulletin detailing the Viva La Musica! exhibit curated by Pablo Yglesias. Of note in this document is the notion that many of the most influential poster and cover artists received little or no recognition until much later.

Relevance: Exhibitions.

Cross Reference: **Chico Alvarez**, **Ely Besalel**, **Dominique**, **Drago**, Rogério Duarte, José Expósito, Henry Fiol, **Warren Flagler**, Ricky Gaskins, **Ron Levine**, **Lee Marshall**, **Charlie Rosario**, **Yogui Rosario**, **Izzy Sanabria**, **Manny Vargas**, Jorge Vargas, Angelo Velázquez, **Walter Velez**

Stavans, Ilan. Latin Music: Musicians, Genres, and Themes. Santa Barbara, CA: Greenwood, 2014.

Subsection: "Album Art"; Author suggests that Alex Steinweiss basically invented album art as a marketing strategy. "Stavans presents the deep and complexly intertwined histories of musical forms from Latin countries in South America, Central America, and in the United States. He discusses the beginning of album art as a tool for marketing albums (which were supposed to look like photo albums from the outside) which ultimately resulted in a 680% increase in album sales of Latin music in the U.S. However, the art produced rarely included actual Latinx artists and designers, and was composed from an outsider's point of view. Stavans then discusses the beginnings of artwork generated by actual Latinx people, including those from Cuba, for example, Xavier Cugat."

Tambini, Kam. "Lewis Heriz: The Artist Behind The Vintage African Album ..." Okay Africa International Edition. July 04, 2015. <http://www.okayafrica.com/interview/lewis-heriz-vintage-african-album-covers-soundway-strut-now-again/>.

In this interview, graphic artist and cover designer Lewis Heriz who designs covers for African musicians. He discusses his influences, particularly those Cuban posters from OSPAAAL due to their intense connection to other forms of art. He also discusses how he got into album cover design, his process for working with the artists, and for conceiving the works, as well as his favorite pieces of work. Indeed, his work is reminiscent of the record covers generated by Cuban graphic designers in the twentieth century, with their block letters, cut out photography, and solid fields of color.

Relevance: Cuban poster art, Album art design, Artist profile

Uriarte, L. F. "Modernity and Postmodernity from Cuba." *Journal of Design History* 18, no. 3 (2005), 245–255. doi:10.1093/jdh/epi047.

This article in the *Journal of Design History* is a very enjoyable treatise on the study of graphic design history with specific regard to Cuban design between 1970 and 2000. I found the focus a bit myopic ("Regarding the Cuban design profession, there are only three decades of development, from the 1970's onward.") given the number and influence of Cuban designers in the two decades prior to 1970. Uriarte's assessments of all different areas of Cuban design and visual identity include Cuba's revolutionary posters, their decline due to institutional disinterest, and the revival of interest in the 1980s by a young generation of graphic designers. All of this is prefaced by a smart correlation of design's major steps forward with the social and political revolutions through the 1900s.

Relevance: Cuban graphic design history, Cuban political context

Yglesias, Pablo Ellicott. *Cocinando!: Fifty Years of Latin Album Cover Art*. New York: Princeton Architectural Press, 2005

In this book, author Pablo Yglesias recalls his own experiences in the rich cultures of Latin America, and smartly reviews the album covers that contained the most influential and representative music from Cuba. The book is organized chronologically, discussing the transitions of musical and designed forms through each decade from the 1940's onward for fifty years. He intertwines the musical aesthetics and characteristics of various musicians and musical groups with the artists and designers who created the album cover to create a complete sense of the appreciation of the music by the designers. Yglesias also includes numerous examples of album covers representative of each period. This text also provides the basis of the cover illustration..

Relevance: Cuban album design, design methods and critique

Yglesias, Pablo. "Bongohead: The Album Covers of Charlie Rosario." *Bongohead*. Last modified January 7, 2009. <http://bongohead.blogspot.com/2009/01/album-covers-of-charlie-rosario.html>.

