

## CFA-APA Art of Our Own

Well...if I stay on topic this will be a rather short submission but I have lots of off topic things to speak of. I'll do a bit of both.

Growing up, I always thought I'd be an artist. I had plans for fashion design and interior design. In high school I had a great art teacher and I was his top student. I had told him about my plans and his advice was very humbling. He said he sees a lot of artists with great potential. It is not easy to make it as an artist and although I was his best that year, I likely didn't have what it would take to make it. Luckily I loved Science and its challenges and with practical first generation parent's advice to do studies that led to a job and do art on the side, I embarked on my Biology degree which eventually led me to research and Medicine. I have no regrets about the pathway I took. As difficult as it must have been to start saying, I appreciate those words of the art teacher. I do have many high school drawings I did still kicking around but they are not that great. The things I did later in high school I can't seem to find. I won several art contests and was invited to several art festivals and programs in my Grade 10 and 11 years. In Grade 12 we moved across the country and I started



over again in many ways with Grade 13. Yes, we had a Grade 13 in Ontario. In Alberta where I had previously been they stopped at Grade 12. When I arrived in Ontario they wanted to put me in grade 12 and have 2 more years of high school. I wasn't having any of that. One more year and I was out and so I got entered into Grade 13. I took a full schedule with 3 sciences, 3 maths and English and no room for art. It was a rough year. I came from an average school in Albert and was doing well without trying and I moved to one of the most academic schools in Canada and skipped a senior grade. I was failing at the first report card and all my plans for success were quickly being re-evaluated. I taught myself a year of math and by then end of that year I had a solid mid 70's average. I didn't think I'd get into University but my school was well known and a 75% at my school was a 95% just about everywhere else. I had a few offers but stayed locally in Waterloo, Ontario. I did great in University, my averages in first year was above 95 and remained there for the 4 years I did well very much to do with the hard lessons I learned in Grade 13. This led to Medical school. I tell you this only so you understand how the 15 year old who loved to draw turned away from that. I think comic art saved me. Although I was not the creator of art, I studied it and learned about the importance of line work, layout, design, storytelling and style. Through collecting art I was able to quell some of those artistic aspirations I grew up with. As retirement edges closer and I hope to do it in 2-3 years, I think creating art will become a big part of my life again. I have some very lofty projects mapped out. I think truth and reconciliation of wrongs done to our first nations people will play a big role in these projects. I have issues, not that this will come as a surprise to anyone that knows me, but I need to work through them in a creative and healing fashion. Don't ask me about the projects, I haven't told anyone but I think they are doable and might be of interest to others. Sadly none of them involve comics or none so far at least. Above are two pieces I did during University and that sit framed on my mother's wall in Vancouver. They are done in ink in a pointillism style and were photo referenced.



So, what art have I done in the intervening 3 decades? Not much. A little gag I drew to give to Lewis Trondheim as a tribute to his Mr. O and Mr. I series which I saw recently but can't find now. I thought I might meet him again and I'd give him a little smile in thanks for all the fun I had reading his comics. Also below are the backgrounds I created for one of my anime cels from Akira. I bought some acrylics, did the line work and painted it. The paint didn't go on as evenly as I'd have liked but I think the overall result is acceptable. This was done in the past few months. I've drawn a few Dungeons & Dragons maps, doors, chests and such to facilitate game play with my kids. I



also have carved a few pumpkins for Halloween with Miyazaki themes.

13 years ago when we moved in to the house we are currently moving out of, we needed a lawn ornament. We have a large, covered front patio with a tree and skylights above and there had previously been a Buddha or other statue there before but was now gone. I decided to get a Totoro made. I wasn't sure how to go about this process so I decided I'd put an advertisement out at the local art college, OCAD (Ontario College of Art and Design) to see if any students thought they had the skill set to do something like this. One came forward, Olenka Kleban who was a sculptor but who's

preference was to sculpt butter. We met and came up with a price for the project. She worked up



several models and we went ahead. It was a fun process visiting her studio with the kids seeing the



piece come to life. The big day of delivery was also fun as it was huge, over 500 lbs. It will be a fun thing to move to the new house with us.



In the images above you can see the work ups for the statue, the statue being built from which the mold will be created and then the molding process. The original statue was made of clay to create the mold. The mold was a one-time use product and it was filled with a solid polymer similar to cement. It is hollow to make it a bit easier to move as filling it in would have served no purpose other than to waste product. The thickness of the statue for the most part is 6-8 inches. It has been happily sitting in our entrance vestibule and is looking forward to its new home for a few years until

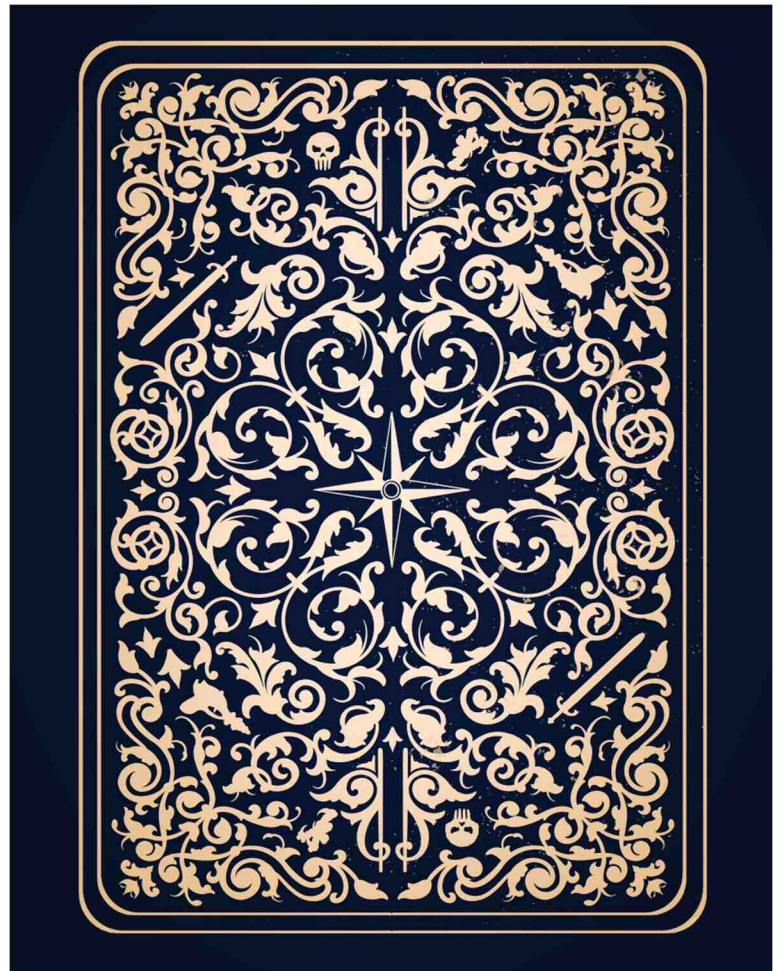
we decide on where we will retire where it will join us. I am sure it will be passed on to one of the kids in the future so a legacy piece for our family.

Here is something I will talk about that sort of fits the topic at hand. It is not art I created but an art project I was involved with. I was going to write about it for the next APA but it seems to fit here better. This article ties in with the giveaway you got this time. It is my third giveaway in as many issues and I am not sure I have anything for you next time but I think this one is pretty cool.

### Classic Comic Strip Playing Card Deck

I had the idea for some time now. To create a playing card deck that featured classic comic strip characters. It is pretty unlikely this was a novel idea but I have not seen any of these around. Perhaps licensing issues have prevented others from going this route. Early in the pandemic I started talking to my friend Joe Dragunas about the project. He had had a bad experience with a card deck earlier in his career with someone backing out so I never brought it up again until late spring 2019. Joe is a great artist and although I think he should be published a lot more, he makes most of his income from going to comic conventions and online sales. With the pandemic, those conventions disappeared. This meant that Joe had time and also the funds from the project would come in handy. So, we started to plan.

The plan was to produce a full deck of playing cards. Each of the four suits would be inspired by a classic comic strip. We went back and forth over a few possibilities but decided to stick to adventure strips of the 1930's. The obvious choice for me was Terry and the Pirates. Other choices we made were between Flash Gordon and Buck Rogers and between Tarzan and the Phantom.





Prince Valiant was to be the fourth suit. Wash Tubbs/Captain Easy, Mandrake, Secret Agent X-9, Charlie Chan, Joe Palooka, Gasoline Alley, Little Orphan Annie and a number of others were also in consideration but in the end we decided on Terry and the Pirates, Prince Valiant, Phantom and Flash Gordon. Given the two great villains offered by these choices, Ming and the Dragon Lady would be the Jokers. The intention of these cards is strictly for personal use and not for resale. I plan to give these away to friends and people I meet at conventions. It is a chance to promote the characters as well as Joe's work. To get the quality of cards I wanted, the minimum order at Bicycle was 1000. Anything less and they use a digital printing service rather than their card printing apparatus. Joe will get 300 cards and the other 700 will be mine plus a few uncut sheets.

The deal with Joe is that he will draw all the art for the cards. I will get to keep the original art for the cards. I will pay Joe for his work and then also pay for the printing of the cards. It was a fun project that I had been dreaming of for a while and it was great way to make something positive out the pandemic.

We decided on the characters for the cards. For the Terry suit it would be Pat Ryan as the King and then Burma and Terry. For Prince Valiant it would be King Arthur, Aleta and Val. For the Phantom it would be the Phantom, Diana and Hero(horse)/Devil(dog) and finally for Flash Gordon it would be Flash, Dale and Dr. Zarkov. Ming and the Dragon Lady would be the Jokers.

Joe took a lot of initiative with this deciding to do two versions of each character. We went over them as he created them and only some small tweaks here are there. Although Joe works traditionally he likes to do layouts digitally and so the card art came together digitally and will be recreated traditionally for me. After characters were agreed upon we worked on the suit symbol design as well as the art for the back of the card. Joe created these from scratch too. You will notice some hidden elements in the card backing including ray guns, phantom skull and a sword. The box art featured a similar design. We opted for no title on the box and only the necessary info on the bottom. There were a few other decisions made. I wanted a distressed look to the cards to make them look aged and Joe did a great job on this I think. The last thing you will notice is the choice of King, Dame and Baron over the more conventional King, Queen and Jack. This was my choice. I remember fondly playing with an old auntie's playing card deck in Germany as a child and the Dames and Barons instead of Queens and Jacks left a lasting impression with me. I knew if I were ever going to make a card deck, it would have these elements. Over the next few pages you can see the art for each suit in addition to seeing it in the card decks that have been included. I hope you enjoy them. The images are the ones we sent to the printer and don't have the card borders where they will be cropped. You will also notice we decided to forgo the A in the Aces as it messed with design too much as they had an orientation; it should be self-evident; and it is unlikely anyone is actually going to play with the cards.



