

The Art of Swipes

Although I think this will be fun topic to read about, I am not sure how much I'd have to contribute. I have a few swipes but many pieces I'd consider more as homage. Like recreation vs. forgery, I think a lot rests in the intent of the artist. Copying someone else's work with little or no modifications is thievery and done because the artist was lazy or unable to draw the art themselves. Using solutions by other artists to problems you are facing but making it your own I think is a natural part of art and should be encouraged. Where that line gets crossed can be a bit difficult to discern. I'll leave it to others to point out all the Greg Land and others like him taking the easy road and copying directly from other source material.



I will show this one example which I think is pretty egregious. Don Sherwood might be one of the artists who I have the least respect for. Most of the art I have seen on his Dan Flagg series was done by others like Al McWilliams that he farmed out to and then signed his name. When he did draw, he would often swipe. Here is a daily I owned for a number of years only because it was such a blatant use of swiping others. It has now moved on to another collection but I thought I'd share it with you. It is a 2 panel Dan Flagg daily where Sherwood swiped from the cover Flash Gordon #1 and interior panels from Flash Gordon. To his credit, Sherwood did swipe from one of the best and to keep consistency in his art, swiped not only from the same artist but the same series. I suppose it did take some work trying to figure out which panels to steal to tell a story.



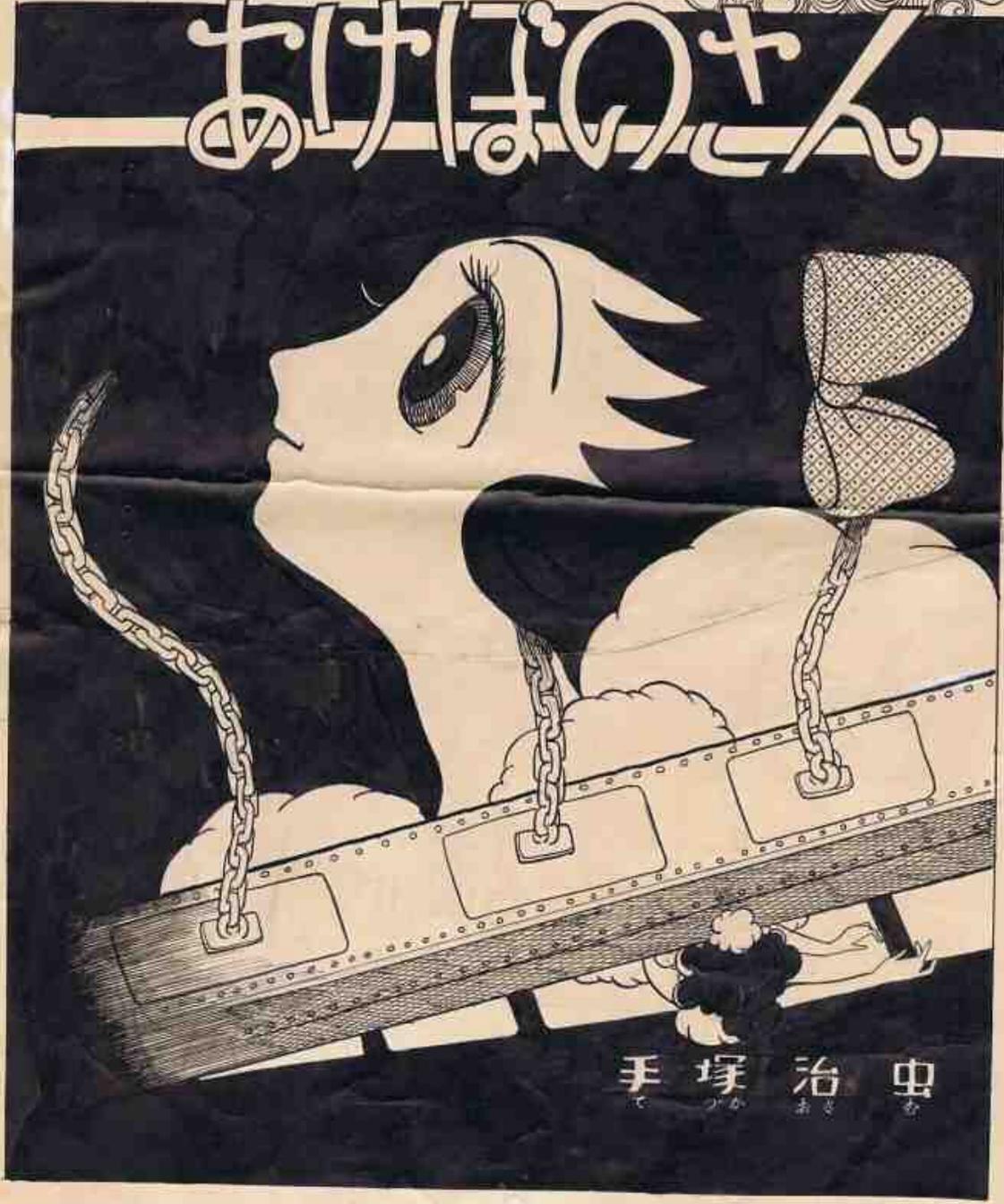
I had plans for a much longer article. One I started but had to abandon as I won't get it done in time for the deadline. I must admit, it was difficult to contribute to this issue. Not because of the theme but an overall malaise. Not to go off topic for this journal too far but I think the pandemic has really taken more out of me than I thought it would. My interests are still strong in comic art but I don't feel the same excitement as I did when new art comes in or I buy something cool. I am not motivated to read as much or to do the things I use to enjoy. I am in a funk. Bob and I have been working on an Archie project that I have not been able to look at in almost ¾ of a year. I'd love to get it done but I don't seem to have the motivation. I was hoping with things opening up again and travel becoming more of a possibility things would improve but with the new Omicron variant, it seems like we are going backwards again. I had high hopes for Angouleme in January 2022. I just cancelled it a week before writing this article as it would be impossible to travel at that time. So, in addition to all the fun work stresses I have had and precautions I have had to take to keep my family safe, this virus has also taken some of this hobby away from me. For me, perhaps that is one of the consequences I notice most. I will say reading the last CFA-APA was great. It reinvigorated me but only to a certain extent. I did enjoy everyone's contributions so thank you for that.