Yglesias exhibits his deep fascination with Cuban LP design with this overview of album designs by Charlie Rosario. He includes works that were done when Rosario was in art school, as well as early professional works and later professional works. As with all his writings, Yglesias provides some insight into the story behind Rosario's designs and some analysis of the historical context Rosario was working within.

Cross-Reference: [Charlie Rosario](#)

Relevance: Cuban album design, Artist profile

Yglesias, Pablo. "Bongohead: Meet Visual Artist Charlie Rosario." Bongohead. Last modified January 4, 2009. <http://bongohead.blogspot.com/2009/01/meet-visual-artist-charlie-rosario.html>.

This piece from Yglesias' blog gives us an overview of Charlie Rosario, LP cover designer for Fania. "I want all Latin musicians, vocalists, labels, and designers to know about Charlie Rosario," Yglesias proclaims before proceeding to review the artist's more contemporary works of sculpture, painting, and design. Rosario, alive today, is well-versed in pre- and post-Columbian Latin American history, and neatly integrates this knowledge into his work. Apparently, Rosario is informed enough as to be able to convey the music of numerous genres into a work of art.

Cross-Reference: **Charlie Rosario**

Relevance: Cuban album design, Artist profile

Yglesias, Pablo. "The Oral History of Eddie Palmieri's 'Harlem River Drive'." Wax Poetics. Last modified April 18, 2016. <http://www.waxpoetics.com/blog/features/the-oral-history-of-eddie-palmieris-harlem-river-drive/>.

Yglesias acquires an oral history through this interview with Fania co-founder Eddie Palmieri and singer Jimmy Norman. Both individuals worked in New York City where the burgeoning Nuyorican community—comprised of Latin Americans in NYC—was seeking an identity of its own (thus, Salsa was born). The interview ranges from topics like how Palmieri and Norman started working together, to their first exposures to Latin music genres, to the concept and execution of their album "Harlem Drive" which has become a social and political statement. According to this interview, the cover for the album was actually the second one to be proposed with the first being thrown out.

Cross-Reference: **Warren Flagler**

Relevance: Album design, history of Latin music

Yglesias, Pablo. "Rock'n'Salsa Fantasy." Bongohead. http://bongohead.blogspot.com/2012_02_01_archive.html.

This article on Yglesias' blog is an excellent and lengthy overview of Ron Levine's equally lengthy career as a cover artist for Fania, along with colleagues Izzy Sanabria, Walter Velez, and Charlie Rosario, and as an artist and illustrator. Yglesias provides dozens of cover examples and critiques almost each one at length, diving into the concept and execution of each while simultaneously correlating the musical and societal contexts present at the inception of each album, and illustrating how each of these designers came into each others' sphere of influence.

Cross-Reference: **Ron Levine**, **Izzy Sanabria**, **Walter Velez**, **Charlie Rosario**

Relevance: Album cover design, Design methods and critique, historical context, music historical context

Yglesias, Pablo. "Bongohead: Cooking With Gas – Stories Behind Latin Album Cover Art." Bongohead. Last modified January 14, 2008. <http://bongohead.blogspot.com/2008/01/cooking-with-gas-stories-behind-latin.html>.

Yglesias compiles a great deal of anecdotal and historical context for the work of Izzy Sanabria, Charlie and Yogi Rosario, and their colleagues. One such anecdote recalls how Charlie Rosario dropped a piece of Sanabria's airbrush down the sink while an important and tight deadline loomed. The article also covers similarly anecdotal and historical stories from the careers of Ely Besalel and Chico Alvarez. Like his other writings, Yglesias' work here is thorough and helpful for anyone trying to glean insight into the day-to-day details of the LP design world in New York's salsa scene.

Cross-Reference: **Izzy Sanabria**, **Charlie Rosario**, **Ely Besalel**, **Yogi Rosario**, **Chico Alvarez**, **Dominique**

Relevance: Design historical context, album cover design, artist profiles