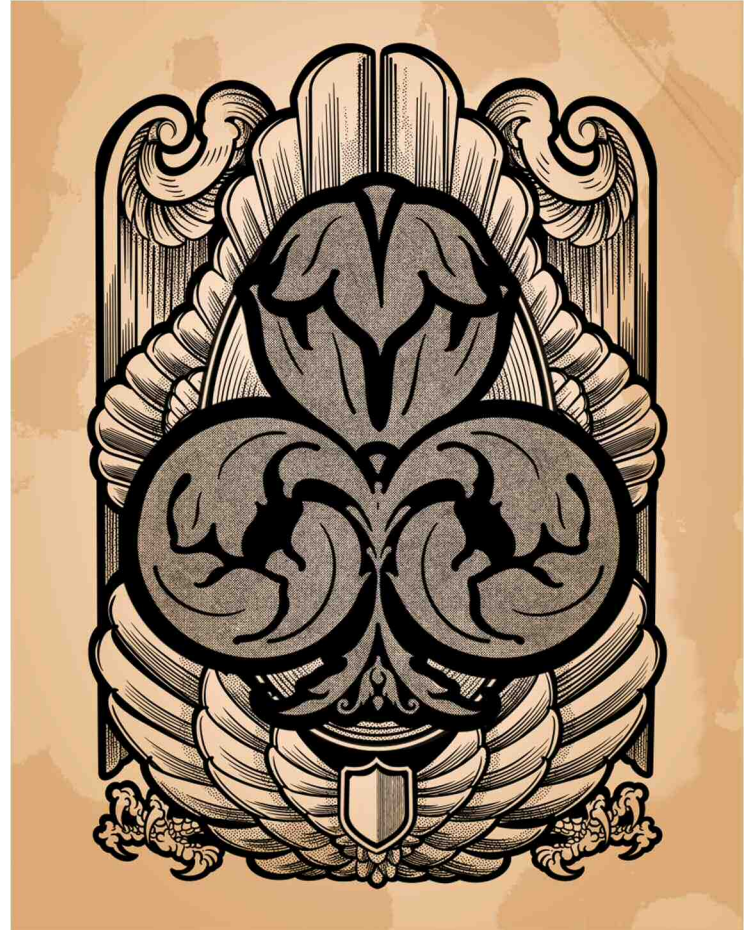




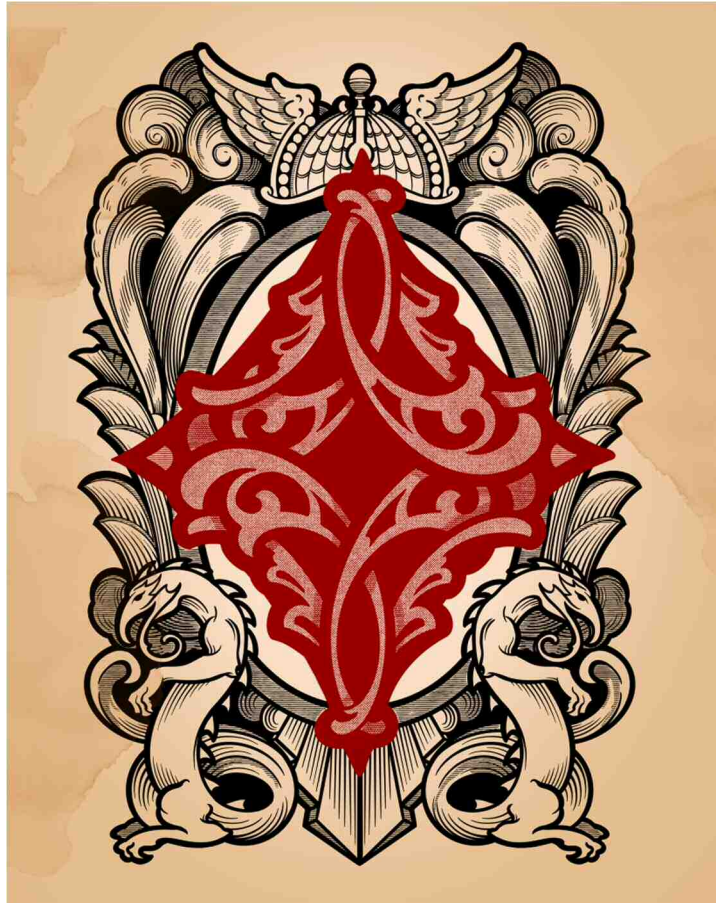












I hope you enjoy your pack of cards!



## Tokyo and Italy 2023

It was time for my next trip to Tokyo, my fourth. It was my youngest son's turn this time to go with me (now 19). His trip with me and my wife was cancelled just 3 days before we left due to a certain virus that was going around. My wife couldn't come with us this time as she was teaching. The plan for me was to go to Tokyo for 8 days with Carsten and then put him on a plane back to Canada and I'd continue on to the Lake Como Comic Festival. I had travelled from Tokyo to Italy on my first trip to Japan so it was old hat for me.



The flight from Toronto to Tokyo was 13 hours and from Tokyo to my hotel in Como was 29 hours. Two flights, one 5 hours to Hong Kong and another 13 hours to Milan. The flight home from Milan was an easy 9 hours. The paths of the flights were such that I actually went around the world always flying west.



Tokyo is my favorite city in the world. When I am in Paris I might think Paris is my favorite but everywhere else it is Tokyo. I love the food, the lights, the buzz and culture. I will skip much of the trip and stick to the

comic and comic art related aspects of the trip. The first day didn't involve any comic related events but did involve almost 50k steps, the fish market, gardens and Ueno Park.

The second day started with a visit to my favorite comic shop. It is a little hole in the wall (literally) on the second floor of a non-descript



building in the booksellers district of Tokyo, Jinbocho. I have visited this shop every time I have been in Tokyo as it is old school and smells of old paper which I love. It is also the only shop I have found that sells original art when they have it. The shop is on the second floor and is not signed at all so you have to know where to go and where to enter. It is also fun because the back of the shop leads to a curry restaurant. I'd never eaten there before but heard it was good. My son who was traveling with me is a bit more of a picky eater and isn't a big fan of sushi so we decided to go there too. The meal was mind-blowing. I am not a huge fan of curries from this part of the world but my opinion has changed greatly. It might have been our best meal and we did revisit it on the last day of our trip too. As far as the comic shop goes, I have included some new pictures of it. Small, well organized and staff that are super helpful but no English so Google translate is key. I ended up buying a splash from a Baseball/Judo manga from the late 50's. When we came back on the last day for the curry dinner I stopped in again and bought the piece they had put up to replace the one I bought which was an airline manga page from a girls manga circa 1960. I love this material and the prices are very reasonable. The shop did have a few shikishi pieces



(dedications and sketches done by artists on a hard board with a gold foil edge). There were several by Shigeru Mizuki of his most famous characters from GeGeGe No Kitaro, one of my favorite older mangas. They did have a Black Jack page by Tezuka for sale too but after much back and forth it is likely a copy that had been reinked and corrected for publication and not the original art. I have bought an original Tezuka there in the past and have seen others on display that were not for sale on prior visits. This is my favorite shop in Tokyo.



From there we took a train to Otaku central, Akihabara district. We walked around for a few hours visiting the 8 story Mandarake shop, a few other manga and anime shops as well as a pachinko parlor. On my first trip I had gone into a magazine/dvd shop that was 8 floors tall and was focused on porn for the most part. On the first floor was idol material so fully clothed and as you ascended the stairs each floor got more graphic and obscure. By the time I got to the top floor, it was material that you would go to jail for in the rest of the world and many of the more extreme material had plain paper covers on it. We revisited this store as it one of those really strange places and it had shrunk to about 5 floors from the previous 8. Magazines are not as common so it was almost only dvds. Still the same idea but I don't think the top floor was nearly as depraved as it was on my first visit. On that note, we also had a fun hour at a maid café having a beer and watching the show.







The following day we went to the Ghibli museum. Since our tickets were later in the day we went to a few locations in Shinjuku area that are featured prominently in some of our favorite anime including the stairs in *Your Name* and the garden in *Garden of Words*. Tickets for Ghibli this time was a bit of a stressful adventure. In the past I had to book on the 1<sup>st</sup> of the month 3 months before I travelled through a company called JTB. You had to be organized but you got tickets easily. During the pandemic they no longer supplied tickets so now you have to use a Japanese provider, Lawson. There is only a limited number of international tickets sold. So, on the 10<sup>th</sup> of the month before you go at 10 am Tokyo time they go on sale. My wife and I were both on the computer a few minutes before refreshing like for a Felix art drop. As soon as it went live we were there trying to get tickets. After four hours and several close to complete orders we gave

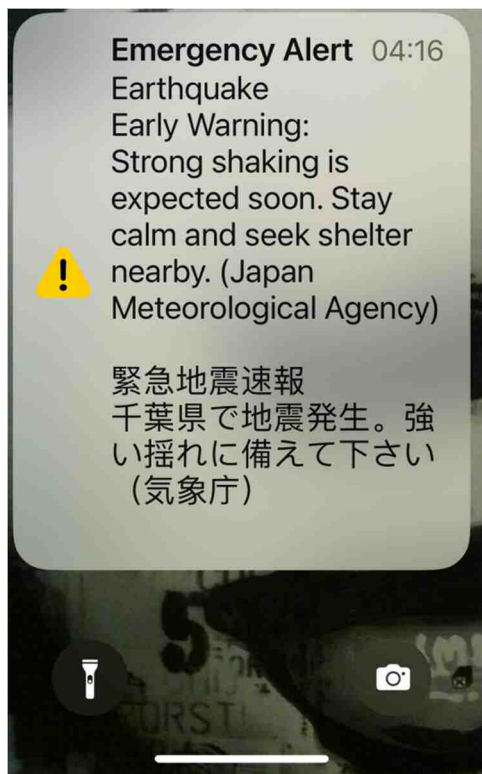




up. The site was overwhelmed with volume and kept crashing. When we gave up they had started a que system. At one point I was # 27, 339 in line!!! I had given up on Ghibli this time which was too bad as it was the highlight of every



trip so far and I wanted my son to see it too. I spent a few days looking for secondary sellers which are not possible as it is tied to your name. I had been talking with a company called Japan Awaits as they can sometimes



get tickets. The tickets on the website are about \$8 US. Japan Awaits charges \$130 for the tickets but includes a guided tour of the museum. Having been there several times, there is no need for a tour so we just took our expensive tickets and the free 5 minute bus ride as it was raining. In the past I have usually gone for the opening time slot at Ghibli because the café is a lot of fun too and there is often an hour or so wait to get in. The tickets we got this time were for 3:50 entrance and they close at 6 so there was no time for the café this time. We did look at the café and it seems post-pandemic they are not in full swing yet serving a very limited pay and go kind of menu as opposed to the fancy plates and drinks with Miyazaki inspired themes. The museum is 3 floors plus a rooftop garden with a few statues. There is a great gift shop too on the third floor. About 2/3 of the museum is the permanent exhibition and the other third is for special exhibitions. The first time I went they had a giant cat bus that was plush and bouncy and big enough for adults to walk through and I believe the exhibition was a cat bus exhibition. The second time I went the exhibition was on food and how central a role it plays in Miyazaki movies. I forget one of them. This time it was a preview of the new Miyazaki movie which looks great. It looks a lot like *Castle in the Sky* plus a bit of *Porco Rosso* thrown in. They do not



let you take pictures inside the museum as they want to preserve the experience for the museum goer and having been I agree with this approach. The word magical comes to mind every time I am there. We had a good time and despite the late start we had time to see the movie (it was the puppy movie) and walk everything 2-3 times. At the end of the day it was pretty empty and so that was nice, it felt like we had the place to ourselves for the last 20 minutes or so. Normally I plan this day to start at Ghibli and then end up at Nakano Broadway but because of the late start we began our day at Nakano Broadway which is a large, indoor mall that has 4 floors of anime/manga related shops. Mandarake alone has about 2 dozen shops with different specialties. I ended up buying a few manga reprints for older manga of which I own the artwork from including all my Tezuka pieces. I came close to taking home a statue but knew it would mean buying a new piece of luggage to take it home in since I was maxed out already. I know I'll be back in Tokyo within the next 12 months so I can always pick it up then and by then we will be settled in the new place. We had some great meals including a few hits of Waygu beef and ate at this little Udon noodle place run by a 85 year old lady which only seats 2 people at a time. I'd always heard about the character shops in the basement of Tokyo station but had missed going my previous visits. We happened to be in the area on our last full day and made the trek there. It was quite daunting and took several misses to finally find it. A really fun area of the station with about two dozen stores specializing in various Anime and characters. There was a Jump store for all the sports manga, a Hello Kitty shop, a great Ghibli shop, Snoopy had his own shop and so many more. Although we went into a few other manga and anime related



shops, that was about the comic art extent of our trip. We did hit a few museums including a Accidentally Wes Anderson photo exhibition and a design exhibition for the Heatherwick group which blew my mind. Between the Wes Andersen exhibition and seeing **The Fabelmans** on the plane to Tokyo, I have been rethinking how I take pictures. I didn't care for the Spielberg movie much but I liked the

advice he got from John Ford(played by David Lynch). *"When the horizon is in the bottom it's interesting. When the horizon is in the top it's interesting. When the horizon is in the middle it's as boring as shit."*. This made me take several pictures 3-4 times to do what I normally do and then to take with high and low horizons as an experiment. The Wes Anderson show was about symmetry and color with odd elements and I managed a few of my own by the end of the trip. In addition to a bunch of manga, I ended up with a few exhibition catalogs. On our last night we got awakened at 4 am with a loud warning from our phone and then within 2-3 seconds we were in an earthquake. It was pretty strong and disconcerting. It lasted about 30 seconds. Later we found out it was only a 5.2 but was centered in Tokyo near the airport. We went back to sleep. I dropped my son off at Narita Terminal 1 and made sure he got past security on his way back to Canada and then I headed over to my



Terminal and onto my flight to Milan. It was a long 29 hour day from the time I arrived at Narita until I arrived at my Airbnb in Cernobbio outside of Como. This included a 3.5 hour stopover in Hong Kong as I ended up flying Cathay Pacific and HK is their main hub. The Hong Kong airport was pretty impressive. It had been a dozen years since I was last there and it was quite a change from what I recall the last visit being like. Likely the biggest retail area I have ever seen.

I managed to sleep a bit on the plane but was still tired when I arrived in Milan. Getting bags and out was easy and I had a train ticket to Como already booked so I just had to navigate to the train platform I needed. I was about an hour earlier and the commuter trains run every 30 minutes from the airport so I got on an earlier train and did my transfer at Saronno and got on the next train early. Easy. Como was beautiful. It is a very small town on the southern tip of Lake Como. Very picturesque being in the Alps with mountains all around and the beautiful lake. I was pretty early and my Airbnb was trying to accommodate an early check in, I still had some time to kill so I walked around the town a bit. Rather than taking the train or a bus to Cernobbio where I was staying, I took one of the many ferries that run on the half hour. It is a quick 10 minute ferry ride that was extremely beautiful. I got into town just as the Airbnb was texting me to say they were ready for me to check in. I did so through their lock box. It was time for a shower and a nap before heading to the gala that evening. I had a lovely flat that would sleep 4 all to myself. It was also less than a 2 minute walk to the main venue, across the street from the rare taxi stand and a small shop. It was perfect.