2017

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おけぼのさん

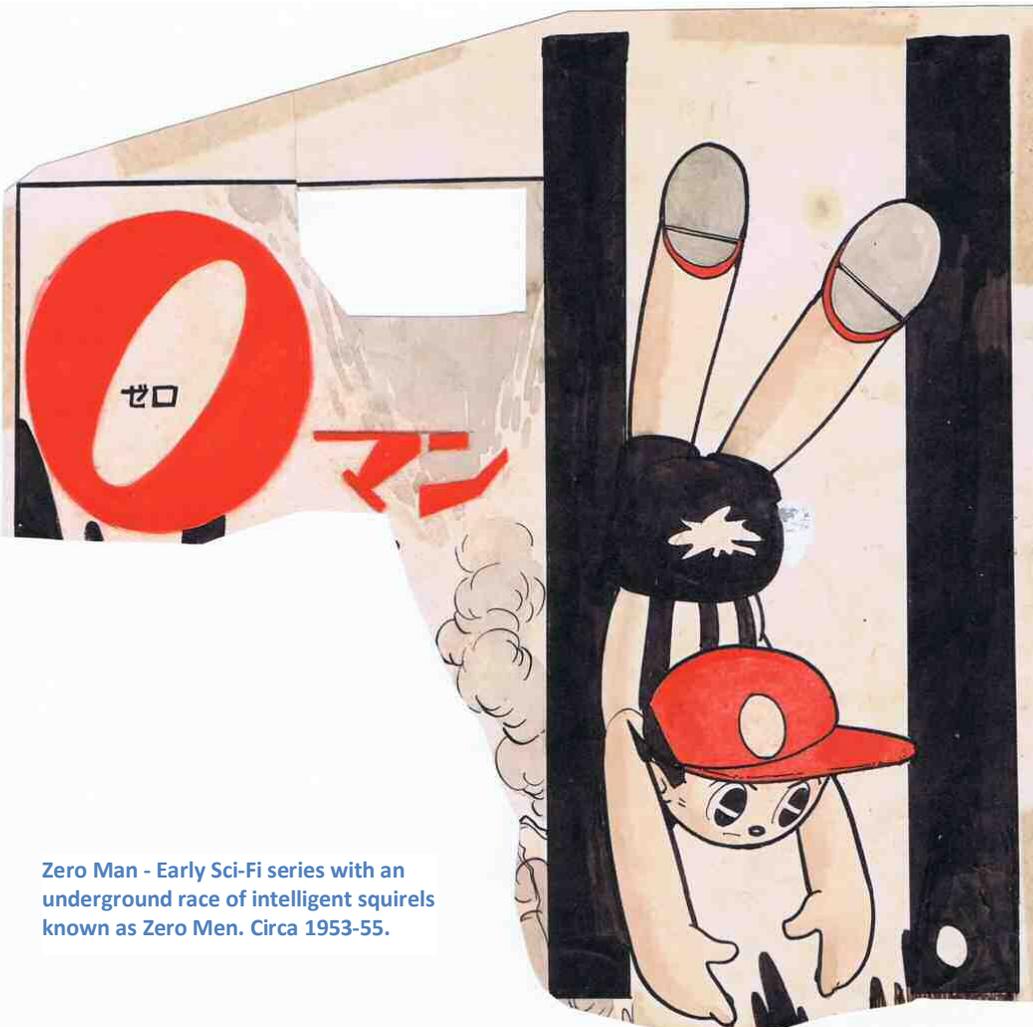
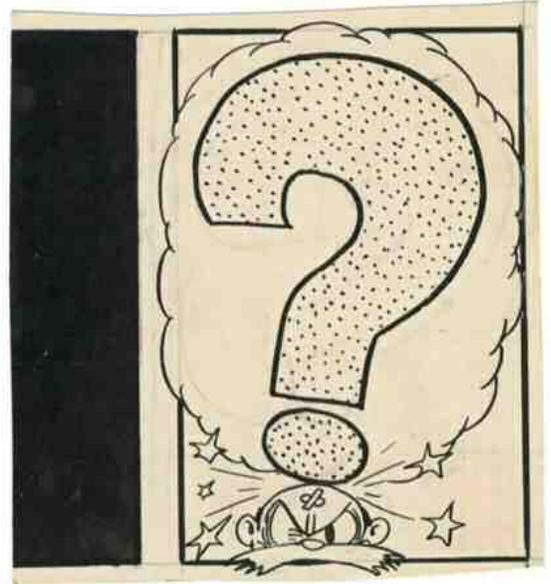


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So, rather than that longer, more involved article that you will be subjected to at some point in the future, I am going to talk about 2 pieces I got this year. Technically it is not 2 pieces but a 7 page story and a piece. Why did I pick these? For me these are a big deal. I have gone from collecting comic art to being the caretaker of two important historical documents/artworks that really should not be owned by a private individual. Rather they belong in a museum. I know in this hobby some throw around the term "museum worthy" all the time but there are only a handful of things I can think of in this hobby that would truly fit that description and two are now with me. The first one is my biggest purchase to date (although the second one eclipses this one by quite a margin) and something I am still thrilled to share. I have a few articles planned in the future and one will be on Osamu Tezuka but for now you get to see the 7 page story from 1959 that found its way to me. I also thought that since these 2 artists influenced everything that came after them they would often be imitated. Not quite the same thing as swipes so I guess I am stretching a bit here.

First of all, you have to know a bit about Tezuka. He is often called the Godfather of Manga, manga of course being Japanese comics often printed on cheap newsprint and published weekly. In his time it is estimated that he completed over 700 volumes of manga and over 150,000 pages. In addition to this he produced many anime series and changed the world of anime forever with his vision, style and storytelling. In a future article I will talk about all his innovations and techniques that he brought or created in his manga that changed and formed the vocabulary of every manga and anime since. One of the neat things about his work is that he employed "actors" in his manga. So you might see the same character appear in different manga in different roles and contexts but they carried with them similar personalities. It is like seeing old friends again in different settings. There were many of these used including the character in the small panel shown here, "Higeoyaji" (ヒゲオヤジ, "Old Man Mustache"). There are also often recurring themes in his work including women dressing as men; among his most famous was the Princess Knight or Ribbon Knight. The



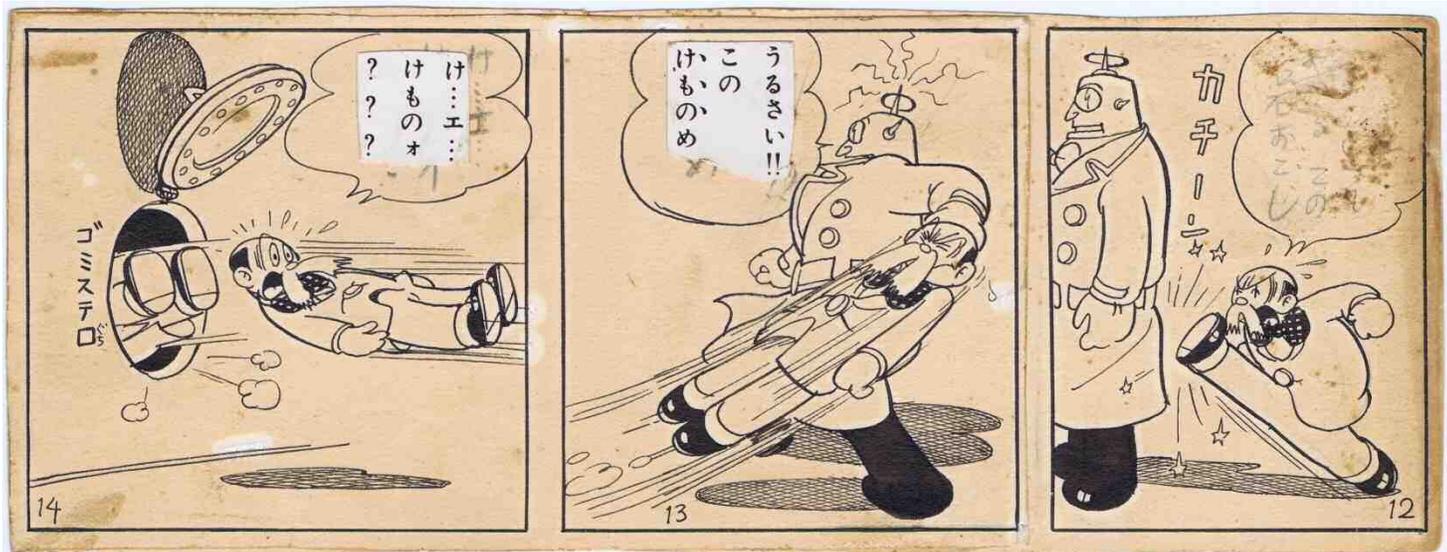
Zero Man - Early Sci-Fi series with an underground race of intelligent squirrels known as Zero Men. Circa 1953-55.

draftsmanship of Tezuka cannot be overlooked, his use of perspective, breaking down panel conventions and even breaking panels are among his greatest contributions to expanding the language of comic story telling

Osamu was born in 1928 and took an early interest in art. By the time he was in high school he was drawing manga. His first published work came out in 1946 at age 17. He entered medical school in 1945 and created many of his early works while a medical student. In 1948 he had his first breakthrough with the Lost World, Metropolis, Next World Trilogy. He graduated medical school in 1951, the next year Astro Boy first appeared. I am unclear if Dr. Tezuka ever practiced medicine but he certainly wrote about it in many of his manga but most famously with the outlaw surgeon Black Jack.



