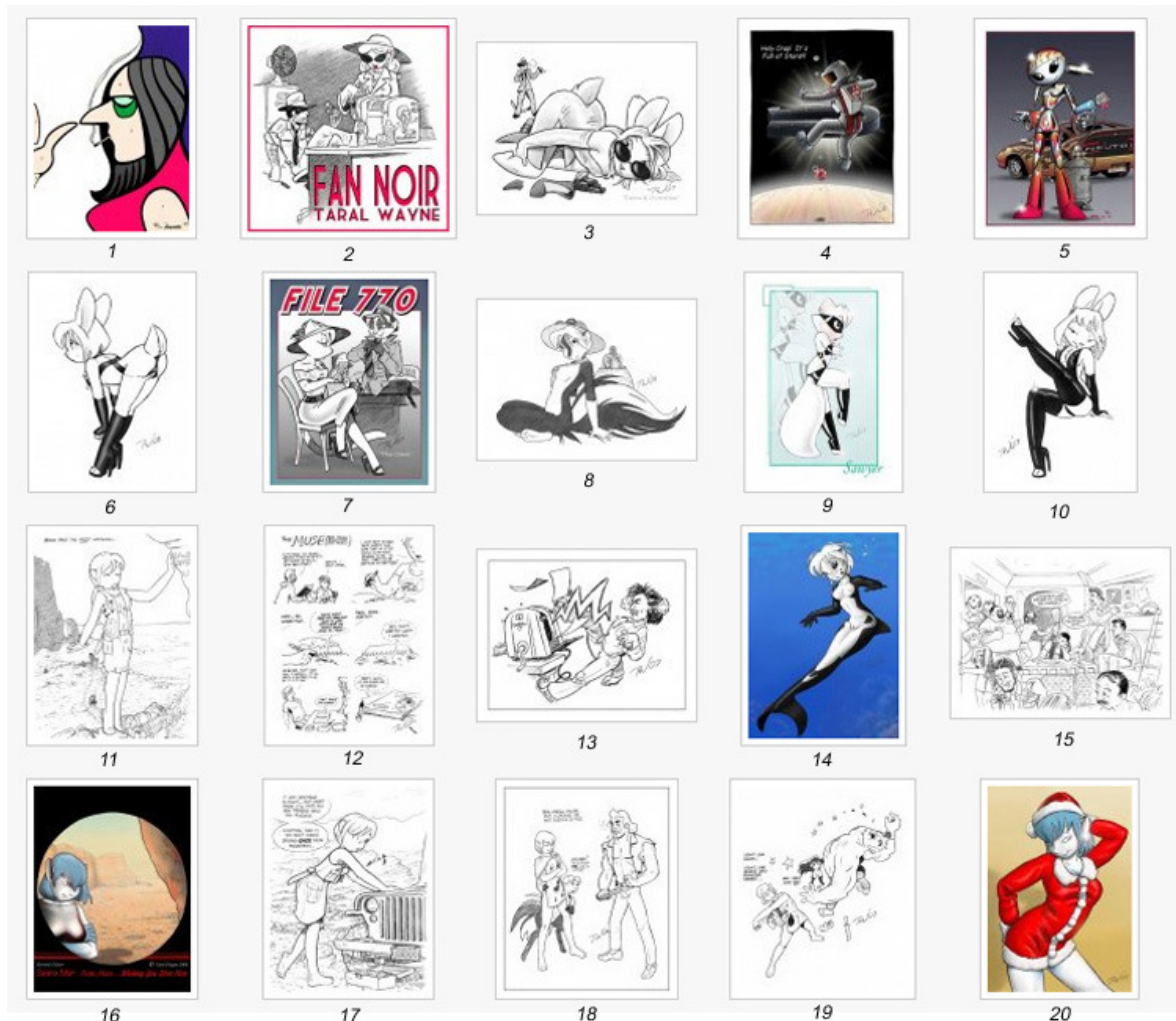


Worth a Thousand Words



1 - The notorious spoof of Richard Bergeron and Topic Number One that took me something like 15 years to get published! Newly digitally coloured.