I got up and took my paper QR code ticket with me and made my way to the venue. It is a gated estate. I exchanged my ticket for a wrist band and got my bag of goodies

which included the hardcover print portfolio that I had no idea I'd be getting. It is only given to those that go to the gala night which was an extra 250 euros but a chance to meet up with people in a lovely venue and there was no way I was missing that. I came to the Como convention to pick up some art I had bought and to socialize. I had not even looked at the guest list until the day arrived. If I had, I'd have likely brought some art from my collection to get signed. Next year! After getting my portfolio I decided to take it back to my place which was 2 minutes away rather than cart it around all night. I went back and met up with a number of people including a few from Toronto. Steve Morger was at the door to greet people as they came in and handed over the Gala tickets. I walked around the back first and ran in to Scott Eder and Massimo Cuomo first. Kevin Boyd who is a long-time friend and fellow Torontonian was there recruiting guests for the Fan Expo franchise. I met up with several of my Italian friends, a few dealers like Albert Moy, Bernard Mahe, Francesco Bazzana and a few others. I met some new collectors including a bigger collector from Belgium and a few newer collectors from Singapore. The real highlight of the night was meeting up with artists. There were so many of them. Getting to shake hands with Manara, Liberatore and Serpieri within a few minutes of each other was amazing. The venue is an old estate that is normally not accessible to the public and only open for events. I understand a few people tried to go back for pictures on the following day and it was not permitted. Villa Erba is 2 stories tall with a grand entrance and opens onto a large patio that overlooks Lake Como. It is a truly spectacular view. The gala was capped off with a spontaneous art demonstration of sorts. Manara and another artist started it off by drawing on a table cloth and before long dozens had done the same. It is my understanding that the table cloth will be auctioned off at a later date. It was fun to be there as it was happening as there was a lot of buzz and excitement in the room. They kicked us all out at about 11pm and I went with a few other collectors including Joe Melchior and Eranga back to the bar at the Sheraton for more drinks. I should mention the food and drinks were great and included with the gala ticket. Nice appetizers and a large buffet spread. I drank red all night until they ran out and switched over to Prosecco until we left. I had some gin at the bar later and should have stopped earlier. It is the only night I drank too much and I certainly felt it the next morning.



I got up on time for the show. I wasn't in a rush so I got there about 5 minutes before the 10 am opening. There was a decent sized line up already but it moved quickly. They cap the number of tickets sold at 1000 but Steve told me that they sold just over 300 and for the gala only about 60 collectors attended. The convention itself was held in a modern conventions center on the same estate as the Villa



had been at the night prior. The venue was clean, bright with lots of beautiful views of plants and the lake. The rooms were spacious and the artists were spread out so nothing felt crowded. There were chairs in front of the artist's tables too so you could sit down while



chatting or looking through portfolios. Since I had decided not to spend money at the show and just pick up the goodies I had bought before, I didn't look through too many portfolios. I walked around and chatted with friends and artists. I picked up the pieces including the two Sandokan pages by Pratt I bought on my last trip to Milan in October last year. I left them with the gallery at the time as they had a show to put on and figured I'd pick them up at Como rather than have them ship them to me. They are still prizes in my collection. For me the big item I was picking up was a near grail for me. A full Corto Maltese page by Hugo Pratt from the second storyline. I have never seen a Corto page in person before as they are so rare and rarely do they become available. I got this one from Cristina at Gallerie Nuages in Milan and did time payments on it. She came in from Milan to give it to me in person. I was floored looking at the art and I



took it out about 20 times that day to share with friends and dealers who I knew would appreciate seeing it. I got a chance to do everything I wanted the first day and headed back to my place

about 30 minutes early which was serendipitous as the skies opened right as the convention closed and it poured for a few hours. I was to meet up with Micah and Vincent from Comicconnect for dinner along with Frederic Large and Simone and Gloria Bianchi. Philippe was not able to make it. It was a great night at a restaurant a 40 minute walk up a large hill. Thankfully I was able to get a cab in front of my place to take me up but poor Frederic had climbed up all the stairs and had gotten soaked. By the time dinner was done, it had cleared up a bit. I went back to the Sheraton with Gloria and Micah to meet up with others for drinks. It was another late night.







The next day I thought since I was trying not to buy art I'd busy myself getting the prints in the portfolio signed. I was pretty successful. Of the 24 prints, I got 20 signed. Two artists were not present and I missed two who left early. The prints are quite nice on good quality rag paper and of 11 x 14 size. The portfolio had a hardcover. Steve told me they had done portfolios since the beginning but this is the first year for a hard cover one. It was fun and for



some of the artists that did not have a print in the portfolio, I got the cover signed by them.

That last night I met up with Scott Eder, Mark Moken, Enrico Salvini, Massimo Cuomo for

dinner. I capped that night off at the Sheraton bar again. Eranga and I both had early flights out so we made a plan to get the airport. We met just before 7 near my place and took a cab to the train station. It is interesting trying to find a cab at 7 am in a sleepy Italian town. It worked out. I got messages that our trains had been cancelled but it seems like the ones after ours were but we were ok. We got the airport early and had breakfast there before heading off. I was tired and managed to sleep a bit on the plane. It was a great trip but as always, happy to be home again after. I also did a few favors for friends at the convention bringing home a few commissions. They are not mine to share but they were pretty nice. I think next year I'll probably do a bit better job at planning the show and have some more concrete goals in addition to just having fun.

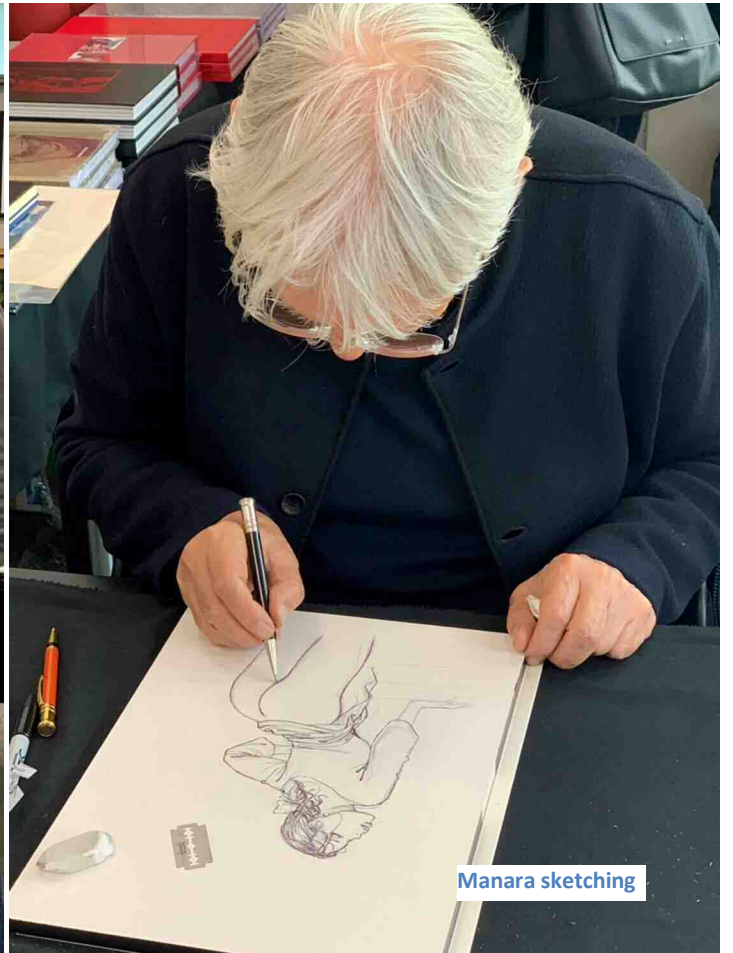


Me with Con organizers Arnaud and Steve Morger

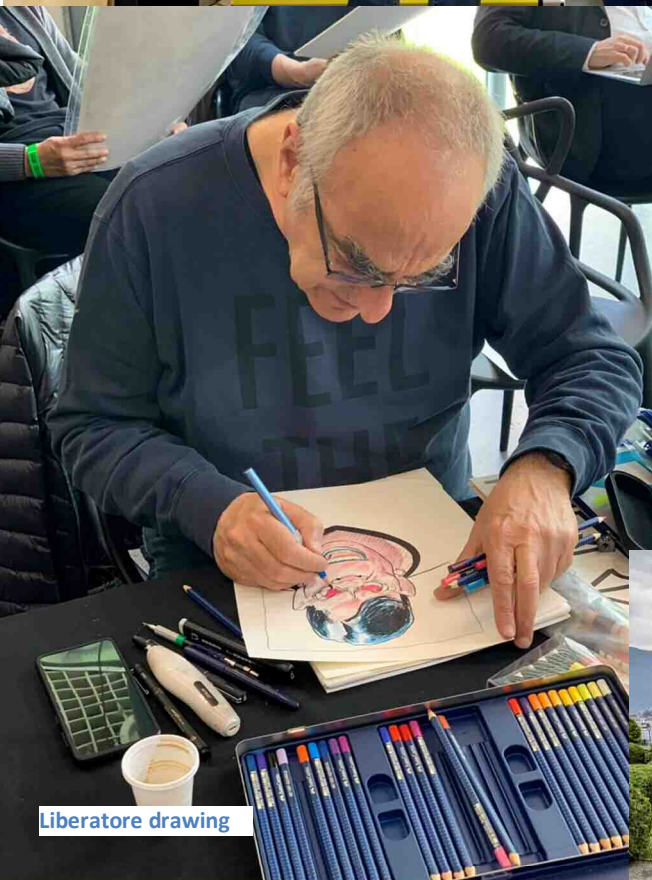




Myself, Serpieri and Michele



Manara sketching



Liberatore drawing



Dinner with Simone Bianchi, Gloria, Frederic and the Comicconnect crew







Manara and Serpieri at gala



Monkeyboys squared plus Malcolm Bourne



In addition to picking up the art by Pratt that I had planned, I did pick up two smaller things and something else I'd been thinking about since Angouleme earlier this year. The first piece I picked up was a Wonder Woman prelim by Matteo Scalera. He had many great pieces and prelims in his portfolios and I liked two Wonder Woman ones he had. I had plans to buy both but in the 3 minutes I left his table to bring Jason, his rep, over to price the pieces a young female collector decided she wanted one too. I was first and had the option of taking both but passed on the one the other collector wanted to give them the art. Perhaps some karma will rub off on me. The second piece I bought from long-time friend Vanni. It is a page from EVA by Marco Turini. I don't believe I have ever seen the comic but to me it screams of Heavy Metal magazine circa 1982 and for that reason I love it. I don't think it has ever been published in English. Somehow I recall seeing other pages from this book over the years and always admired them. Lastly I bought a page from Scott Eder. The Julie Doucet exhibition at Angouleme and my prep work/reading for the exhibition really moved me. I knew it would not be long before I had something by Julie in my collection. Although not my ideal piece, I am happy to have anything from Dirty Plotte. The themes might be a bit extreme so my apologies for that. I won't show you my new Hanselmann pages for that very same reason☺ Dealing with Scott is always easy.