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Above is a tier from the Lost World trilogy also featuring Mr. Moustache. This one has moved on to the collection of a friend.

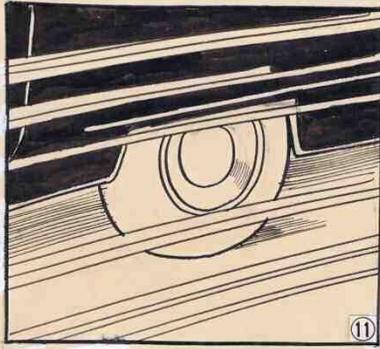
The story I have come to own is from 1959. A more mature Tezuka and what I consider his prime style. It was done for a shojo manga marketed towards girls. Tezuka's influence in this particular genre was huge. The story is entitled Akebono-san and is part of a large series called Soyokaze-san which started around 1955 and ran in various publications but his one was in Ribon Shoho.

Tezuka's art is extremely rare and few pages are in private hands. Almost everything is held by the museum. The pieces you tend to see come to market are unused pieces cut out or later changed for subsequent printing. This is something he has in common with the creator of the second piece I will show you later. The pieces available are often just scraps or older pieces. Full pages are rare and almost no full pages from his later works exist outside of the museum's collection. I have had a few of these smaller scraps in my collection and cherish them dearly. In a recent APA I disclosed my Black Jack page that is a very well done forgery. I have never seen or heard of another full story from this late in his career being in the wild. This particular story was given to a fellow mangaka, Katsumi Mashiko around the time it was created. Tezuka had been staying with him when he created this story and gave it as a gift to the Katsumi. This story comes from his estate.

Here is the title page. It is one of the things that Tezuka did during his tenure on Shoho manga, leaving a template for other mangaka to follow. I love the image. It is simple. I have not had this translated until after I had started this article and have gone back to revise my approach to how to present it. My sister-in-law is Japanese so it was relatively easy to get this done. Up until this point, I found the storytelling so strong that words were not needed and I like that aspect of the art. I was afraid the actual writing might take some of that away from me. I imagined it only gives some context to the story we see unfold in the art. It was interesting to see that I was both right and wrong. The storytelling said everything but the information in the story made it more compelling. I've decided to include the translations in the text only as I talk about the pages a bit and leave the art to tell its own story.

This title page features a young female character and the tragic event that opens this story. Initially I wondered if this was how a previous episode concluded. A large beam has fallen on the stage and killed a dancer. I think the negative silhouette is particularly effective here with the hair of the character blending in with the background. It gives the head a birdlike appearance and with the fluffy clothing only strengthens that imagery. Tezuka's opus would be his unfinished series, Phoenix, which focused on a bird character and the idea of rebirth. I have often thought that the female characters in his work had an avian aesthetic to them. The large eyes are very characteristic of manga as I am sure we all aware. In 1959, this would have been quite different for North American comic readers to encounter. There is a very nice symmetry with the three supporting chains being nicely balanced on the page and overall design is very well thought out. The two captions at the top of the page read "Anyone possessing the red shoes can perhaps become the world's number one ballerina but may also encounter great misfortune. Right now Mozuke has been crushed by the lighting that has fallen on her." The title script reads Akebono-san. The smaller script at the bottom of the pages is Osamu Tezuka's name of the credits. Written along the side in pencil is Ribon Manga and some publication/editorial information.

On to the second page, do recall that manga reads from top to bottom but from right to left. The panels happened to be numbered already so that assists with the reading. Panel one is the surprised teacher calling out Mozuke-san! It is a small but well done panel with dramatic lines added to the background and the clearing in front of the character. The direction of the character makes for a natural flow into the second panel. The second panel has a very interesting and mood setting perspective.



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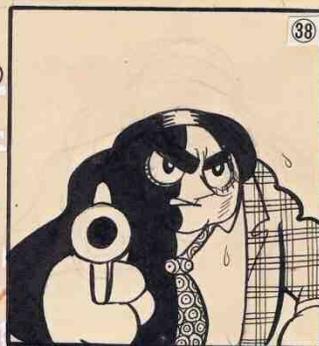
The group of people attending to the victim after the accident is very dynamic. The text balloons translate to “It is already cut” and “so tragic”. It was not uncommon for Tezuka to insert himself into manga strips.. I do wonder if the character with the glasses and hat in panels 2 and 8 is an early version of this appearance or just wishful thinking on my part. The third panel is very simple but somber as we see the legs of the dead dancer before they get take her away. Panel 4 text reads “Oh no, the red shoes are gone!” Panel 5 balloons read “Red shoes?” and “The red shoes Mozuke-san was wearing!” Panel 6 is a great use of silhouettes. Some artists might use this technique to get a panel done quicker but here it is done for effect and with such different body types, I imagine it is actually more work than less to do this. The balloons read “That is strange. Who would take them off?” and “With all that is going on, someone must have removed them.” Panel 7 is very animated in the reaction of the character yelling. So much is conveyed by the gesture and appearance of the elderly security guard that we need no further explanation. Panel 7 translates to the older guard saying “I just saw a strange person carrying away the red shoes in the backroom.” and the response “That is it! That’s the guy!” Frame 8 translates into “Maybe it was that person?” and “Maybe they are the one who dropped the lights.” That last panel is fantastic in terms of mirroring the panel on the top but with such dynamic perspective use as people scatter in all directions. The balloons in panel 9 read “OK, lets go after them!” and “Call 1-10!” Overall there is a nice symmetry to the panel layout and although the second panel is quite wide, its layouts make it look like two panels on a quick glance.

Page 3 is one of my favorites of this story. I like perspective and curved horizon in the first panel with the cars and the beams of light. The sounds coming from the cars are that of sirens. Tezuka and many mangaka after him would use onomatopoeic words as visual effects in panels much like we might see the word creak uses when a door opens in comic book. A quick second panel suggesting the high speed at which they are travelling. Nice in car scene and with the rear checking driver, visually we are told where this car is that sequence of cars, it is the car being pursued and again siren sounds can be seen. Panel 13 reads “Oh no, patrol cars” Panel 14, laughing “You think you can catch me?”. Panel 15 has fun imagery with the other cars being bumped off the road like toys and reads “I am going to bring these red shoes from Mozuke. Panel 16 building sign read “New Ballet Studio”. The perspective and the design of the buildings is classic Tezuka. In the next panel we have the hard working dance student crying, trembling and sweating as she devotes herself to her art. I think through the rest of these pages that bird-like quality I mentioned earlier seems to continue in the main female characters. The final panel reads “What do you think Tsugumi, can you dance now?” and “Oh, it is you who I recently met in the mountains”. Notice how the windows in the last 2 frames seem to form a single window with the cityscape and bring give the pair of panels a continuity.

The next page in this sequence is quite wonderful too with interesting panel designs and perspectives. The body language of the characters speaks highly of their personalities and no words are needed. The pattern on the man’s suit is drawn in by hand. Panel 20 reads “Don’t be surprised. Did you know Mozuke-san?” to which the Tsugumi replies “Yes, she use to dance in our ballet troupe.” Great expression in panel 21 in response to “Oh, she died” with “Oh no!”. Panel 21 translates to “She was wearing the red shoes and so she was killed.” Panel 23 the man in hat is saying “You can never wear shoes like that”, “Just like now, wear white shoes and you will dance well.” The next panel, 24, gives a nice ominous perspective as we see a figure approaching the open studio door and over hearing “but, but...I can’t. I am no good.” The door creaks open and the intruder catches the other two by surprise. Panel 27 reads “Tsugumi, are you here?” More of that foreboding perspective and excellent use of shadows as the man in panel 28 says “It is me! Don’t be frightened.” Followed up with panel 29 “There are the red shoes. I swapped them”. Notice the use of texture in the man’s tie and coat. Those are hand drawn patterns and it is interesting how the plaid/checked pattern does not conform to his body, just a pattern that is used.