2 - Once I settled on a title for the column I was doing for Arnie Katz's *VFW*, I had to have a classy, noir-style logo, naturally.

3 - Another bit of noir for the connoisseur.

4 - I'm a sucker for being asked... usually. Shelby Vick asked if I'd like to do something on the theme of "luck" that combined SF for his on-line *Planetary Stories*. The final work included the full graphics for a '30s pulp magazine. This is the core work, without the magazine frame.

5 - I agreed to do a colour cover for John Purcell's *Askance*, and chose an ambitious sketch of a flame-painted robot. It took several day's more work than I had anticipated, but I'm fully satisfied with the use of my time.

6 - Okay, so I like nekkid, and nearly nekkid bunnies... sue me. Previously indifferent to leather, rubber or bondage, all of a sudden I saw plenty of opportunity for interesting designs.

7 - Continuing the noir theme, I did this in greyscale, the only touch of colour is the logo.

8 - No loaf of bread, but there's the jug of wine and thou, whoever "thou" may be.

9 - Take one serious-minded and prudent character from an animated film, add some fetish gear, and you get a lot of excited furry fans...

10 - Another semi-nekkid bunny. I'll never learn...

11 - This is from an Uncle Scrooge adventure called "The Lost Kingdom of Prester John," and you'll never read it. Only *I* know the story, because I wrote the outline. There are a couple of other illustrations to it, but only one other is in a state to be uploaded.

12 - Brooding over where my creativity comes from, I discovered the awful truth...

13 - This is only a detail of a series of con scenes I did for Tim C. Marion, that form a sort of panorama if put end to end.

14 - A cover I coloured for *Rowrbrazzle*, the funny animal apa created in the '80s by Marc Schirmeister. (And which very rapidly went completely out of his control.) The watery background is completely airbrushed in Photoshop. There is a "clean" version, but what the hell... we're all grown up here, aren't we?

15 - When I finished my magnum opus on the British SF spoof, *Red Dwarf*, I knew it had to have an illustration. *Banana Wings* ran the piece and used the art as that issue's cover. Incidentally, I recently learned that the actor Robert Llewellyn had just discovered the art, and was tickled pink. He didn't know who did it, unfortunately. When I learned of it, I went to his Twitter page and filled him in. I also sent along the Red Dwarf article. No idea what he thought of that...