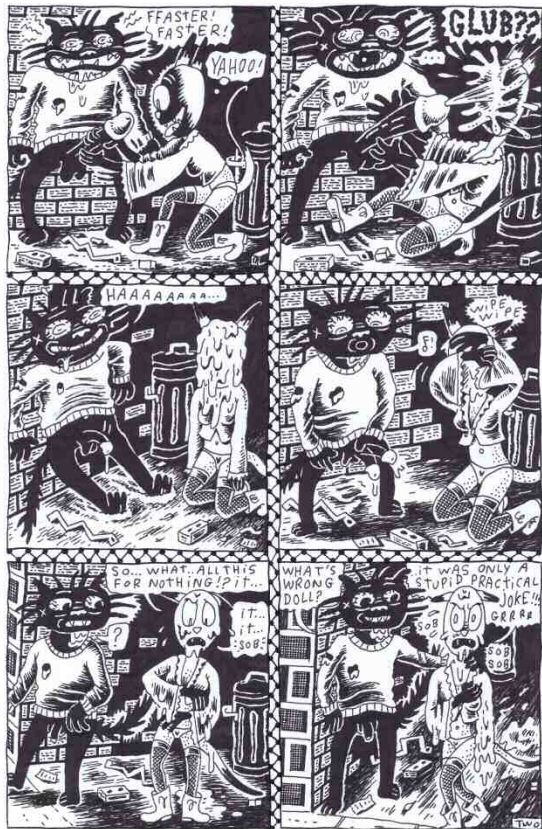
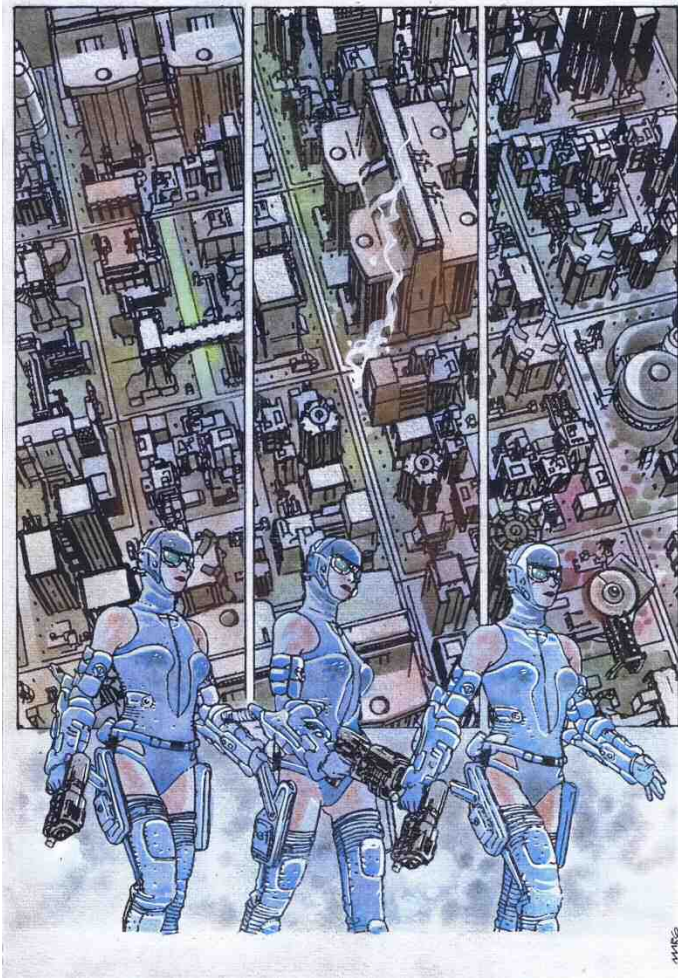
Here is the art. First up is the Corto Maltese page. It is from The Secret of Tristan Batnam which is the second Corto story. This one was done on glossy paper that Pratt had brought with him from Argentina. Pratt left Argentina to work on this book for the European market. I believe the first Corto was done while he was still there. This page features some nice images of Corto, Tristan and two beautifully drawn women. I like the profile of Corto in the third panel which is very classic Pratt. There is so much about this page to love. You will note the text is on paste up balloons in French. Initially I thought the Italian text would be underneath but when held to the light and when lifting up a loose panel this is not the case. It is just blank. Also note the Pif notation at the bottom. This first saw publication in Pif Gadget, a French comic magazine circa 1970, the year I was born.



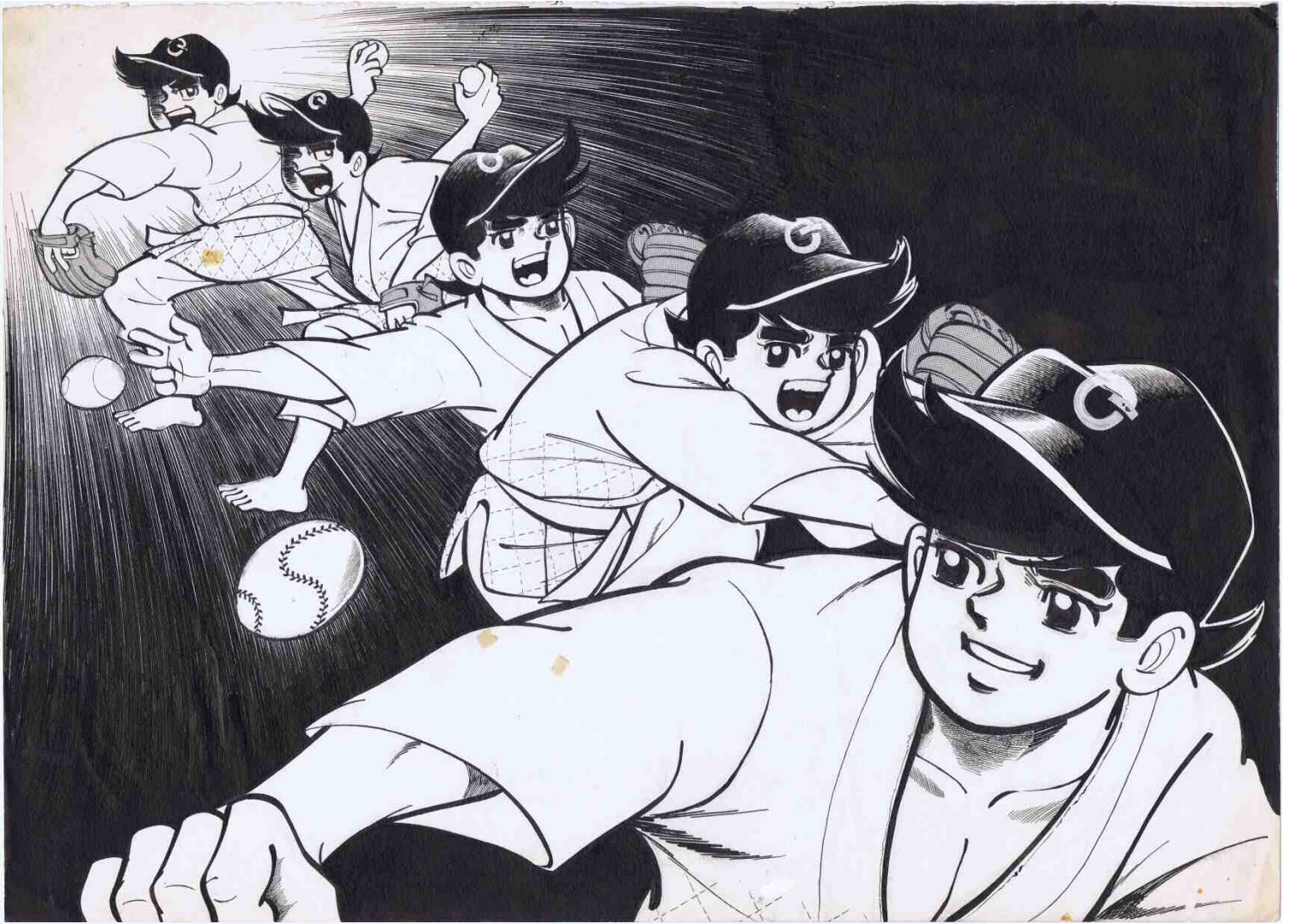


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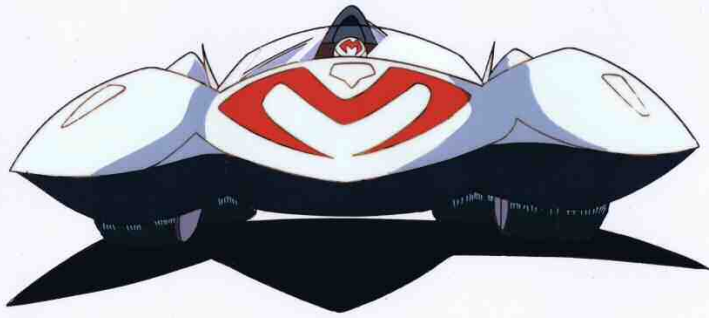




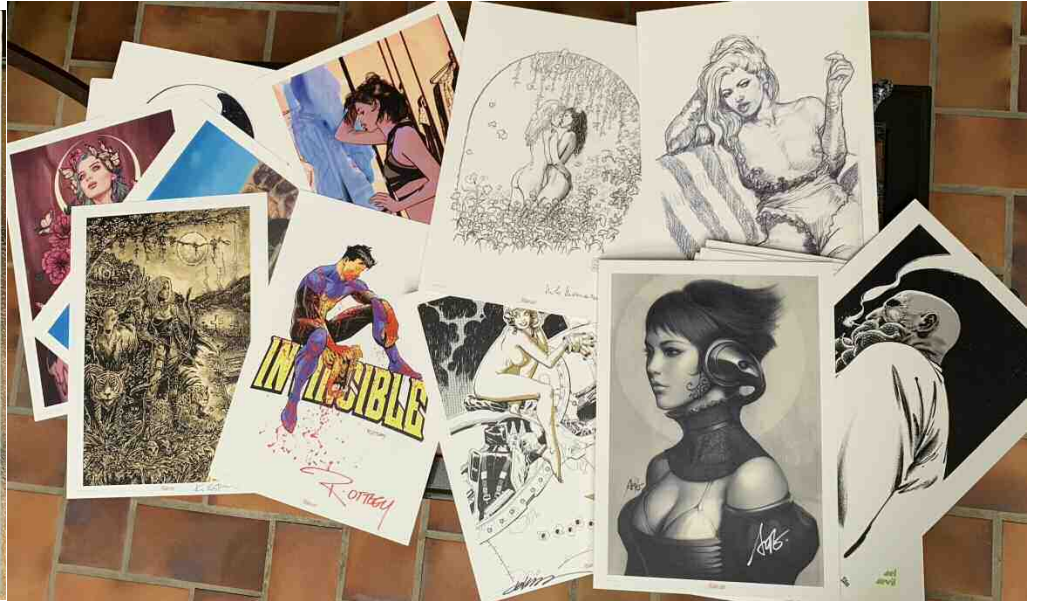
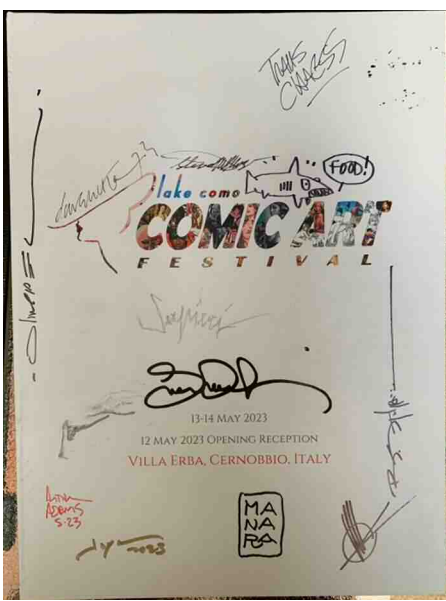




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### Other Comic Art Activities

Last Hurrah! I had my annual art gathering a few months ago, early this year. A last chance to use the big house before we downsize. It was a rather last minute decision to do this but about a dozen people made it out and it was a lot of fun. I will likely do something at the new house once we are settled in but I am not sure that will happen in 2023. We will see. As usual, I should have taken more pictures.

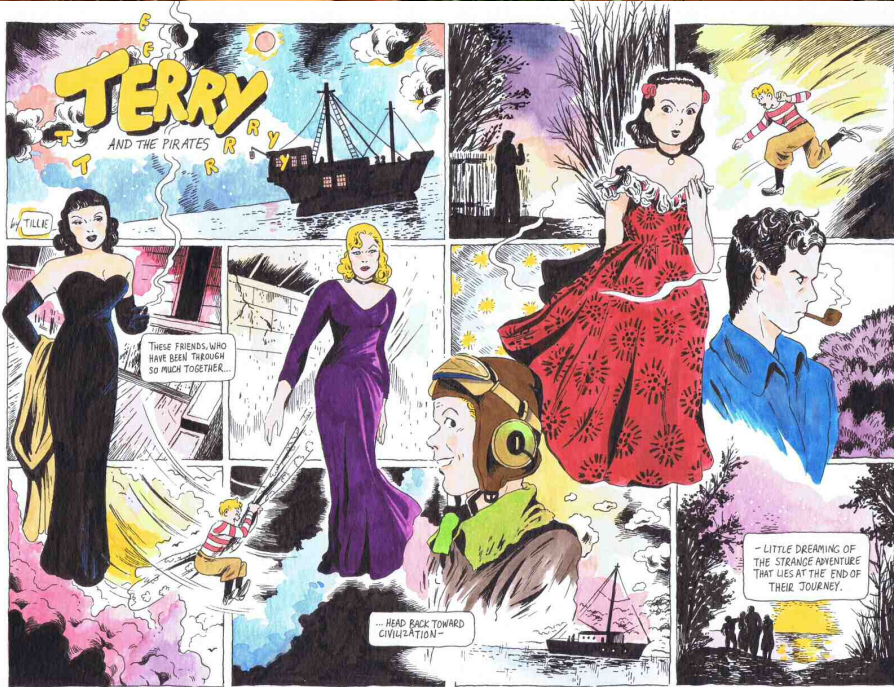


TCAF, the Toronto Comic Art Festival came and went to. I was only able to attend the Sunday and met up with newer APA members Sean Watkins and Colin Blanchette. I didn't pick up anything this time which is a first. With the big move coming up I am cognisant of how little shelf space I have left or will have and some tough choices are in my future. I found TCAF much quieter than normal but busier than last year. I find the guest list a bit lacking but it is still one of my favorite comic conventions and is held at the public library with no admission fees. I did notice what I'd call the Tillie Walden effect. I'd say a good one third of new, young creators have either been strongly influenced or are just outright copying Tillie's style and aesthetic. It is nice to see as I really like her work. I think we saw the same thing a few years back when Raina was at her peak popularity and she was being copied.