Page 5 begins with panel 30 with Tsugumi and the man in the hat cowering together “Oh then, it is you who killed Mozuke!” Panel 31 reads “What? Who are you” from the large man and the others asking “Why did you kill Mozuke?”. Panel 32 has a nice perspective and we can see the madness in the large man as he responds “Oh shut up! Don’t get Tsugumi involved but I had to get the red shoes for her!” In panel 33 we see some Tezuka’s animation background coming into play as the surprised character shouts “What, is this true?” to which the man replies “Oh, go ahead and take the red shoes.” The next panel reads “No way! You can’t give her the red shoes.” Panel 35 reads “Get out of my way!” and “No, I am not moving!”. In panel 36 as the man pulls out the gun, the man in the hat says “You can’t give it to her. It is for her own good!” to which he replies “If you don’t move out of the way, you will get this!” The tension builds with panel 37 with the words reading “Get out of my way!” and “No!” I love the next panel with the heavy in half shadow and the gun prominently pointed toward the reader. Panel 39 the sound of shooting. What a great place to end a page!

On to page 6 where the man in the hat falls to the ground as his hat and moustache fall off we recognize the ballet teacher. The words in the first panel is a scream and in the next panel “Oh it is you, my teacher!”. Panels 42 and 43 have great design and read “Teacher, Teacher!”. In panel 43 the police show up and yell “Hands Up!”. The next panel has the sound of handcuffs locking and as the man is led out of the room by police in 45 he says “Tsugumi, it is really true, the red shoes bring misfortune to whoever owns them.” In panel 46 “Trust me on this, I was trying do this to make you happy.” In Panel 47 the police say “Let’s go.” Just before he leaves he says “Ok, Punish me Tsugumi. At least let me see you dance.”



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The final page is the most spectacular of the lot. Tezuka breaks the panels several times on this page including with figures and word balloons. Panel 49 reads "Oh, I can stand!" and in panel 50 "Oh, I can dance!" IN panel 52 we see the teacher is still alive and cries out "Angel's shoes let you dance again." Tsugumi is delighted to see her teacher alive and cries out "Teacher!" "Teacher, I can dance again!". As the man is led out of the studio by police in panel 55 his parting remarks are "Tsugumi, be happy!" and the door closes. The last panel has classic Tezuka stars around Tsugumi as she glows while dancing. The text reads

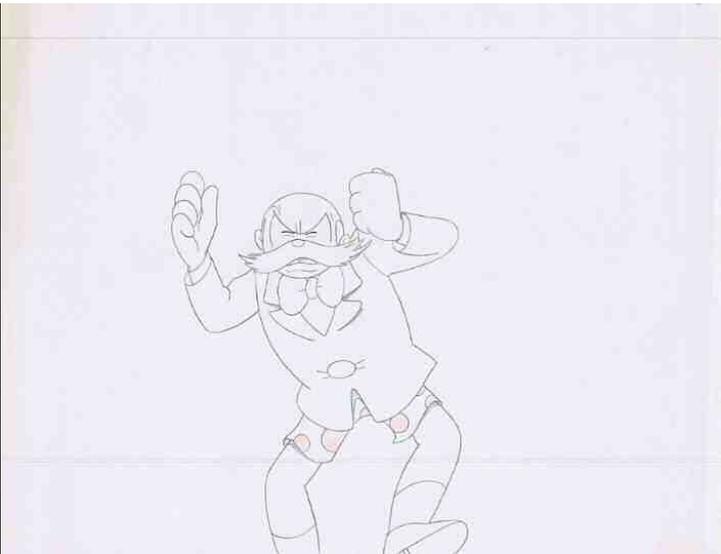
"Tsugumi will be able to dance on her own will. It is certain that she will find happiness in the future." "As for the red shoes, it is a mystery what happened to them.

Unfortunately their story will be written again in the future." The End!

If you have gotten this far, I hope you liked the artwork and pages. I can't tell you how thrilled I am to won them.

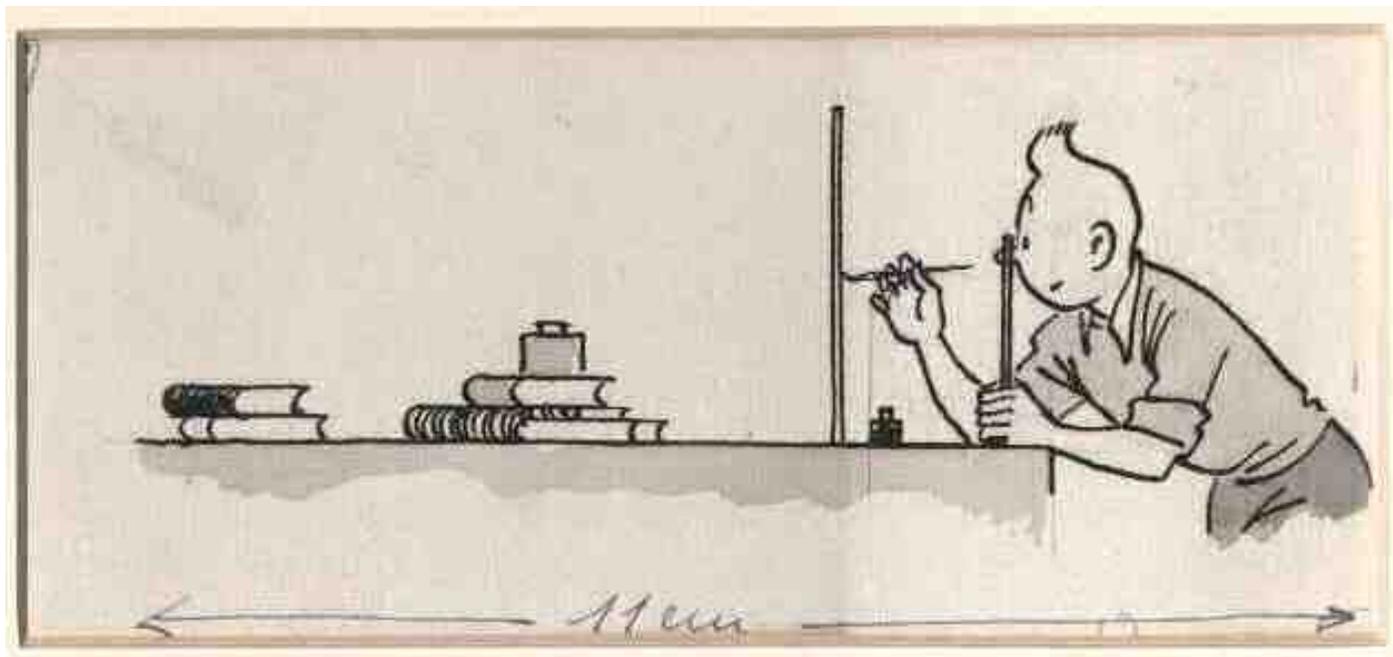
Here is my last Tezuka page to share. It is a partial page from Phoenix. I believe it to be either unused or later changed for republication as I can find the sequence in the published books I have but different from this one. I bought this in a little manga shop in Tokyo a few years back on my second trip there. Signed in the margin/mat. Last but not least over the next few pages scans of some of animation art I have from Tezuka.





Now onto the next piece of art.