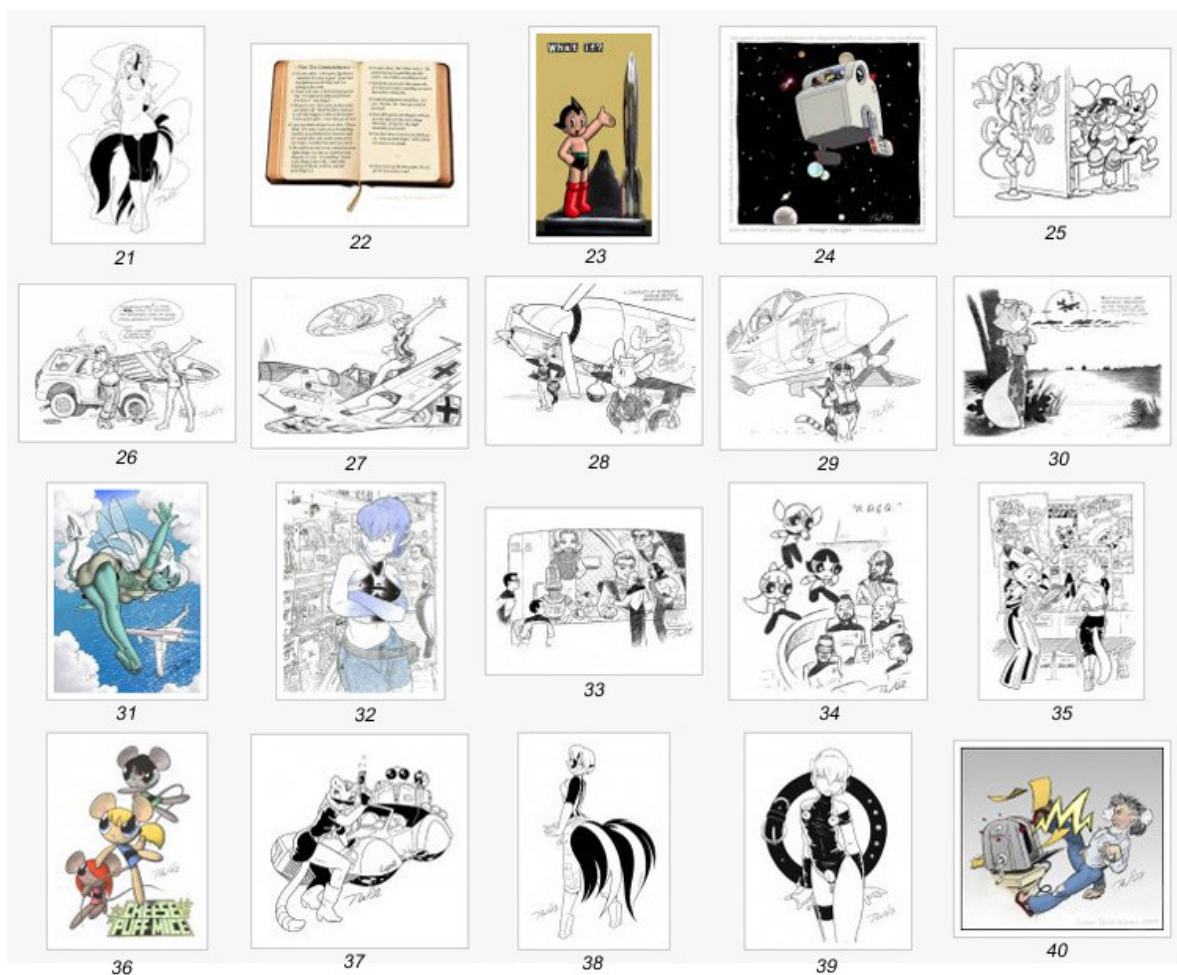
16 - The art for this was originally a name tag, and is only about three inches across. (Fits in a special plastic holder.) A while ago I scanned the badge and air-brushed over the original, rather pallid colours, bringing out new brilliance and smoothing out the roughness of the colour pencil work. I played around with it in several ways, including this "poster." I also offered it as a cover to Guy Lillian, who used it as a *Challenger* cover.

17 - The other finished pencil drawing for "The Lost Kingdom of Prester John." I love desert landscapes. Also ruined Scottish castles, unknown gold coins from ancient Roman times, and crash sites on Mars... but all those are from still other untold Uncle Scrooge adventures that only I know.

18 - Ever see *The Venture Brothers*? Brilliantly cynical and imaginative spoof of Johnny Quest and all sorts of other adventure cartoons. I particularly love Brock Sampson (Right) who might be described as the Thinking Man's Brute. He's smart, but in any fight becomes a total berserker. In confronting *my* fictional characters, though, I think he's met his match.

19 - Although a sequel of the previous cartoon, the two were drawn about a year apart. As you can see, my character Saara has walloped Brock so he won't soon forget... She doesn't like people scaring her friend Tangel'.

20 - Saara Mar all tricked out for Christmas. Do you really think the elves are ready for this?



21 - Just for a change, a nearly nekkid skunk. The '60s were never this good.

22 - This is probably the most popular download from my gallery at *FurAffinity*. It's not really art, it's my own Ten Commandments... and they raise hell with the old set. I composed the text

over an image of a blank bible, carefully bending the text to suggest they were on the open pages. I also had a One Commandment (a fortune cookie), but it was more a Zen thing.

23 - My alternative to the worst-looking Hugo of all time. It was awarded (or inflicted) on the lucky winners at Nippon, in Japan, last year.