Here is a recent pick up. This Bill Sienkiewicz Elektra cover was used as the cover of his sketchbook in 2018. No, it is not the original cover to Elektra Assassin #1 but a recreation. It is a nice bookend for my Sienkiewicz cover to go along with my Elektra promotional poster recreation Bill did about 13 years ago. Also, a few months later an opportunity to get a commission by Tillie came up through our own Sean at Athenaeum Art and on the next page is what I got, a very thoughtful, respectful and inspired Terry and Pirates piece. Sean was kind enough to encourage Tillie to go above and beyond on this one for me and I think she certainly did that.













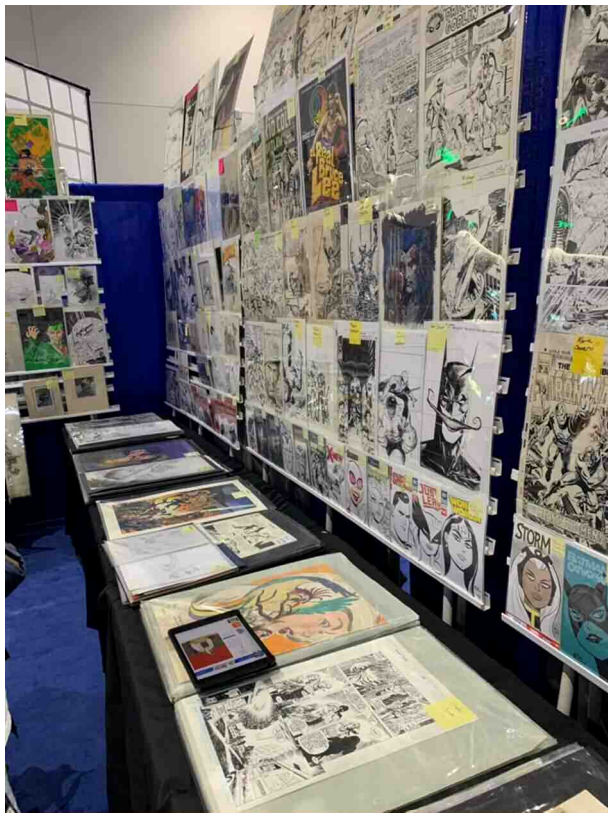
SDCC 2022 was epic for me. I had so much fun hanging out with other collectors I decided to do it again this year. Like the fraternity of this APA, I am part of a few other groups and SDCC is the only place most of this group gets together so it is a chance to see friends I talk with almost daily for years and to catch up. The show itself is a big production and fun too. Due to the actor's strike there was a bit of different feel to the show this year as many celebrities were not there and studios were not doing as many showings. The regular Hall H patrons were SOL and so rather than camp out for days in the back, they mingled with the rest of the con goers. I found some of the smaller, fun dealers that were there for the first big post-pandemic reincarnation were gone this year and replaced by other vendors. Overall I'd say the show was much busier and somewhat less interesting than in past years. As you might surmise from my con report, I barely had time to walk around the con and see everything. It is not the reason I go to cons, I am there to see friends and hang out but I figure at minimum I should walk the floors once. I almost didn't get that done this year. As usual, I will apologize for the name dropping in the write up but my intentions are more to record the memories for myself than to make any other kind of impression other than perhaps that I like to have a fun time.

I flew in on the 8 am flight from Toronto on Wednesday. It is the only flight that gets you into San Diego early enough to take advantage of preview night. I met up with long-time friend Mike Kirton at the airport along with his cousin Chad and two other local collectors, Shane and Tri, who go every year to SDCC. I serendipitously ended up sitting next to Mike on the plane which made for a fun flight.

After landing we took an Uber in to the city. Mike was at the Hard Rock and I was at the Residence Inn Gaslamp which was two small blocks from the con. I was sharing the room the first 3 nights with fellow APA mate Satya and then the last night with another APA mate, Andrew Kurita. Mike and I met up with Satya, Tom Coker, Andy Robbins, Will T, Richard Evans (Bedrock comic shop) and Joe Melchior for a fun Taco lunch. After that Satya and I went for a little pre-opening exploration of the con floor thanks to our Exhibitor badges. This was cut short by a phone call from the hotel telling us our room was ready and so we went to unload and then back to the con for the opening of preview night. I had pre-bought some art from Albert so like almost every other con I walked around hoping not to find anything to spend money on. I did pretty well. I did end up with a few pieces but only spent about \$300 on the art I got. More on that later. Lots of regulars at the convention to say hello to but also some surprises like Carsten from Germany and Olivier from Brussels who was working at the Heritage booth. Both very close friends so happy to spend some time with them again. I also met up briefly with APA-mate Stuart Sayer and long-time friend and private collector Comicartboston. For the most part the dealers had a lot of the same art as in previous years. Scott Eder pulled out a few gems including a Kurtzman EC War cover. The auction houses had nice displays. Olivier had pulled in 3 great items for consignment from a French collector. Two spectacular Miller/Janson Dark Knight returns pages and page 3 from Watchman #1 with the Comedian falling through the window. Olivier told me that the consignor had bought it back when the book was being







published and had moved since. He had put the art in a box and never saw it again. He assumed it was lost. Having recently moved he found the art again and called Olivier. It got me wondering if I have any forgotten Watchman pages tucked away. Unfortunately I am sure I don't.

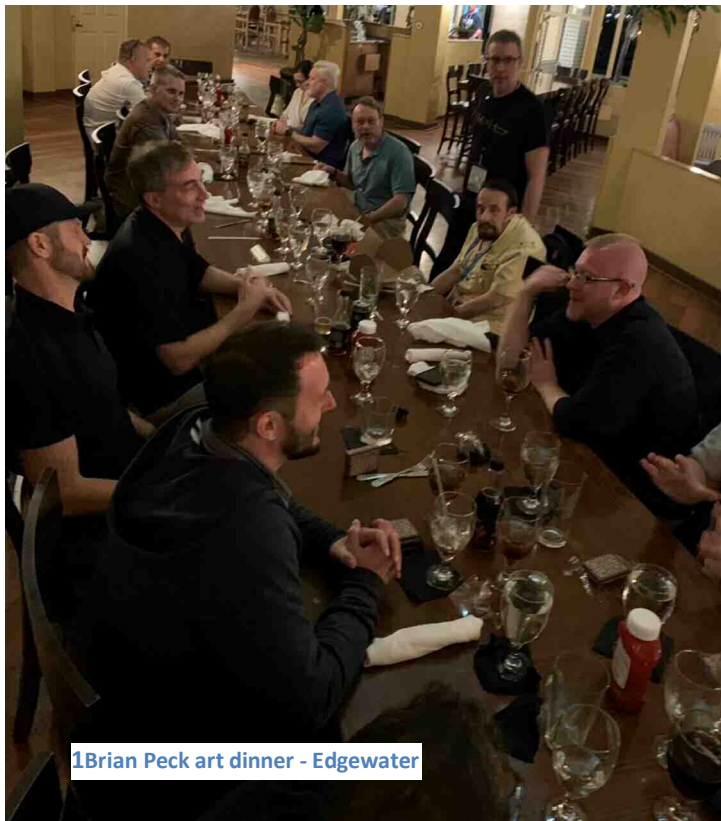
After the show closed a number of us got together for a Felix organized dinner which was very nice. I debuted the cards you got as a giveaway there and gave everyone a deck. A few APA members among that group so you are getting a second deck to put in your bike tires or whatever. After, Tom and I went out for a few drinks. We had hoped to recreate the Hotel California night from last year but found our favorite underground Mexican dance bar had recently closed. Two new Mexican dance bars had opened. One was very popular even at midnight on a Wednesday so we went to a less busy one down the street. After last call there we couldn't find anywhere else to go to so it was a relatively early night.

Thursday at the show was fun and I did my best to walk the show. I ran into Michael Finn

and we talked for a bit. Part of the morning was hanging out at Albert's booth and getting know Richard Martinez a bit better. I ended up meeting up with Tom and Satya for lunch at the busy Mexican dance club which turns in a restaurant during the day. We had a nice lunch and then had people join us including Davide and Violaine, Andy and Joseph so we moved to a bigger table. It turned into a 4 hour lunch and ate up a good part of the day. From there I went with Tom to the Comic Book Legal Defence fund party only to see the art on display for auction. It was disappointing but I now understand that what I saw was the silent auction that night and the real auction happens on the Saturday elsewhere. I didn't participate.

After the CBLDF visit,

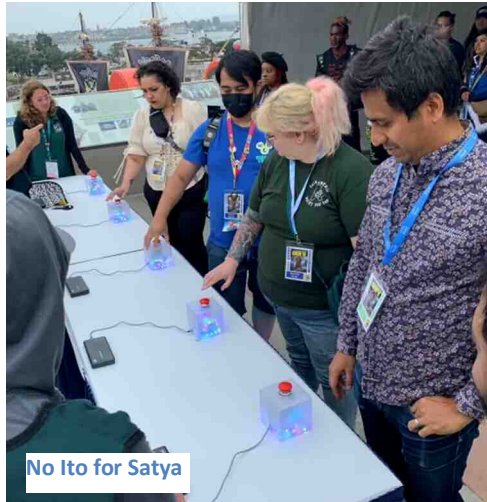
Tom and I had some wine outside on the patio that has the opera singer last year. I had a cheese plate as I knew I'd be going to the Brian Peck art get together at the Edgewater and the food is terrible there so I ate before. Also, it might not show in the pictures but I have been losing some weight and so eating a bit less helped me from going too far in the wrong direction. I attended the Brian Peck dinner and doled out another set of cards there. Again at least a few APA-mates who were there will have a second card deck in their hands. I sat next to Mark Levy and we had a nice conversation. We have done a few deals in the past. I had one of those strange moments where I was sure I had met Mark before and had a mental picture of him that looked nothing like the guy next to me. Before I caught the name I had asked what he collected. He said Everett art and I was thinking who could this be, certainly not Mark but it was. It took me a moment to reconcile this and I am still not sure where my mental image had come from. As the dinner wrapped up, I met up with Tom and Will T to go out drinking again. We had hoped to get into the rowdy club but it was packed again with a long line up so we went to the other Mexican club which was pretty busy but we could get it. After a few drinks and things were dying down we called it an early night at about 2 am.



1 Brian Peck art dinner - Edgewater



On Friday I got up at 6ish with Satya to get in line to hopefully get some facetime and a dedication/signature from Junji Ito. This was my 4<sup>th</sup> attempt at meeting him after failing in Toronto, Lucca and Angouleme. I felt like fate might be on my side this time. By the time we got in line it was already quite long. They now do this lottery system. 5 people go up at a time and then hit a button. About 1 in 15 people get a wrist band. So after 3 plus hours in line we get our chance and neither of us get it. We get back in line which eats up another 40 minutes or so and don't get it on our second attempt. We both decide to give up on that dream. Satya got lucky in Toronto and got a meeting and sketch and I have perhaps the only finished piece by Ito in the wild in the world in my collection so it not like we are doing without. Satya is also extremely well connected with all the con events and had several signings planned. We met up after



a few of these for a nice seafood lunch and I think that was the day I took a bit of a nap. I got very little done at the show. Gary had arranged a mini-APA gathering along the waterfront and I got to meet Michael Kenyon for the first time which was a pleasure. Alan Dion was also there. That night I had dinner with Scott Eder, Carsten, Satya, Joseph and Micah at a fish taco place on the wharf about 20 minutes away from the con by car. It was fun and the fish was very fresh. The menu changes every day there depending on what comes in on the boats. After we returned to the city, Micah, Joseph and I were put in charge of buying whiskey at Ralph's before meeting Carsten and Satya at the Marriott poolside for Whiskey and cigars. Originally we thought it was only going to be the 4 or 5 of us but it seems like the



new thing to do afterhours at the con and there were over a dozen people there. I didn't find the gathering overly inclusive and by the end of the night I still didn't know who half the people at the table were. They pulled out some pretty nice whiskey. I don't smoke and I only had the one drink. Given how early the day had begun, it was another relatively early night.



The next day there was another opportunity to get up early and line up for Ito which we decided to pass on. It was Saturday and Satya would be leaving early and Andrew would be coming in. Tom was already on the beach part of his holiday and Andy left early. I had promised Carsten that we would go to the comic art museum that day and so that is what we did. The main exhibition was



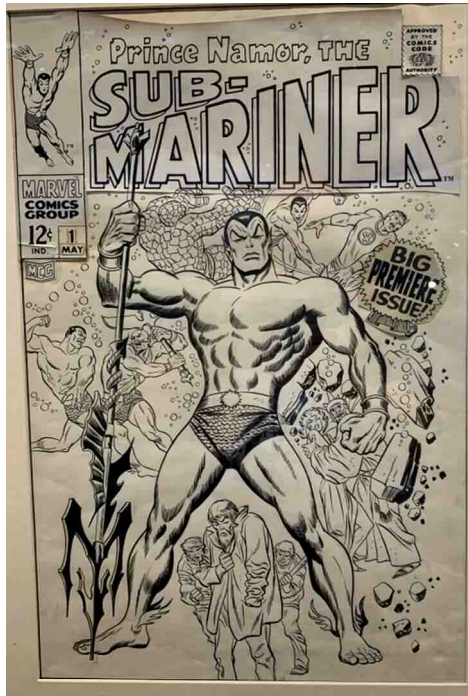
on animation which was very well curated and presented with things that would engage all age groups. I appreciated that they showcased art from many different



studios and tried to capture the innovations that happened in the industry. Other exhibitions included 50 years' worth of a SDCC program covers which was pretty cool. For many they had the original art in addition to the catalog. Carsten had



been coming to SDCC since the late 80's and had many of the catalogs but my first SDCC was 2016. In our recent move there was a purge of items and among the casualties of that were a number of old comic convention guides I had that I had not looked at again in 15 years and would never likely revisit. They had a nice exhibition of a number of movie costumes for super heroes and a Stan Lee exhibition with lots of great Marvel art. There was a nice but small tribute to one of my favorite animes, Cowboy BeBop. I met up with Andrew for dinner that night and after which we went back to join Carsten and Gary poolside for more cigars and whiskey. Andrew had a long day and I was tired too so it was another relatively early night.