Herge is the god of European comic art much in the way Tezuka is the god of manga and anime. Georges Prosper Remi came into this world in 1907 and departed with an incredible legacy in 1983. The name Herge comes from the first letters of his first and last name reversed. R G but when pronounced like hair-jay with a softer g sound for the jay. His most famous work was the Adventures of Tintin which is still an international best-selling comic and can be found in almost every library in the world. Translated into almost every language in the world, it would be hard to never have encountered Tintin growing up. He is also known for two other series, Quick et Flupke (1930-1940) and the Adventures of Jo, Zette and Jocko (1936-1957) Below is a little Tintin illustration I have owned for many years drawn circa 1945 and published in 1946 in Tintin Magazine. It was done to accompany an instructional article on how Herge used perspective in his illustration. It is a rare ink washed piece and is one of the prizes of my collection. If my house had been on fire and I could save only one piece of art, this would have been it. That is still probably unchanged.

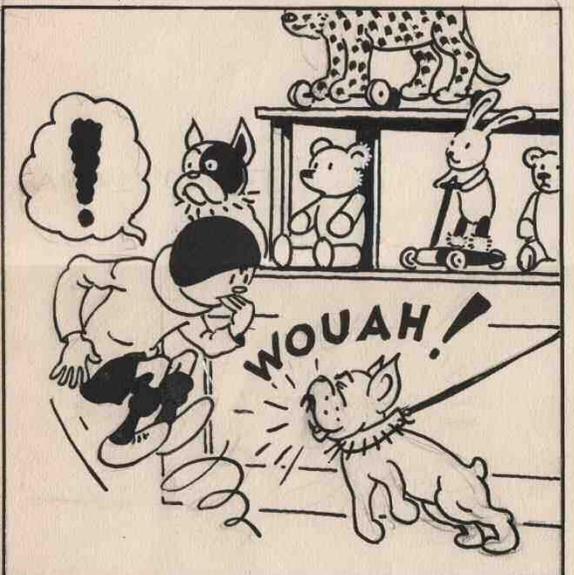


Not unlike Tezuka, not very much art by Herge is held outside of the foundation/musee. Many of the pieces that are out there are discarded panels. With almost each reprinting of a Tintin volume, Herge went back and redrew pages and panels to help tell his story better. These outcasts are the panels we may sometimes see for sale. There are a few dozen Tintin pages in private hands. Most were given as gifts over the years and due to the demand and rarity are priced at not so small fortunes close to half million Euro mark and some over one million Euro. I didn't think another Herge was destined for my collection. I came across the piece I am adding to my collection on 2DG, the European equivalent of comcartfans.com. A bit of discussion with the former owner and a deal was reached. In retrospect, I am probably overpaying for it but compared to what Tintin art sells for, it seemed like a rare opportunity and since I am not worried about reselling this for another 20 or more years that will all soon be water under the bridge. This is a page from a two page gag from 1930 in the Quick et Flupke series. Very early Herge from around the time he was working on his second Tintin book, the controversial Tintin in Congo. Both Tintin and Quick et Flupke were printed in the comic supplement, *Le Petit Vingtième*, which was included with the newspaper *Le Vingtième Siècle*, every Thursday. The paper was a Catholic publication and had strong racist, anti-semitic and fascist views. In post war Belgium, Herge and others that worked at *Le Soir* newspaper were investigated as Nazi collaborators due to the content of the newspaper but were never convicted of any crimes. The stigma followed Herge for the rest of his career. Tintin was also created with a political agenda and as propaganda for the first 3 stories (Tintin and the Soviets, Tintin in the Congo and Tintin in America). The later Tintin stories did not have such controversial intentions. It is not surprising that many readers of Tintin have never seen the first 2 volumes and Tintin in America is often the earliest one routinely published. I have certainly struggled with these issues and reconciling Tintin and Herge in this light. It is a shameful and painful past and I think it needs to be viewed in that context. In addition, Tintin, like many comics and strips of that era are marred by their racial stereotypes and portrayals. Again, Tintin and Herge are often held up as examples of this, and rightly so. While I can forgive Caniff with his portrayal of Connie, I really have trouble with early Herge depictions of blacks just as I do with early North American cartoons. They are of their time but are so hurtful and damaging that I am less inclined to forgive them. I don't believe in "cancel culture" as the past and history is important to know and can't be erased. So, the Tintin I loved as a child I still love but there is a different lens that I see it through now as an adult. Nothing will change the

....AU FOND, LA TROTTINETTE, C'EST BEAUCOUP TROP DANGEREUX!.... J'AIMERAI MIEUX UN ANIMAL DOUX ET INOFFENSIF COMME CELUI-CI!....

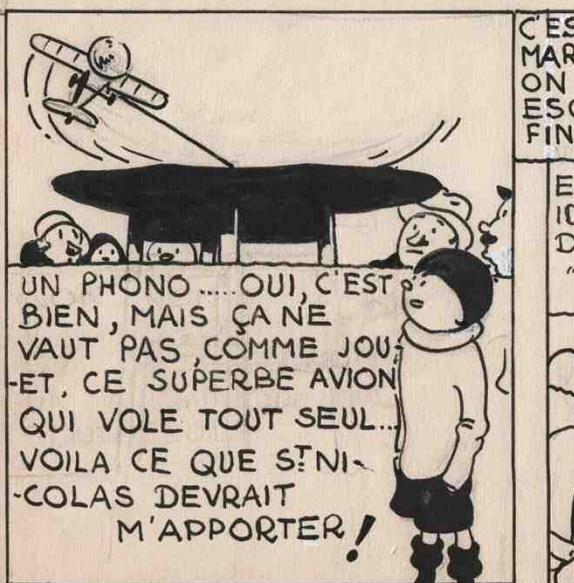


....TIENS?... VOILA L'UN DE CES BEAUX JOUETS QU'ON A LAISSE TOMBER... JE VAIS LE REMETTRE A SA PLACE.... JE L'EMPORTERAI BIEN, MAIS CE N'EST PAS HONNETE!.... DE PLUS, ON NE SAIT JAMAIS SI L'ON VOUS SURVEILLE!



WOUAH!

.... AU FAIT, POURQUOI NE PAS DEMANDER PLUTOT UN BEAU PETIT PHONO..... JE POURRAIS FAIRE DE LA MUSIQUE TOUTE LA JOURNEE!



UN PHONO.... OUI, C'EST BIEN, MAIS ÇA NE VAUT PAS, COMME JOUET, CE SUPERBE AVION QUI VOLE TOUT SEUL... VOILA CE QUE ST-NICOLAS DEVRAIT M'APPORTER!