24 - Although based on a much older inked drawing, I coloured this in Photoshop especially for the *Energumen* CD collection. By the way... why haven't you ordered one yet? More than 1200 pages of Hugo winning fanwriting and art, etc, etc, etc. Surely you've seen the ads? I'd had them almost everywhere.

25 - For you cartoonophiles, here's a challenge. Name all four mice in this diminutive version of the *Dating Game*. Three should be a snap. The fourth ought to stump almost everyone.

26 - Saara Mar finds sometimes even she loses control of her temper. Rednecks will do it every time.

27 - Well, this never happened! WWII was something like 25 years before Saara ever discovered the Earth. Must be one of those time-travel stories like those in every second or third episode of *Star Trek*.... By the way, the aircraft is a Bf.109 G, commonly called a Messerschmitt.

28 - Still on a roll for planes, these particular beauties are total figments of my imagination.

29 - This twin-engine heavy fighter is also a bogus bird. Both this and the previous cartoon were part of a series for an animation site called "The Unofficial Cat's Don't Dance Site." They have their own mini-gallery.

30 - The last of the series for the CDD site was this wistful night scene. It was posted on the site in sepia, to look more like an old photograph.

31 - I did a number of back covers for an independent b/w comic titled *Gremlin Trouble*. This was the final back cover, and therefore the very last page of the entire series. It shows the "gremlin" named Cypher, finally restored to her original storm fairly status. The sparkling sunlight on the ocean was painted by hand in Photoshop, and a very tedious job it was, too. The airliner is based on a design that Boeing was considering at one time. Unfortunately, they settled on something far more conservative.

32 - No comic store was ever like this. For one thing, none of the books or toys are real... though I could wish! For another, you may find the proprietor familiar.

33 - Captain Pickard attempts to penetrate the wooden dialog of a newly discovered space-faring species.

34 - Those folks on the *Enterprise* do meet some pretty odd people out there in deep space.

35 - I did this for a comics site, and used the two characters out of *Beatrix*. Although I did some back covers, short stories and pin ups for comics over a number of years, I only had the one title of my own. Bea was rescued from death by some passing hyper-dimensional do-gooders, and to keep her safe they stuffed her into a deep ruby-red metallic pant suit. It made her invulnerable – but she couldn't take it off, so it also kept her "safe" from sleep, hunger, thirst, sex and any other sort of pleasurable activity. This made her life somewhat complicated.

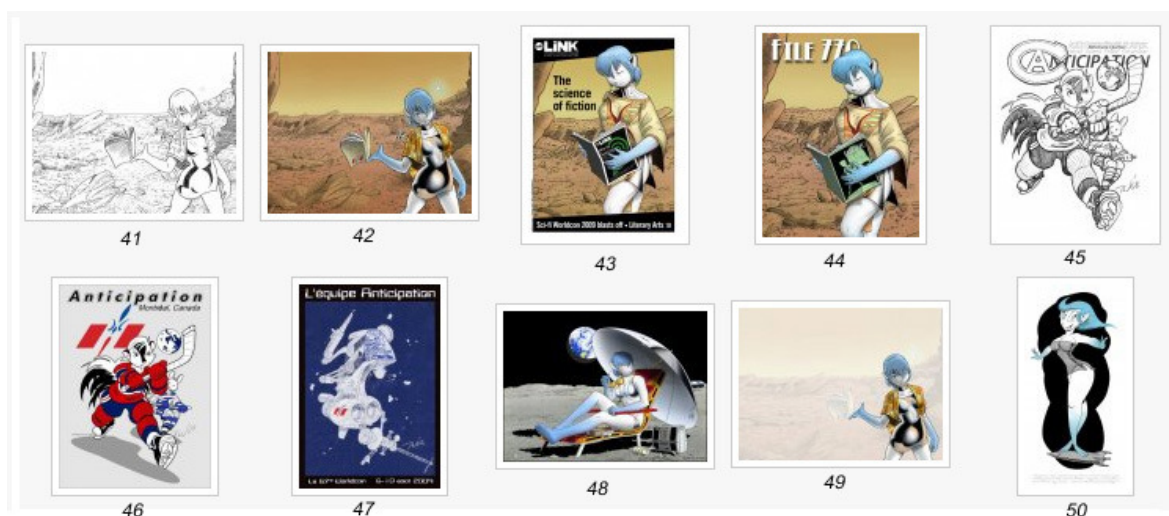
36 - By now you've guessed that I was a big fan of the *Powerpuff Girl* cartoons. They were really clever, actually, and if you never watched them, its your loss.