I had originally thought I was leaving earlier on Sunday but it turned out to be a late afternoon flight which gave me time to go to the show and to grab lunch with former APA-member John Butler. I've known John for years but it was the first chance we really had to talk in person in all that time. I went and said my good-byes at the show, picked up my luggage and called an Uber.

I was flying to San Francisco to meet up with my wife for a few days and 3 high end tasting menu meals. So much for my diet. For the record I put on 6 pounds on the trip. A little over half are gone again in the following week but a bit of a set back but so worth it ☺ We did some tourist things like biking over the bridge, taking ferries and such but I managed to squeeze a few comic art related things in too. My poor, tolerant wife. On the first day we went to the Disney Family Museum. This is not a place I'd normally go to and if it had not been so strongly recommended by Carsten, I'd never have gone. It was

not what I was expecting. Disney family had me conjuring images of snotty 3 year olds climbing on the back of toy Donald Ducks. The museum focuses on the Walt Disney family and his background. It is a great look at his upbringing and family origins and also his climb and stumbles on finding his way to success. It was well presented and documented. The museum goes on for 2 floors and ends with his death. It was respectful, well curated and not overly sentimental and



we both really enjoyed it. That was the main museum and they had a second building out back for the special exhibitions which was Dogs and Cats. It was fun but quite light on information. More for kids. How many Disney dogs and cats can you name?





The other comic art thing we did was on the Tuesday. After our bike ride over the bridge we went to the Comic Art Museum. John Butler put in a call for me and I got special access to the back and had a great time chatting with Andrew Farago who is the curator. I got to see some really cool pieces and heard about some incredible opportunities Andrew has been fortunate enough to experience like meeting Hayao Miyazaki in person at Studio Ghibli. The museum had a Jeffrey Brown Avengers exhibition as well as a few smaller exhibitions showcasing less known artists. There was also an anime cell exhibition. I spent about an hour talking with Andrew while Jane was thankful for the time to sit and rest her legs after I made her get on a bike.

That night we met up with fellow comic-art collector Davide and his wife for a Michelin 2 star dinner for 4 hours which was fantastic. We had a midday flight the next day and it was back home to finish unpacking some more. We needed

that little break from the chaos that was our lives for the 2 weeks prior with the moving.

I took the Wally Wood Weird Science story with me to San Diego. I wanted to show a few friends but also has some thoughts about maybe turning it into art I would appreciate more. I know, what is there better than Wally Wood Sci-fi circa 1951? For me the answer is easy...I'd much rather own a nice Calvin and Hobbes or some good Miller Daredevil and



2 Behind the Scenes at the Comic Art Museum

Watchman pages which mean more to me. I came close to selling the art for my asking price as there were 4 interested parties but in the end the art is staying with me. Only one said no after 24 hours of debating it and the others left it open not ready to make a decision but still considering it. I will happily keep the story but perhaps if the right trade bait comes up I'll rethink that.

I bought a Bilal page from The Exterminator 17 from Albert before the show. I picked it up and paid for most of it in cash. I still owe Albert a bit but we are friends and he trusts me. Plus I have art he wants☺ The other pieces I picked up were a Shintaro Kago piece called the Human Mochi machine from series he did on strange funeral rituals or dealing with the dead. The other piece was a Larry Weltz Cherry Poptart cover prelim. There were a few artists in artist alley I debated getting art from but in the end the process of moving made me question every potential purchase. The one easy

purchase for me was a large, 2000 piece glow in the dark Junji Ito puzzle. I can't wait to dive into that but it will be a few months before I should even consider cracking that one open. Andrew Kurita was kind enough to gift me 2 Dickie Dare dailies as well. We had discussed them earlier but that had all slipped my mind. I am getting old. Speaking of which, the APA members at the con included Michael Finn, Satya Chetri, Ron Sonenthal, Stuart Sayger, Gary Land, Michael Kenyon, Alan Dion, Andrew Kurita and myself.

After writing the above, I attended Fan Expo Toronto. It is hands down my least favorite convention in the world but it is local and I have a free dealer pass of life that was part of a negotiation I made a few years ago and so I go every year. Ruben was visiting with his family and we went down together on Friday. We got there for opening at 10 and we had lunch plans with Mike Kirton at 12:30. Ruben is a huge Tom Grummett fan and it was Tom's first Toronto/Montreal appearance in 7 years so Ruben had about 100 pages for him to sign (he left another 200 at home not wanting to overwhelm the artist). That kept Ruben (and Tom) busy for a bit and I walked the con. By 12:30 I'd seen everything and bought nothing. I am clearly the wrong demographic for this show. There is almost nothing for me. I still like to look around but the crowds and lack of material I like makes for a very compelling argument to never go again. After having found that Swamp Thing cover walking the floor a few years back, I am afraid I will never stop going to this convention. Hope springs eternal. Had a great lunch with Mike and Ruben and we called it a day. I came back on the Saturday 2 hours before meeting some friends for dinner and made the mistake of starting in the North building and working my way over to the South building. Normally if I do this, I just go outside and walk the street over instead of taking the pedestrian tunnel/bridge. It is like inquiring with Coollines, every so often I forget how bad the experience was and try it again. I was in sweaty, hormonal cosplay hell for about 35 minutes walking about 400 m



(1/4 of a mile). Never again. The rest of those 2 hours could not have passed quick enough for me. I look forward to this annual dinner which I have been doing with this group of guys 11 years now. About 7 years ago we stepped it up going to my favorite tasting menu restaurant and we do the 10 course with wine pairing which takes on average for us 6 hours. We always have a great time and close the place. I have nothing to show you from the show other than how crazy crowded it was.

At the end of September I will attend Rose City Comic Con in Portland coming up next month. It is a smaller show and the main reason I am going is to meet up with my buddy Brett B and then to fly to Vancouver to spend some time with my mother. Depending on how mailing comments and the questions go, I might leave the Rose City con review for next time.

I wanted to tackle the questions that were asked in this issue and hopefully still have some room left for mailing comments.

21 Questions! Not in the order asked.

### ***What motivates your collecting?***

Tough one and an evolving dynamic. There is a bit of nostalgia in my collecting and I do have some focus on certain things like jungle girls and daredevil but since I got into this hobby and have grown, I have also moved away from such obvious choices. I am fascinated by the styles artists develop and who influences who. In recent years I have tried to focus on getting examples from the more recognized influential artists I can. I do this for several reasons but probably the primary and secondary are that I want to learn about the artist and believe my collection is better for having that artist in it. It is more about the artist than the piece but given a choice, I will pick the better art on the better story every time even if I have to pay up.

### ***What was the first piece of art you had to have?***

I've shared my first piece of art a few times before in the APA. It is a sad Sheena page from a misguided relaunch of the character in the late 90's. I paid \$10 on ebay for it and I think I'd be lucky to get my money back out of it. I keep it as it has some sentimental value to me and there is nothing I can get for \$10 that would be equally as enjoyable. The one thing that was good about that purchase is that there was only up in my future. Now as far as had to have, I think it would be holy grail which I got early in my collecting, Bill Sienkiewicz did these great pin-ups for Marvel Fanfare and my favorite one was.....wait for it....Sheena! It was on ebay and was there ready to snipe the hell out of it at \$400 which would have been the most I had ever spent on art at the time. It believe it sold for closer to \$200 and it is one of the last pieces I'll ever part with and will probably be with me on my death bed.



### ***What is the focus of your collection, if there is one?***

Several areas of interest, no true focus as should be apparent. I have minor foci on comic strips particularly between 1915 and 1940. I focus on the art of Milton Caniff, Bill Sienkiewicz and a few others. I have a strong interest in manga and get pages when I can. I also have an overarching theme to my collection to build good representational pieces by a number of artists I admire and think of as important. I also collect commissions of the Dragon Lady and Corto Maltese....sometimes together.

### ***What jump started your collecting?***

I was collecting golden age comics and SOTI related material in particular. I was putting together full runs of the Fiction House titles circa 1996 and found eBay early. My searches would often turn up original art. I kept ignoring the art but then decided to buy my first page. It was neat.. A novelty but it led to my next page and then a Fiction House page and all of a sudden I had 20 pages. Then it was 100, and then it was over 1000. It went quickly and comics fell to the wayside. How could I but a comic when I could buy and original piece of art used to make that comic for less? That wasn't even really a question...I weaned off of comics and have been an art fiend since.

### ***How long have you been collecting?***

25ish years. I think my first piece would have been around 1997. I made the mistake of buying quantity of quality early on. It was good because I got to see a lot of art and learn a lot about artists and art but at the same time I didn't get those great pieces I should have that would be more satisfying. I still fall into that trap at times.





**What is the ultimate goal for your collection?** To have representative pieces by most of the artists I admire and think are important. I think I am there. Now it will be more about curating and upgrading.

**Which artists are in your collection?** I have over 1000. If you are looking for new artists working for the big 2, I probably have 0 artists or if I do it is because they did something more interesting to me before they went over to the dark side.

**Do you regret not buying a specific piece of art when it was available?** The only regrets you have in this hobby are the pieces you didn't get. To quote Sid Vicious and Frank Sinatra..."Regrets, I've had a few..." So many regrets but at the time it was the right decision. I try not to look backwards too often.

**How has collecting changed for you through the years?** I seek out better pieces than just an example and I am willing to trade or sell art to achieve my goals. When I first started I held everything and was one of those black hole collectors. Trading and selling has allowed me to acquire things that would otherwise be impossible.

**Which artwork in history has inspired you the most?** Not comic/pop culture related I'd pick any one of a number of pieces by Chagall. The colors, composition and dream /mythology nature of the work really draws me in and leaves me changed. The whole Austrian Avant-Garde movement with Klimt and Schiele is my favorite epoch in art history. So many fine artists I love. If I restrict my answer to pop culture it would be Li by Giger. If I had to stick to comic art it would be a tough one with contenders like a brilliant Krazy kat, Little Nemo with the walking bed but I think it would be Frank King Gasoline alley Sunday with the leaves in autumn. Perhaps that goes back to my picking Chagall over other artists.

**Do you have a price range you stay within when collecting?** Heh! For a while it was \$100. Then it was \$200. Then, OMG I spent \$500. Then it was \$1000. Then it was \$2000. Then it was \$5000. Then it was \$8000. Then it was \$10,000, \$12,000, \$18,000, \$20,000 and since then I have a had a few pieces go much higher than that. The big art deal I did last year was comfortably in the mid 6 figures. Thankfully I was able to sell enough art to cover all of it. As my budget increased, more and more of that money was coming from art I already owned that was being sold. In fact, my largest art purchase other than that collection was paid for 100% by selling art over a few months.

**What current trends are you following and why?** I am not sure it is a trend but I feel like many being priced out of the art I'd like to own so I feel like I am done or nearly done collecting. I know a number of other collectors who feel the same way.

**Have you lost interest in any of the art you have collected?** As I evolve as a collector, I lean about art and history. Pieces that I loved years ago might lose some of their appeal whereas other pieces grow in my appreciation. I think that is only natural. You follow your tastes as you and your collection grows. That's healthy and part of maturing and evolving in this hobby.

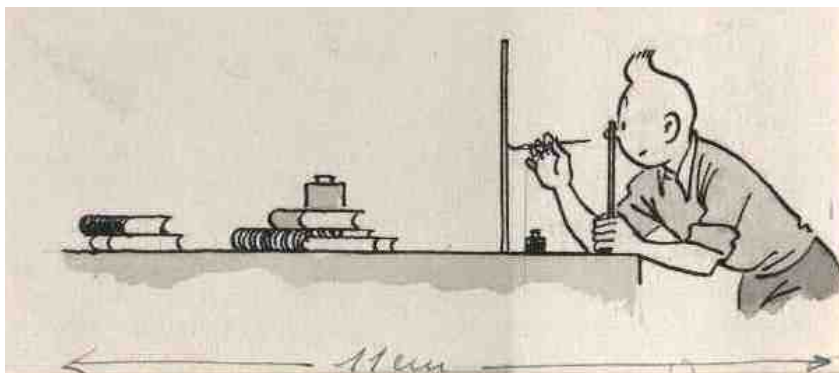
**Have you ever been disappointed by an artist?** You must separate art from artist in this hobby or you might have a very short collecting career. Disappointing interactions with artists can very much impact on how someone views their art or how aggressively they collect it. There is an artist famous for drawing S.H.I.E.L.D. in the late 60's with a very modern style that I won't mention by name but turned me off him completely. I had been at a con and saw some art by him at his booth. I asked how much the art was. He looked up, looked me up and down and said you can't afford it and went back to what he was doing. That was almost 25 years ago and it still pisses me off and I still have never owned any art by him. Those bad interactions are rare in this hobby but when it comes to meeting your heroes, be careful of what you wish for.