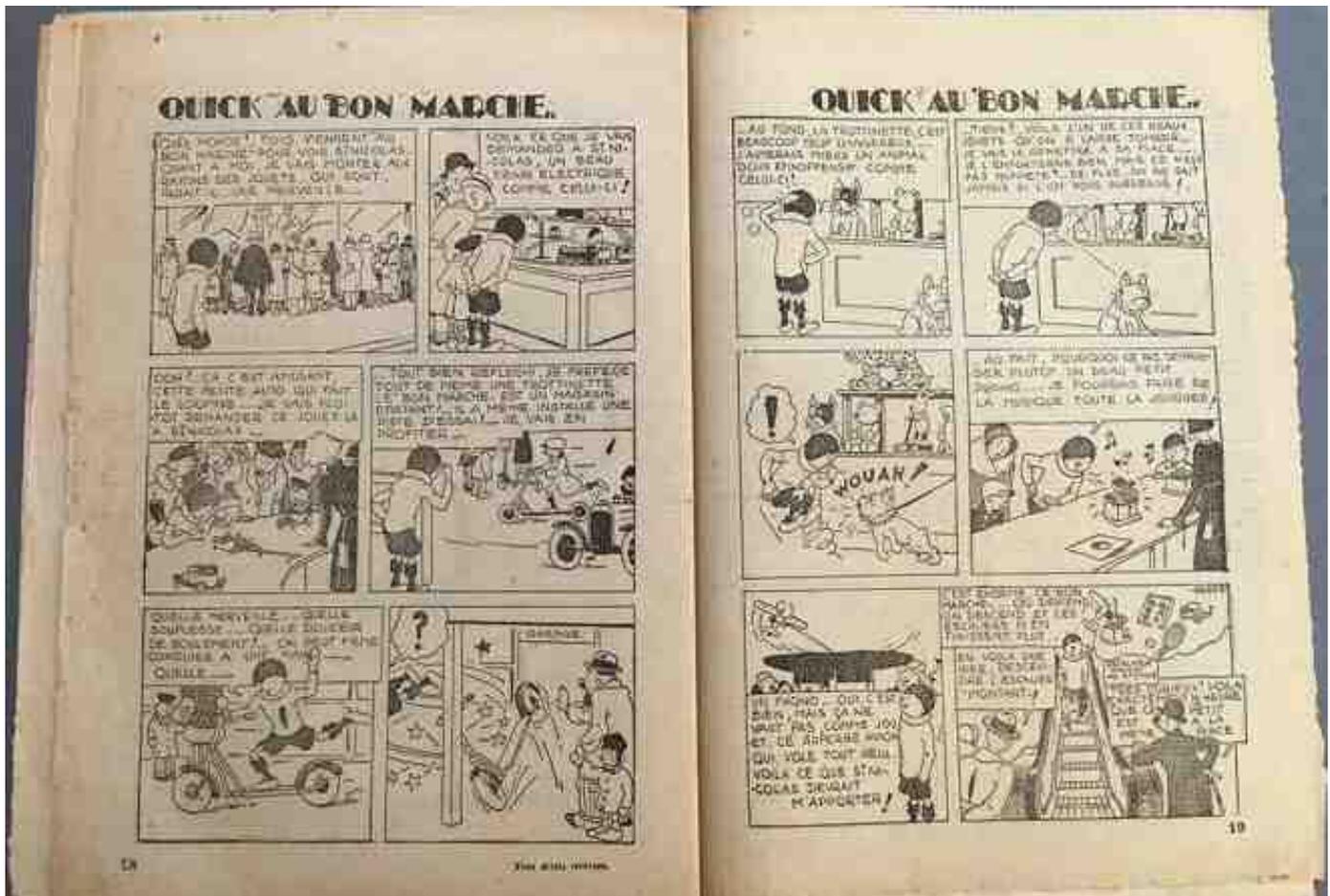


EN VOILA UNE IDEE DESCENDRE L'ESCALIER "MONTANT"!

TRES CURIEUX!... VOILA EXACTEMENT 1/2 HEURE QUE CE PETIT EST MEME A LA PLACE

-HERGE

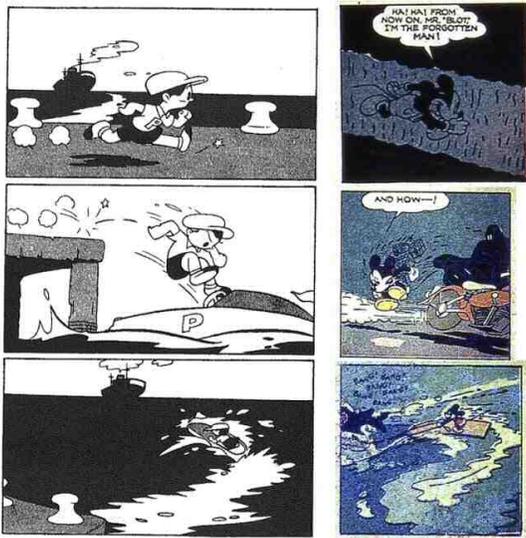
importance and influence of Herge on comic art as that history has long been written. Enough about that. Here is my page from Quick et Flupke, published Nov 20, 1930. It is the second of the two page gag and signed in the final panel. This would be 100% Herge art, long before he used assistants. I'd like you to look at this with the following perspective. Herge was 23 years old at the time he produced this and had been drawing comics for about 4 years and was still finding his style. He was very impressed with the works of Geo McManus on Bringing Up Father, Rudolph Dirks and his "Kids" and Herriman and Krazy Kat. I find that particularly insightful and I can certainly see the McManus influence in early Herge work. His style is already there but would go on to be refined over the next decade. For me, this is a piece of art I will treasure but temper that with the perspective of the controversy that surrounds the artist.



Here is the art. Below is a scan of the published art from 1930. It is not a great image and I am trying to locate a copy of the comic itself for me but as you can imagine a newspaper supplement from 1930 in a country that was ravaged by WWII will be a rare item.

The first panel translates to "...basically, the scooter, it's much too dangerous' ... I would prefer a gentle and harmless animal like this one. This happens right after the scooter accident on the first page and with classic Herge (and McManus) stars. The second panel translates to "here? ... here is one of those beautiful toys that we dropped ... I'm going to put it back in its place ... I would take it away but it's not honest '... more you never know if we are watching you". I love the third panel with the animation of Quick jumping back and the dog barking. We will see similar scenes with Snowy and other dogs later in Tintin. Panel 4 translates to "by the way, why not ask for a nice little phono ... I could play music all day". Panel 5 reads "a phono ... yes that's good, but it's not as good as a toy. This beautiful plane that flies by itself ... this is what St. Nicholas should bring me! The final panel reads "this "store" is huge ... we go down we go down and these stairs never end." "Here is an idea, go down the ascending staircase." "Very curious! It is exactly 1/2 hour since this little one is in the same place."

To tie this sort of back to the theme at hand, Herge and Tezuka are probably among the most emulated and copied comic artists of all time. Their influence is seen across all genres of comics around the world. I am certain there are many that borrowed from Herge and Tezuka. Here is an example of Tezuka (1947) borrowing from Gottfredson(1941)



One last note before I move on to comments on the last issue. I was very sad to hear of the passing of my friend and comic art collector Bob Murphy. It is through the kindness of Benno I was introduced to Bob in and around 2014 while I was in Atlanta for Dragon-con. I can't say enough about how kind, gentle and hospitable Bob was. His generosity in sharing his collection with us was only matched by his contagious enthusiasm for the art form. We continued to talk via email from time to time and I had the chance to visit his for a second time in pre-pandemic 2020. It would be our last meeting and a visit I remember as fondly as I do the first one. Fellow APA mate Alan Dion was with me on this second visit along with Joe Dragunas. I am glad I got to do a few things for him in the last year including sending him some high quality prints Joe had made for me of a few of my favorite Terry and Pirates strips with a quality and fidelity that rivals the originals. Add to this a bit of hand inking and the pieces come to life. I sent Bob a copy of Miss Lace daily and the Dragon Lady and Pat kissing. We had a fun little rivalry going on Caniff art. Bob was the heavy weight with a huge and diverse collection yet he still humored me and treated me with an educational and nurturing demeanor.

We played a little game as well. Bob would pick a month and ask me which were my favorite dailies from that month and then a few days later he would send me a list of all the dailies he had for that particular month. It was not uncommon there would be more than a dozen for any given month. He loved to share his art but was also very private and reserved about who he shared it with and I consider it an honor that he included me in that cadre. I did interview Bob for my Finding the Dragon Lady article in CFA-APA #100. Although Covid didn't take him (at least as far as I know), it did take away any further chances of visiting him and our relationship is another casualty of the pandemic. Good-bye my friend.