37 - This is a re-doing of a commission. I replaced the specific characters requested by the client with generic and more appealing characters.

38 - They don't have to be nekkid to be appealing. It helps, but it isn't necessary.

39 - Saara Mar in a puckish mood. Can you imagine trying to wear tight leather over fur? She didn't leave it on long, I can tell you that. And that was fine with me...

40 - While fooling around with some old art for the Old Fen page on FaceButt I did a stripped-down version of it just as a colour illo. It's based on a story written by Tim C. Marion, and published in his fanzine a couple of years ago.



41 - This was done originally as just a "tribute" to the 100th mailing of the funny-animal artist apa, *Rowrbrazzle*. But in that form, the drawing was cut off just to the left of the zine being tossed away. When I was asked to do a cover for *Anticipation's* 4th PR, I quickly decided to adapt this art. To begin with, I changed the zine from *'Brazzle* to a Worldcon PR. Then I added a 30 or 35% extension to the land hand side of the background.

The landscape is an imaginary one on Mars. The idea in my head was of an area with subsurface layers. At some time in the past, they began to melt, and the surface collapsed. Continued melting and run-off gradually created this rubble-strewn gully.

42 - Once I had the above art scanned into Photoshop and cleaned up, I began colouring. The background was airbrushed by hand -- there was no way to use the Select Tool to isolate this or that rock. Fortunately, there *was* a simple tool to create the dusty Martian atmosphere.

In the background are two other figures. While Saara needs to protection from the harsh Martian environment, her friend Tangel does, and wears a sort of silver body suit – it's more of a force field than a material. Farther away is another shadowy figure in no need of a "suit" – myself.

43 - A little later I was approached by a student newspaper published by Concordia University in Montréal. *The Link* interviewed a number of Anticipation's guests. Because Neil Gaiman and Elizabeth Vonarberg don't draw, *The Link* asked me to create the cover. I was given a tight deadline, and delivered the finished art with literally minutes to go. The art was at the printer's that night, and issues must already be on the racks.

The curious thing about the art is that, if you examine the Anticipation PR, you'll recognize that I've re-used a portion of the lefthand side of the background! The first idea tossed out to me was too complicated, and I wasn't keen on the subject either. We came up with something simpler – by cropping an empty part of the PR art, I had "only" to create a new foreground figure of Saara. Once it was coloured and shadowed in Photoshop, it was easy to layer it on top. *The Link* used my finished file to composite the final cover.

There was a substitute in the wings, based on my drawing but coloured by one of the staff. They didn't do a bad job, considering, but I shudder at the possibility they might have had to fall back on what they later showed me.

44 - The final rendition was this one for an upcoming issue of Mike Glycer's *File 770*. Certain omissions have been corrected from the version for *The Link* – for instance, the detail around Saara's neck, and the shadow under the open magazine. You may not notice, but Saara has been moved downward slightly, since there is no longer a black banner in the way at the bottom.

45 - Rough sketch for the t-shirt that will be available in full colour at Anticipation. The major difference is that I can't use the "Hab" logo, which is copyrighted by the Montreal Canadiens hockey team. Steve Styles actually said I **had** to use a skunk, so I did.

46 - Hardly finished with Trail-Guide, I had to pick up on the design for the Worldcon T-Shirt. The parody of the Montreal Canadiens' famous CH logo (making it CA for the Anticipation) was clever, if I say so myself, but had to go, for legal reasons. Similarly, I removed the leaf from the jersey of the second player, and replaced it with a simple T (for Toronto).

The final placement of the con logo, the shadows on the "ice," and the lettering of "Anticipation" were done by the design studio printing the shirt. I approve, but for the record I could have done better.