**Is there any particular type of art that has consistently attracted you, or anything that unites all the works you have acquired?**  
Girls!

Via Weston:

**Where are you from?** Born in Fiji. Moved to Vancouver, Canada at age 3 after being in Germany for the better part of a year. We moved to Calgary when I was 8 and then to Waterloo when I was 18. I finished high school there and then went on to University after there. My family moved back to Vancouver but I stayed in Toronto where I finished medical school and have built my life.

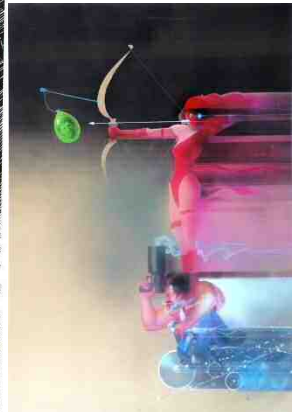
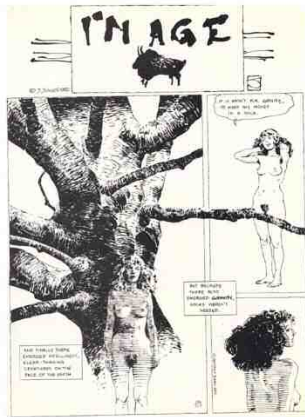
**Where do you live?** Technically Oakville, Ontario but it is part of the Greater Toronto Area.





**What is the favourite piece of art you own?** I am not sure favorite is the right word but the piece that means the most to me is a small Herge drawing I have from 1945 done in inkwash. It sits beside me at my desk as I type this.

**What piece of art that you once owned do you regret most selling?** A toss up between the perfect Jeff Jones I'm Age piece, Elektra Assassin splash with Elektra and Garrett on a heart shaped bed cleaning weapons, the trade paperback cover to Elektra Assassin and the cover to Moon Knight Special Edition 1.



**Something that wouldn't surprise you about me.** I think I understand this question but not sure how to answer it. I like art in all its forms. I am so immersed in the hobby it takes up more of my time than my career does (especially since I cut down on my hours a bit). I take my role as caretaker of the art very seriously.

**Something that you wouldn't expect about me?** I had a black belt in Tae Kwon Do and Hap Ki Do and fought competitively both nationally and internationally. I had also trained in Karate before starting in the Korean martial arts.

## Mailing Comments CFA-APA 119 Music

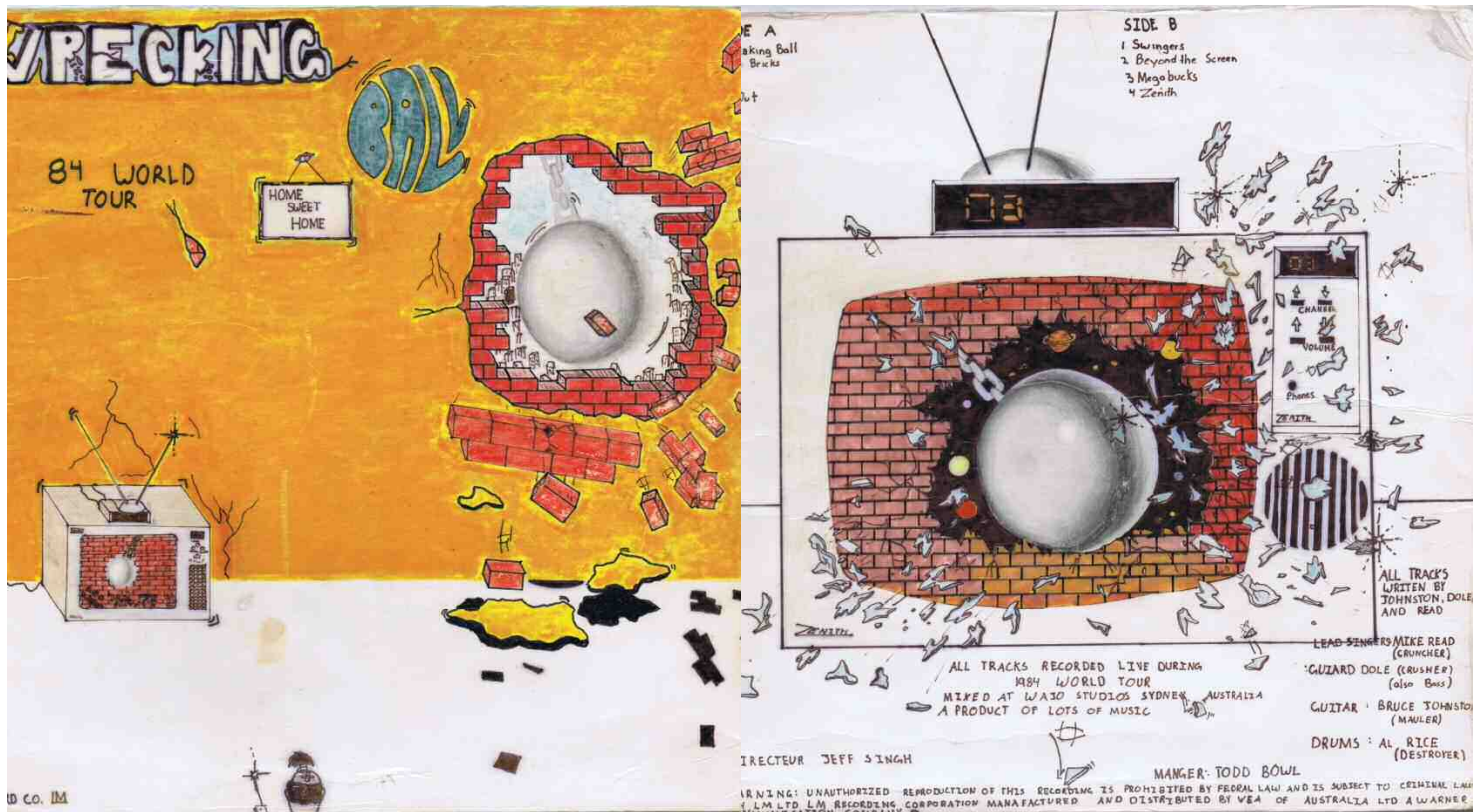
Another great theme and issue. Thank you to all those that contributed! A big congratulations to Editor David for another fine issue under his stewardship. A huge thank you to those of you who take the time and are invested enough in the APA to leave mailing comments. I think they are important and often take me as long as writing my article. I wish everyone would do it and I am going to take this particular section to encourage those that don't to do so. I won't do this again, just a one off (although I'll continue to think it).

**Todd Adams** – Very nice article on Wrightson and Meatloaf. Very enlightening and I appreciate seeing all the Kaluta art I was not familiar with. I have had the good fortune of meeting both Michael and Bernie on two occasions each...beautiful humans.

**Weston Allen** – I love Cloak and Dagger and I thought I knew the covers well but you have put me to shame. So cool that you noticed all those details. Since this issue is about art we did I am sure we can all appreciate the importance of those small details to the artist when they are doing the work, even in not that many people notice. So many cool bands listed. I can't tell you how influential U2 War was for me. Here is a piece of art I did for art class in Grade 7 or so. I loved Joshua Tree when it first came out and wrote a long essay about it in Grade 8 or 9 that won me some award and had classmates asking for copies of it. It is also the breakout album for them and I felt like they sold out with this album and in protest I stopped following them after that. Not sure all that is true but to my 15 year old brain it was. Since I am digging out some more art from past and tying in with last issues theme, here is the front and back of a record album cover I created in Grade 9 for art class. The assignment was exactly that, make an album cover for an imaginary band. The scanner cropped my art a bit but you get the idea. The art does not warrant stitching scans together. I chose to call my band wrecking ball and used lots of brick walls in the imagery. Clearly my art teacher was on to something telling me to pursue other career paths! If you can get to San Diego, you should do it at least once and you must make sure you get a pass that gets you into preview night. Dublin is on my list of places to go. Perhaps you can find a convention for me to tie into a trip! Thank you for making mailing comments.







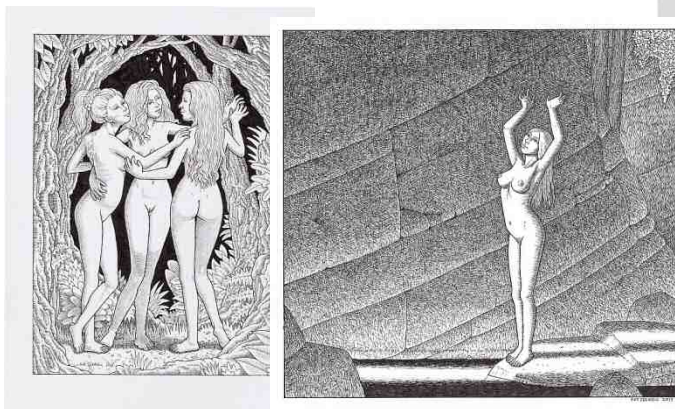
**Anonymous Individual** – is this a new member or a one off? I enjoyed the article and analysis.

**David Applegate** – You know more about blues and probably everything than I will ever know. Just wow on the overview and the art. I'll have to process the fact that Tim Truman is a musician and use that as a lens at which to revisit some of his work. I enjoyed the comic strips you included in your article and it helps to remind me that they are still going. Myself and other collectors tend to focus on early examples by the creators of the strips and lament the death of the adventure strip and long running storylines but at the same time we are not there to read and support those that survived. Keep up the fight! I will try and make a point of reading and following more of these. Thank you for taking the time to make mailing comments.

**Lee Benaaka** – I really dig Heather McAdams's art too. Very stylized but captures personalities well. Thanks for sharing. Please consider doing mailing comments in future issues.

**Colin Blanchette** – I too like Guy's art. I have had a few pieces by him and

had a similar experience reading Doll. Please consider leaving mailing comments in future issues.



**Satya Chetri** – You start out with Archie and Asterix and quickly move to

Tintin and Peanuts! You had me at Bolling's art but then came the bait and switch and you went to Alan Moore. I enjoyed the article very much. Thank you for taking the time to put in mailing comments. Of course you get the perfect Darrow. I really need you to pick the examples I add to my collection.

**Ray Cuthbert** – Nice interview. I was showing this issue of the APA to my buddy Ruben when he was visiting and he gravitated to your article immediately. Although I have seen the movie, I don't recall reading Road to Perdition. I think I might add that to the top of my reading list shortly. Thank you for making the effort and taking the time to include mailing comments.

**Alan Dion** – It was good to see you again at San Diego. I don't think I'll be back next year so it will be interesting to see where our paths next cross. Consider going to the Florida Original Art show in January. Could be fun. I enjoyed your article and admire your dedication to such a singular character. Some might even consider it pathologic but I wouldn't go that far 😊 I enjoyed the art you shared. I might have a few new Modesty Blaise pieces myself soon. Thank you for adding mailing comments to your contributions.



**Robert Fairbanks** – Simon Bisley was meant to create Album and T-shirt art for bands but not just any bands...heavy, heavy rock bands. I am not sure he would be the right choice for the next Taylor Swift album. Please consider adding mailing comments to your future submissions, it means a lot to many members.

**Michael Finn** – You are a scholar and you have my total admiration for the work you are doing collecting, documenting and publishing these forgotten gems. Without your work they would be lost to history. Thank you. I love that R. Woodcock page, it makes me think of Jim Davis and Will Eisner combined which might equal Grandenetti ghosting? No idea if that is even possible given when this was done and where Jerry was but it came to mind. Thank you for seeing the importance of mailing comments and adding your own.

**Henry Franke** – The Archies were so much fun. I love that page, at first glance I thought it might be Scooby Do and the gang. I just saw William Stout at San Diego where he sets up every year. I had no idea about his work on Blues characters. They look fantastic. I knew Crumb was a big music fan and fun to see his art in here too. Please consider adding mailing comments to your future articles.

**Timothy Guerrero** – Very cool inking you got done on pencils from earlier. Even though it is Scott, you still took a giant leap of faith getting the pencils inked over directly and I think you totally made the right decision. That is a killer piece. Do consider adding mailing comments to your future submissions.

**George Hagenauer** – I hope to see you next month at my art gathering. It has been too long my friend. I don't collect rock posters either but really like some of the underground look achieved by some artists. Mark Arminski has a great style. I'll be checking out more of his work. Thank you for taking the time and effort to include mailing comments with your pieces.