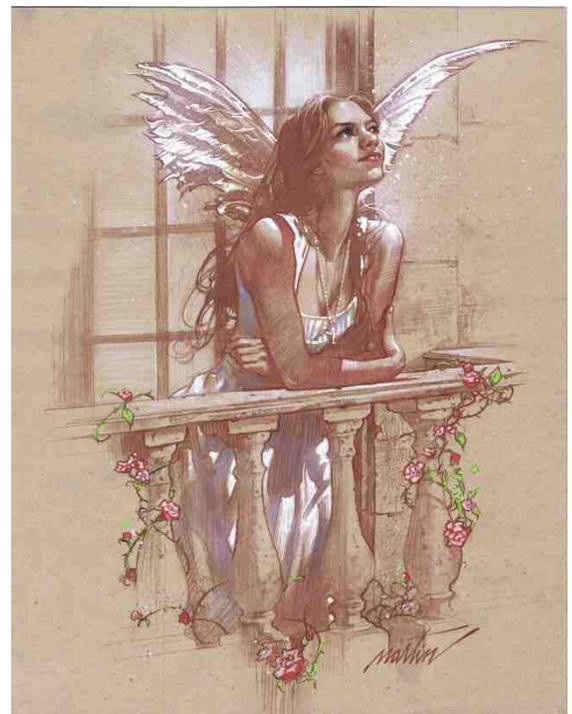
Mailing Comments: Commissions – I enjoyed this issue very much as I understand and sympathize with every reason to get a commission and every emotion one gets when the art is seen for the first time.

David Applegate – Great job on this issue! Thank you for the pictures and reviews of some of the comic art exhibitions you had the privilege of visiting. I think these are so important to increase the visibility of sequential art and hopefully get some broader recognition and respect. There is really something important going on in the art but more importantly between the panels. That Gasoline Alley Sunday original looks amazing and I am sure I would have spent a fair bit of time visiting it. Thank you for all those pictures. You do such a better job of presenting them than I do when I attempt similar submissions.

Lee Banaka – I enjoyed your con sketch potpourri. It brings back fond memories of being a sketch hound and although I have changed how and what I collect, it is fun to think back to those early cons and the enthusiasm I had to meet every artist.

Satya Chetri – I appreciate your perspective on commissions and why they don't work for you. I completely agree with you in that they are selfish and removed from "comic art". I have come to terms with that and I think the "comic art" umbrella is big enough to encompass things beyond published art. As others mentioned, much of the fine art out there was created as commissions for wealthy patrons. If someone wasn't paying these artists and putting food on their table, we would have a lot less art including comic art out there. The comic industry is cruel and casts away yesterday's stars for today's up and coming artists. The once busy and prolific comic artist now has to choose between another career and eking out a living between paying comic jobs and commissions may fill that void. I think of a commission as a win/win situation. I get to say thank you to an artist I admire and help them financially and in return I get something personal and unique. But I totally get why commissions are not for everyone.

Ray Cuthbert – You certainly have a world class collection of James Martin art. I have one piece by him, a commission of Claire Danes as Juliet. I got this early one when I first discovered his art. At the time I thought he did a good job and capturing likeness but also atmosphere and so I asked him to do this piece. Romeo and Juliet is still one of my favorite works of literature and I loved the Baz Luhrmann version of it. Claire Daines will forever be Juliet in my eyes.



Alan Dion – You choose a great character for you theme and one that I think many artists would love to do. Steve Epting did a great piece for you and it is amazing that it was done in the span of a convention along with several other commissions that weekend. Of course, Brian made the character his own and knocked it out of the park but what else would one expect?

Michael Finn – I am totally blown away with the pieces you shared. The Charles Wilson III Wild Things commission is my favorite followed by the Steve Rude John Carter. So many great commissions in there. I think you make the case of how much commissions can enhance the collecting experience for a collector.

George Hagenauer – I miss seeing you in person my friend. Hopefully summer 2022 will be different and I can host another art party before we leave this house. Personally, I prefer commissions to recreations. Commissions at least have the potential for inspired choices and outcomes where a recreation is judged only by how much it resembles the original subject matter. I was thinking about you when I wrote about Herge in this article.

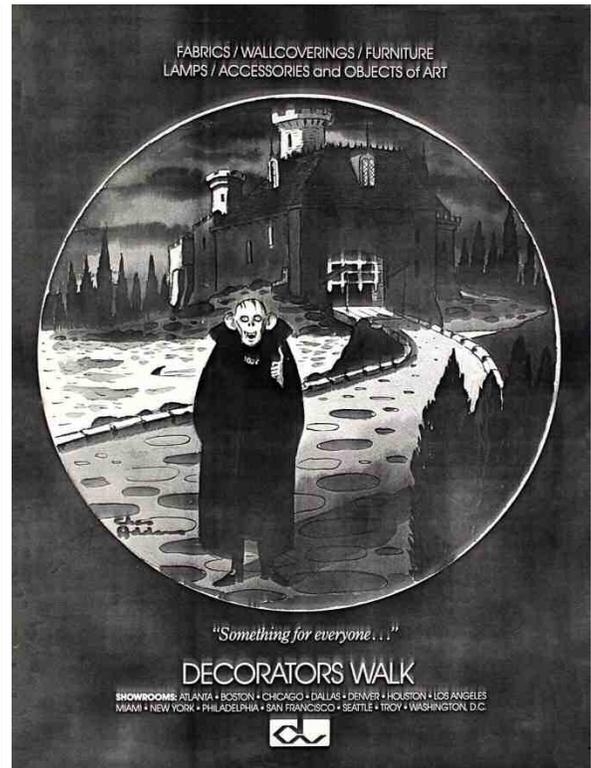
Wally Harrington – Yeah...I am not the least bit jealous of your Terry and Pirates commission by Jim...nope...not in the least. James Martin seems to be getting a lot of mileage out of APA members as does Steve Rude. I thought you got some great pieces by Steve that capture the vibe of 1960's illustration art.

Roger Hill – the blue pages are always a favorite part of each APA for me. I learn more from them and you extensive knowledge of everything than anywhere else. What I love most are the stories about finds and the backstories behind them.

Michael Hranek – I agree that value and price have little correlation in our hobby but to each their own. As an Archie-fanatic that Hughes commission is like a gut punch. I love it but at the same time took some offense to it(how dare he mess with icons...this quickly passed). It was an inspired request on your part and hits a perfect balance of what Adam does with a classic character. In this post Riverdale world (which I still have not watched) I suspect this is more in keeping with the characters. I do have a Betty and Veronica page from Adam on the way as I have been steadily growing my Archie art collection over the past few years. Hopefully I will be able to find the motivation and time to work on the project Bob and I have been building to share with you all.

Jared Hussa – Jim Lee's contribution to help artists through the initial COVID pandemic was unprecedented as were the commissions he created and the way the next commissions were chosen. I had only seen a few so enjoyed seeing the rest of them. I think my favorite is the Penguin rolling up his sleeves.

Dave Karlen – As with most of us, I love Charles Addams art. I was lucky to pick up a piece earlier in the pandemic. I liked the image and so bought it on that basis. It was only later through the Addams foundation that I found out what it was used for. They were very helpful and quick to help in identifying and locating a published image for me. Brilliant.



Michael Kenyon – Bob Layton has done so many great commissions over the years for collectors. I met him a few times and had an interesting dinner with him and a friend in a Chicago Indian food dive. Nice guy that has stories to tell about the old days at Marvel. He is one of those talents that I think should still be working regularly in comics but has been bumped out by new talent.

Chad Kolean – Early in my collecting career I had the chance to talk to Jeffrey a bit on line. I had bought a few sketches/illustrations from her via ebay. I really didn't have the reverence for her that she deserved as I was still learning about art and artists. We did discuss a commission at the time but nothing came of it. I do have a Game of Thrones piece in my collection too although I have never been able to verify it as the book where it was published is rare and prohibitively expensive.