The shirts are \$20 apiece and are already available at the site of Offworld Designs.

<http://www.offworlddesigns.com/c-46-anticipation.aspx>

I presume they will be for sale at *Anticipation* as well.

47 - As pleased as I was to do a t-shirt for *Anticipation*, I was even happier to do a second! I was asked if they might use this old pencil drawing for the volunteers. The original scheme was to have been b/w on a red shirt, but this came out far better than I could have imagined. I scanned the shirt directly, but restored the black background with Photoshop.

48 - A last-minute job for *Anticipation* was this "special pass." At least that's what I think it was for. I was always a bit vague about the specifics, nor did I actually see one in use. I'm told that the colour version was skipped over in favour of the original 1993 black and white too. But I'm not too disappointed. I may have missed the deadline, but it worked out as a good excuse to colour this piece. I'd wanted to do it for a long time, and now I have. There's probably another two dozen other obvious candidates for colouring as well.

49 - Another job for *Anticipation* was the attending members' name badges. I used the same art as appeared on the Progress Report 3, but faded the background so that names, numbers and other important statistics could be printed on it. It was imperative to keep the design under wraps before the con, to discourage counterfeiting. (Apparently a real possibility, when memberships cost up to \$250!) But now that *Anticipation* is over, it's no longer secret.

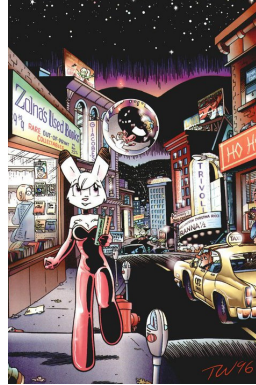
Not too surprising, the con printed more than they needed – some 6,000 according to a label on the box. They said I could take home the unused ones, and I did. A rough count put the number remaining at around 1,600, so perhaps there were some 3,400 bodies at the con... or only 3,400 including the stay-at-home supporting members. I'm not sure about that. In any case, I have a shit-load of these unused cards (with the GoHs and major concom people on the back). I'll be including a couple of hundred with the eventual con report I'll write. But at this moment, I've no idea how I'll use the rest.

This image is 25% transparency, and therefore a little darker than the actual image printed.

50 - One of the surprises in store for me at *Anticipation* was this four-foot tall stand-up that Marc Schirmeister had drawn of Saara Mar. The original was a bit unhandy, so later I imported a photo of it into Photoshop, tweaked it some, and then converted Saara's hair to the proper blue (the original was all grey tones). The stand-up was positioned outside the entry to my "virtual apartment" in the main exhibit area (where the dealer's room, art show, and fan lounge were also located). It was a bit of a handful, but Schirm and I managed to get it home. Now I have to figure out what to do with a four-foot tall piece of art that doesn't roll up in a tube anymore!



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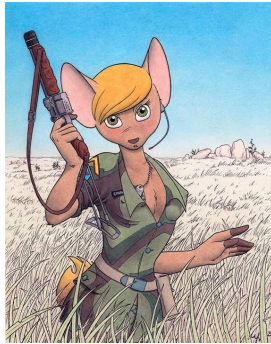
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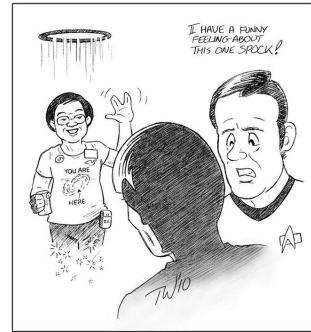
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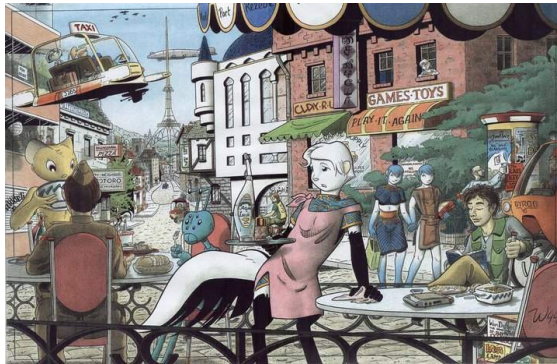
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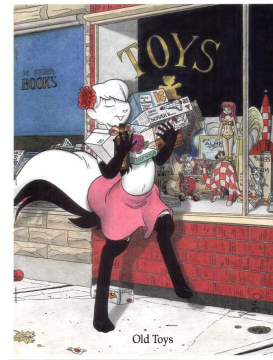
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51 – While I'm posting work that's "not quite mine," here's a piece done by an Ottawa furry artist who likes to be known as Max Black Rabbit. The Silberian tiger is a character of his – purportedly a maker of porno movies and starring in her own productions (a popular fantasy among furries, I'm afraid.) The other figure is my own signature character, Saara Mar.