**Roger Hill** – I have had a Matt Fox piece pass through my collection. The first one was from JIM I believe and when I got it person I had to double check to make sure it was really published Marvel art...nothing looked like that in the comics I remembered. It was true, somehow this unique voice managed to get his art into a few Marvel books. I wish I still had the pages.

**Michael Hranek** – I am a hair metal band fan too but not my main focus. 1985 was a great year for music. That was a deep dive into the Kiss album cover and I appreciate your insights. I'm trying to think if I have any art by convicted murderers...none come to mind. Not a theme I think I'll pursue on purpose. I very much appreciate the incredible amount of time and effort you put into your mailing comments. Thank you.

**Dave Karlen** – You are so educated and articulate about art that I wish we would see more writing from you. I enjoy what you write but would love to read more. Also, please consider including mailing comments with future submissions.

**Michael Kenyon** – it was so great to meet you in San Diego. I wish we had more time to talk. What a great Dazzler splash you lead off with. I have such a soft spot for that character along with Amethyst and Cloak and Dagger. My guilty pleasures in collecting mostly non-superhero art. I can't tell you how important Pink Floyd's the Wall was to me growing up. I wore out my first cassette copy of it. It was my go to album when I was drawing. Nice interview with Dino, he should be in the APA. I loved those Marvel Slurpee cups. I had so many growing up. I still love Slurpees...those and chocolate are my vices....well I guess there is wine...and comic art...perhaps not as virtuous as I thought. Thank you for the effort you put into doing mailing comments.

**Andrew Kurita** – a real pleasure getting to hang out with you and share a room in San Diego. I know from seeing your SD pick up what a big fan of Daniel Warren Johnson you are. That is a great sequence you showed. Please consider writing mailing comments with your future submissions.

**Gary Land** – great seeing you again at San Diego. That was fascinating about the studio artists. I knew none of that before having read your submission. Great work. Thank you for including mailing comments with your articles.

**Jared Michalski** – Cool art and write up on the Fifth Beatle. I am not familiar with the artist or book but will look for both. I respect your taste in art and so always give consideration to other artists you admire. Thank you for adding mailing comments.

**Carlo Michelinini** – That was such a fun take on the theme, coming up with songs and song titles that matched the pages you have. I could play that game all day with songs like Welcome to the Jungle and just about every Jungle girl page I have or China Girl by Bowie and all my Dragon Lady commissions. Great idea! Thank you for including mailing comments.

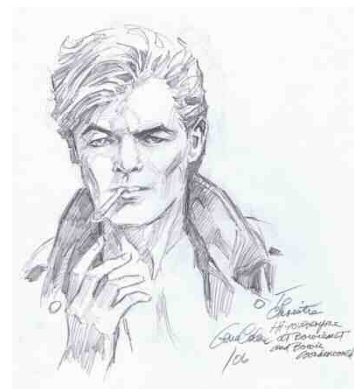




**Steven Nam** – Fun interview. I got to meet George at Heroes last year but was a bit too late due to dinner with two other APA mates to hear him play. Fun guy and we did talk a few times during the con. I appreciated you taking the time to add some mailing comments.

**Mark Nevins** – Nice write up on Kleist. I have the Boxer but have not read any other books but will look for them. Please consider writing mailing comments with your future submissions.

**Mike Quilligan** – I wasn't aware Allred did a Bowie comic but it seems a natural choice given his style and that of the Thin White Duke. Here is a Gene Colan piece I owned for a number of years. Give consideration to adding mailing comments with future submissions...they are greatly appreciated.



**Rob Reiner** – Wow, that story about the pinch and Janis blew my mind! Very Crumb. Also, thank you for taking the time to produce mailing comments.

**Benno Rothschild** – this topic was meant for you! I know very little about the underground guys so your introduction to Rick Griffin's work is much appreciated. I never got into the Grateful Dead...not even a little but my younger sister was a Deadhead for a decade and made it to a few of their shows. Nice pieces by George, Joe, Tim and Tara. What a theme! Thank you for adding mailing comments, I suspect your past role as editor made you acutely aware of how important those are.

**Stuart Sayger** – nice seeing you again, although briefly, at San Diego. The times I went by your booth you were always busy so I hope it was a great show for you. Fun article. Anyone showing off Archie art is all right with me. Then you get into 70's romance comic art, another soft spot for me. So much fun art in those books. I was not familiar with Keeping art, thank you for the introduction. Please consider adding mailing comments to your submissions.

**Steve Smith** – such a great story you have there, Moebius introducing you to sushi and sashimi. I envy your time spent with him, one of my biggest regrets in collecting is not having met Moebius. You had a very special friend. Thank you for the Moebius poster giveaway! I'd love to read mailing comments from you in future issues of the APA.

**Ron Sonenthal** – Like you, the first appearance current in the comic art world doesn't make that much sense to me. If this is about the art, then later issues with better art should be more sought after. The comic collecting mentality is too fresh in some of the newer collectors and there is a big enough cohort of them piling into this hobby that enough people have drunk the kool-aid and are buying into this and so now it is a reality. That is a pretty cool piece of history you got there and I am happy it landed with someone that cares about this...although now you are a first appearance collector...like it or not. Thank you for writing mailing comments and including them with your article.

**Stephen Stein** – That was a very enlightening comparison of Craig's work at different publishers...not something I had given as much attention to but worth knowing about now. I'd enjoy seeing you writing mailing comments to include with your future submissions as I always enjoy what you write.

**John Stuart** – I love your Carol Day collection. I was an early adopter of the strip but not early enough. At one point I had almost 2 dozen of them but now I am down to a half dozen of my favorites. I'd love to see you write some mailing comments for future articles, I'd appreciate your thoughts on what others have written.

**Aaron Sultan** – Nice to hear about your musical background and your family's violin shop. That Beatles Wig Strange Tales cover is fun, I must have seen it before and had forgotten about it. Very cool Kingpin by the best artist to have ever drawn him, Romita Sr. Consider adding mailing comments to your future articles, they would be appreciated.

**Hal Turner** – Yikes! I had not read about how poorly DeCarlo was treated by Archie Comics in the end and how he died the day after the supreme court didn't side with him in his lawsuit on Josie...I will never look at those comics in the same light again. Thank you for thoughtfully adding mailing comments to your article.

**Tom Vincent** – Very nice overview of the HOM splashes of Wrightson. I never really considered them as a single body of work but they certainly are. Consider adding mailing comments to your future articles, they would be welcomed.

**Keven Warzecha** – I like that family circus you ended up with, nicely done. I'd welcome seeing mailing comments accompany your articles.

**Sean Watkins** – Nice to meet you in person at TCAF. I wish we had more time to talk. I also appreciate your help with getting a Tillie Walden commission set up for me. It far exceeded my expectations. I'd love to see mailing comments from you with future articles.



**In Memoriam** – Maurice Horn gets a lot of credit for my interest in strip art. One of my first and still often used resources. It has its issues and errors but what a monumental undertaking that was. It is something I hope everyone in this APA has in their collection. Al Jaffee had a great run, 102 years and thousands of always funny gags. His foldouts for MAD and his Snappy Answers features were always favorites of mine.

More things – since I finish my articles early, I sometimes have time to include a few last minute things. I still have 3 pages left so lets see if I can fill them up.

I had my second “annual” art gathering this year at our new place. I had our first one in early April at the old house not sure if we would be unpacked and settled enough to host but we were. In total I have been doing these gatherings for at least 16 years annually and for a few years intermittently but not on any kind of regular basis. It was a smaller group this time as we moved a bit further out of the core of Toronto, it was the same weekend as SPX and the Baltimore comic con. We still managed to get about 16 of us together including my 2 friends from Montreal and our own George Hagenauer made it up too. It was a lot of fun and for me and the number was perfect as I got a chance to talk to everyone and to look at some art. Although Bob was not able to make it for the earlier part of the evening, he did make it for the end and here is a picture with the 3 APA members. I missed getting a picture of former member Rich Dennys who was in attendance but left a bit earlier.

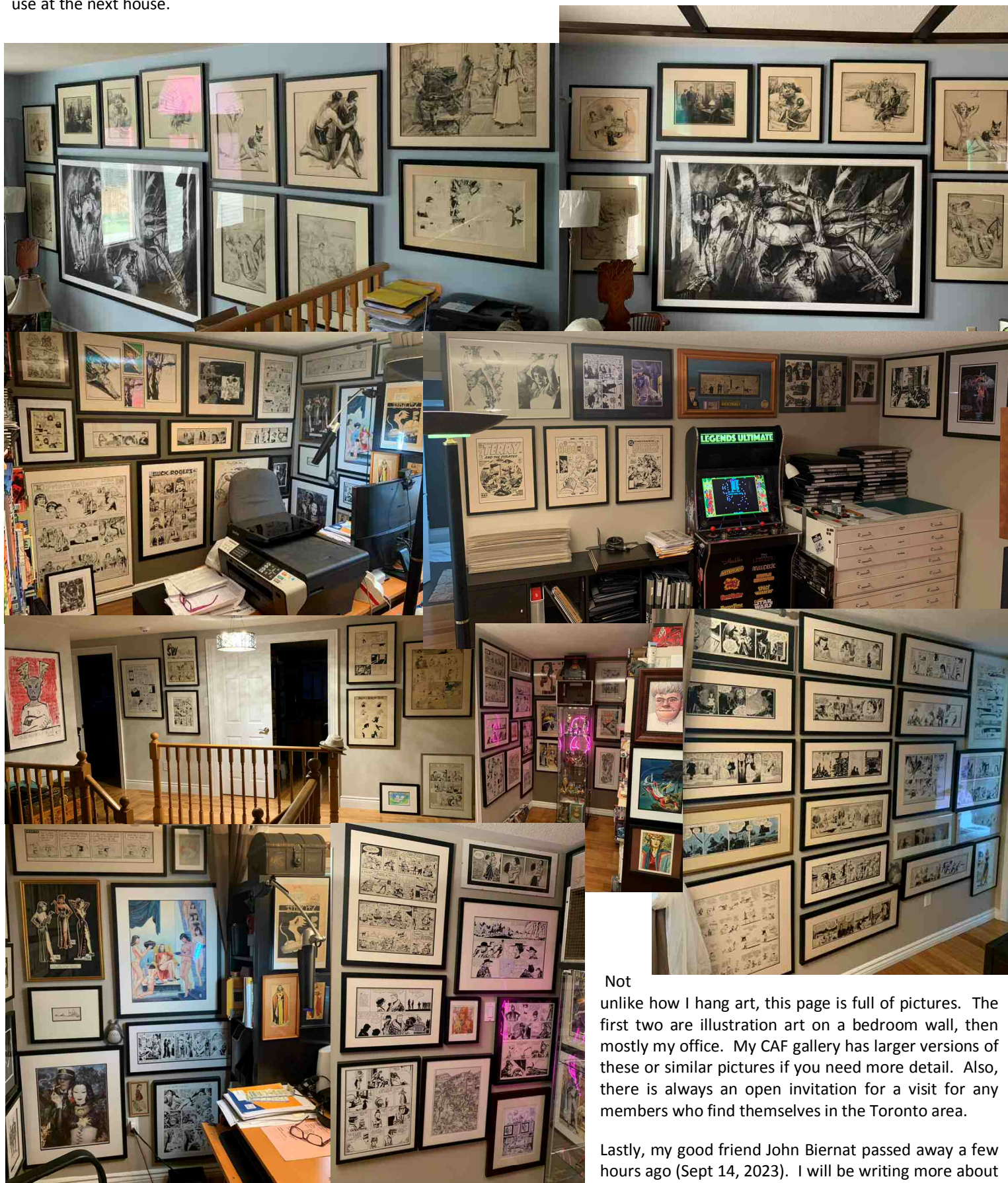


Speaking of the move, it took a bit of time to settle in but things got back to normal pretty quickly. I am a bit of a workaholic when there is something that needs to be done. I got all the fine art hung up first. It all started with the powder room. Once I figured out what was going there I could start to hang art in the main halls and rooms. The hanging is easy, the decision making of where to put stuff and how it converses with the art around and across from it is the hard part...and the fun part. Sometimes it would go quickly and pieces told me where they belonged and

others were a bit of a struggle but I was impressed by how well things just found the right place. It seems there was some karma at work guiding me along. Once the fine art was up then I did our bedroom with the illustration art. After that it was the kid's rooms where I told them all I get one wall at least. That left only my office left to decorate. I had so many pieces in frames from the ample space at the last house so some tough decisions had to be made. I organized it with the art behind my desk first and then the art by the display case followed



by the art across from my desk near the video game console. Lastly the wall by the window (blinds always down) which was to be strip art. Although I'd like to have hung more, I am happy how things turned out. A little bit busy but it makes me happy to see the art up. The rest of the art was unframed and the put back into portfolios and mylars with the empty frames stored in the basement for potential use at the next house.



Not unlike how I hang art, this page is full of pictures. The first two are illustration art on a bedroom wall, then mostly my office. My CAF gallery has larger versions of these or similar pictures if you need more detail. Also, there is always an open invitation for a visit for any members who find themselves in the Toronto area.

Lastly, my good friend John Biernat passed away a few hours ago (Sept 14, 2023). I will be writing more about him in the next APA and beyond.