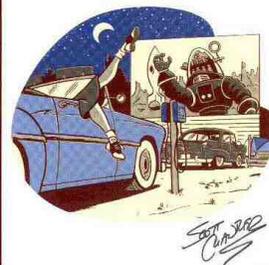
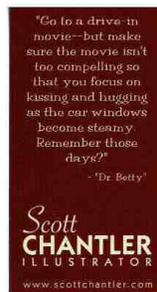
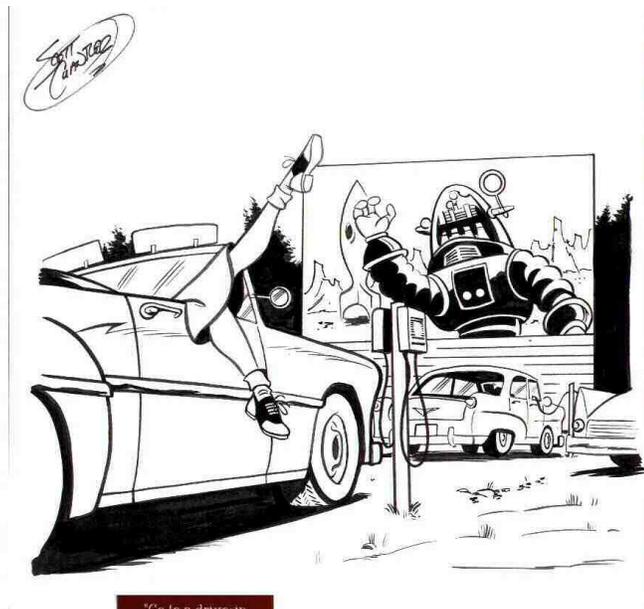
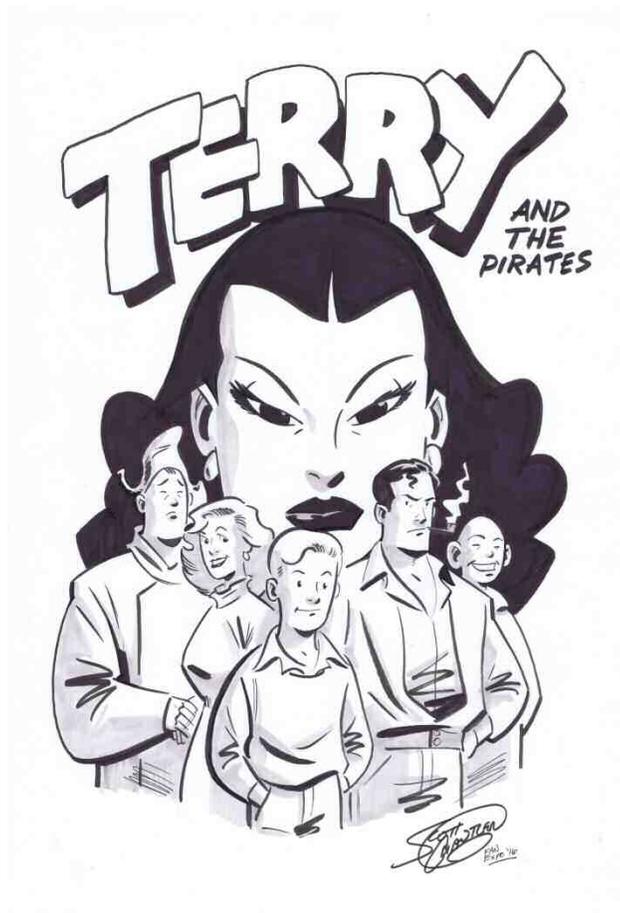


Bob Kopman – Great collection of con sketches and drawings. Even though Jaime is more refined in his style, I love Beto's art more.

R. Gary Land – congratulations on the lifestyle changes and weight loss. I love those frames you have. I am not sure I would do it as my wall/décor wouldn't suit it but they present so well.

Joe Latino – Thank you for the detailed report and information on the Steve Ditko exhibition and your interaction with the family. It is the kind of knowledge and insight that would be impossible to get any other way and now it is saved for posterity in the APA.

Jared Michalski – I've known Scott Chantler for 2 decades now. Not outside of cons but we talk every year at the various Toronto cons and I get art from him on occasion. Below are two pieces. One is a fun Terry and the Pirates commission he did and the second is a piece of commercial art he did for a business card. The commercial art has been on my wall since I first put comic art up so 20 years and only recently came down to make room for something else.



Steve Nam – I liked the interview approach to your article. It was insightful.

Mark Nevins – I was interested to see what you would write about. I love Jason's work. I met him at TCAF, it might have even been the same one you and Satya visited with me for. I had lined up for a dedication at an empty table. I had never seen a picture of the artist before but when I saw him walking down the crowded hallway, I knew it was him right away. He was tall but had a face that reminded me of the comic characters he draws. Despite his size, he is very shy and unassuming, not unlike his

characters. By the way, I have the best page by Jason ever...well....not yet but I'll be sure to let you know when I find it. Thankfully his art is quite available in Toronto as the Beguiling sells some art for him.

Michael Quilligan – Welcome to CFA-APA and if you are NC, hopefully we will meet at Heroes with what sounds like an CFA-APA pilgrimage in 2022. That is so cool that your collect Creeper commissions, I have always liked the character. Nice commission and story in regards to the Katie Skelly piece you acquired. I don't know her art but if you compare it to Peelaert and his work on Pravda I will have to check it out.

Rob Reiner – Those are great sketch covers you have collected from Angelo. I think our first conversation started over Angelo's work and somehow led to the APA. That is great that there will be a Society of Illustrators show. I so wish I lived withing reasonable driving distance of NYC. I just looked it up, it is just under 8 hours so I guess it is doable for more frequent visits for shows although I'll have to get my reservations in for Chez-Nevins early.

Benno Rothschild – Sorry for you loss in Bob Murphy. You have been a great friend and support to him over the years. You are good man(despite what Dion says). I already knew you were going to have some of my favorite commissions as I have had the pleasure of seeing some in peson on previous visits. I've not spent much time of Patreon and because of prohibitive shipping costs to Canada, I have stopped looking at most crowdfunded projects. Your commissions and experiences with Jeremy are making me reconsider that portal.

Stuart Sayger – First of all, I LOVE THE COVER! Both in execution and content/context. I appreciate your insight into commissions as someone who is both an artist who does a lot of commissions and as a collector who gets them. Unfortunately the barbershop analogy is lost on me. Another great Layton Doom in this issue of APA and what a way to start your commissioning experience.

Steve Smith – Moebius is one artist I regret the most not having met. There are many others that I missed like Kirby but Moebius was alive in the time I collected art and I could have made the trip to France to see him at some appearance and never did. I would love to hear more about your dinner and conversation with him and Jean-Marc. What a great momento you took away from that experience.

Ron Sonenthal – Thank you for all the great pictures from the Chicago exhibition. Some great commissions in your collection without commissions. The Nate Powell piece is really special as is the 2008 Chicago con trio piece.

Scott Stewart – Nice recollection of meeting some great artists. In 1976 I was 6 so I would have recognized my favorite comic characters but no artists...It would be decades before I got there. I did meet Eisner once, what a gentleman but he had a strong and confident presence to him.

John Stuart – Nice seeing these recreations in your collection. Having known you for so long I could have guessed at the Rima Cover and the Tarzan recreations. They look great!

Aaron Sultan – I love the energy Colan put into his commissions. I never got to meet him.

Tom Vincent – Nice overview of Wrightson's run on Swamp Thing. It is amazing the run of artists and writers that book has had over the years.

Kevin Warzecha – I loved the Bill Plympton commission and story!

Not to waste space, here is a swell Terry and Pirates I recently got featuring Burma at her finest.