Max did the black and white work in about two hours. The colouring I did took about two years, on and off!

52 – This is the cover to the second issue of *Beatrix*, a comic book I did briefly in the '90. In this case, the black and white art is mine, but the colouring someone else's. However, to make

this "poster" I later had to scan the comic cover, then paint out the title using Photoshop. So, at least a *bit* of the colouring is my own work.

53 – Last night ((mid-August)) I finished the colouring of this piece. The line work is by a friend of mine, Joshua W. Kennedy of Virginia. He has been working steadily on a massive story called "Zandar's Saga." This is page 223... I thought it had great potential for colouring, and, despite having no really good reason, decided to tackle it. It seemed to take forever, since there were millions of tiny details, as well as huge numbers of areas not properly enclosed. As of last night I was sure I had several more days of work ahead of me. Surprisingly, the last pieces fell into place rather quickly, and I finished the job. Josh seems pleased by it. I've already found a British steampunk zine that is interested in using it as a cover.

54 – This rather old piece is one of the very first I ever digitally coloured. I did it in California, using someone else's Mac. At the time, I believe, the only computer I had myself was too crude for this sort of work, so I couldn't do it at home.

55 – An old favourite of mine is this collection of comics and reading matter from an alternate universe. If you aren't aware of it, none of these specific Asterix or Freak Brothers stories are real. I made them up. The colouring is by pencil crayon -- the only home computers in those days had memories like 64 or 128k. K!!!

56 – Another favourite of mine, also coloured with pencils. The sense of space and the luminosity of the sky are what I like about it. The character is a borrowed one, from some stories by another artist I knew back then.

57 – A bit of cheesecake is always nice.

58 – I drew this for a story I first wrote some years ago. Then I updated it for republication in *Challenger*. The "Mary Jane" in the story was a fan I knew back in the '80s, and this is a fair likeness of him. (Especially considering the fuzzy photographs I had to work from – he doesn't look this young anymore, you can be sure.)

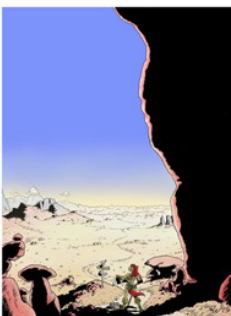
59 – Another fanzine illo that I only just finished a short while ago is this one for Bruce Gillespie. It accompanies an article of mine in which I ridicule the Afterlife.

60 – I was commissioned to do this street scene quite a number of years ago, and it still remains the single job for which I was paid most – \$800, I think I recall, plus a used photocopier that broke down after a year. The original is something like 17 by 24 inches, and is entirely coloured with pencil crayons. The customer owns the coloured one, but I retain the b/w line work.

61 – The stores in this picture are two that I've actually mapped in an imaginary town called *Willow Run*. The character is Tangel, an extraterrestrial who no longer wears such silly clothing. The work was done to be used as the first colour cover on the cartoonists' apa, *Rowrbrazzle*. At the time, it was controversial to spend that much money on an apa cover, but now colour covers are commonplace. The art was used again for a collection of my old fanwriting that was published for *Corflu 23*. Or was it *Ditto 15*? Darn. I think I'm beginning to recycle old brain cells, not just art.



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62 Leatherette Desktop – Another fanzine cover I did last year was this one for *Drink Tank*. It was the issue in which my 50th written contribution appeared, so to make it a special issue I also wrote all of the contents, including editorial and letter column. Chris Garcia wrote a “guest” editorial. The cover was busier than this, but I saved a file with no clutter and made this potential “desktop” of it. I may yet use it as a cover for *New Toy*, but we’ll have to see how many issues I publish.

63 Road Map – The black and white art for this goes back about 15 years. I did it for a calendar of pin-ups for some guy’s comic spoof of *Red Sonja – Red Shetland*. I preferred to do something a little different, so his equine barbarian warrior woman is dwarfed by the desertscape around her. Earlier this year, Bruce Gillespie asked me if I had any “travel” oriented art I could colour for an upcoming cover. I thought about it and remembered this. A somewhat different version appeared on **brg** this year – it was formatted horizontally, though. This version is formatted for an 8 ½ by 11 fanzine.

64 Beauty Shot (*New Toy 3*) – Published last year, *New Toy 3* was my first fannish zine in 23 years! The cover is assembled from a simple pencil sketch, some digital colouring, the stylized logo from one of the first two issues and a photo of the Earth taken from Apollo 17. (The globe replaces a left eye.) Hopefully, I’ll produce *New Toy 4* sometime this year – the material is in a folder waiting for me to edit it into a word document. However... between apathy and industry, I’ve been too busy.

65 Rocky Halloween – Last year, I went through a patch of re-acquainting myself with old characters, to see if I still had the same touch with them. This is one of my favourite versions of “Rocky the Flying Squirrel.” The pumpkin carved to resemble Boris Badenov was a last minute touch, but is what makes the piece more than just another bit of cheesecake. A friend of mine liked it enough that he carved one of his Halloween pumpkins the same way.



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66 Boris Bumpkinov – Walt's pumpkin, copied from item 65 above. Unfortunately, you can only see the lit part.

67 Late Night TV – Another character I used to draw was from a Disney TV cartoon show, The Rescue Rangers. Gadget is mouse, and a sort of Tomboy, Thomas Edison-type – without the the real inventor’s ego, greed, and repulsive lack of scruples. Sitting around watching “Teenage Zombies Without Dates” at 3 a.m. isn’t really her thing, but I had fun with capturing the mood.

68 Tan Salon – Another drawing of Gadget, taking time out for a tan. There’s a problem though. Those modern LED bulbs don’t produce any UV.

69 Halloweenless Bea – At least this is one of my own characters. I did a small number of comic stories about Beatrix back in the 1990s. She is a very ordinary person, trapped in a suit that makes her invulnerable and absolutely independent of any physical needs – like food, drink, sleep and sex. It makes for a life that is too exciting some of the time, and far too boring most of the time. She is expected to fight crime, but would much rather work in an office. It’s been such a long time since she has felt an itch or needed a coffee that she is beginning to forget what it’s like.



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70 Whoopsie – In retrospect, I regard this as a tribute to those 1950s paintings by Art Frahm, that always showed tasty young women in compromised positions... panties snagged on picket fences, skirts being tugged off by neighborhood dogs, that sort of thing. In this case, no disrobing was involved, but the sort of guileless expression and dumb-blonde type of accident put my in mind of one of Frahm’s better-known paintings, of a young lady very much like this one in a bowling alley.

71 Studio Model – The artist doesn't always paint what he sees...

72 Picnic – A somewhat unusual angle and perspective... not to mention the unusual state of dishabille. The hot dog was a deliberate innuendo, though few people resort of either brown or yellow mustard on such occasions.

73 Need a Lift – Another homage to the 1950s, though the car is a little too modern. More a 1962 or 1964-style economy model like a Chevette, I guess, rather than a Bel Aire.

74 Ring Plane – I did this originally as a proposal for a t-shirt. The con wasn't interested, having an artist guest that year who did them a zombie instead (yuch). I coloured the rough pencils later, thinking it could still be used as a fanzine cover. It was published by *Visions of Paradise* last year.

□