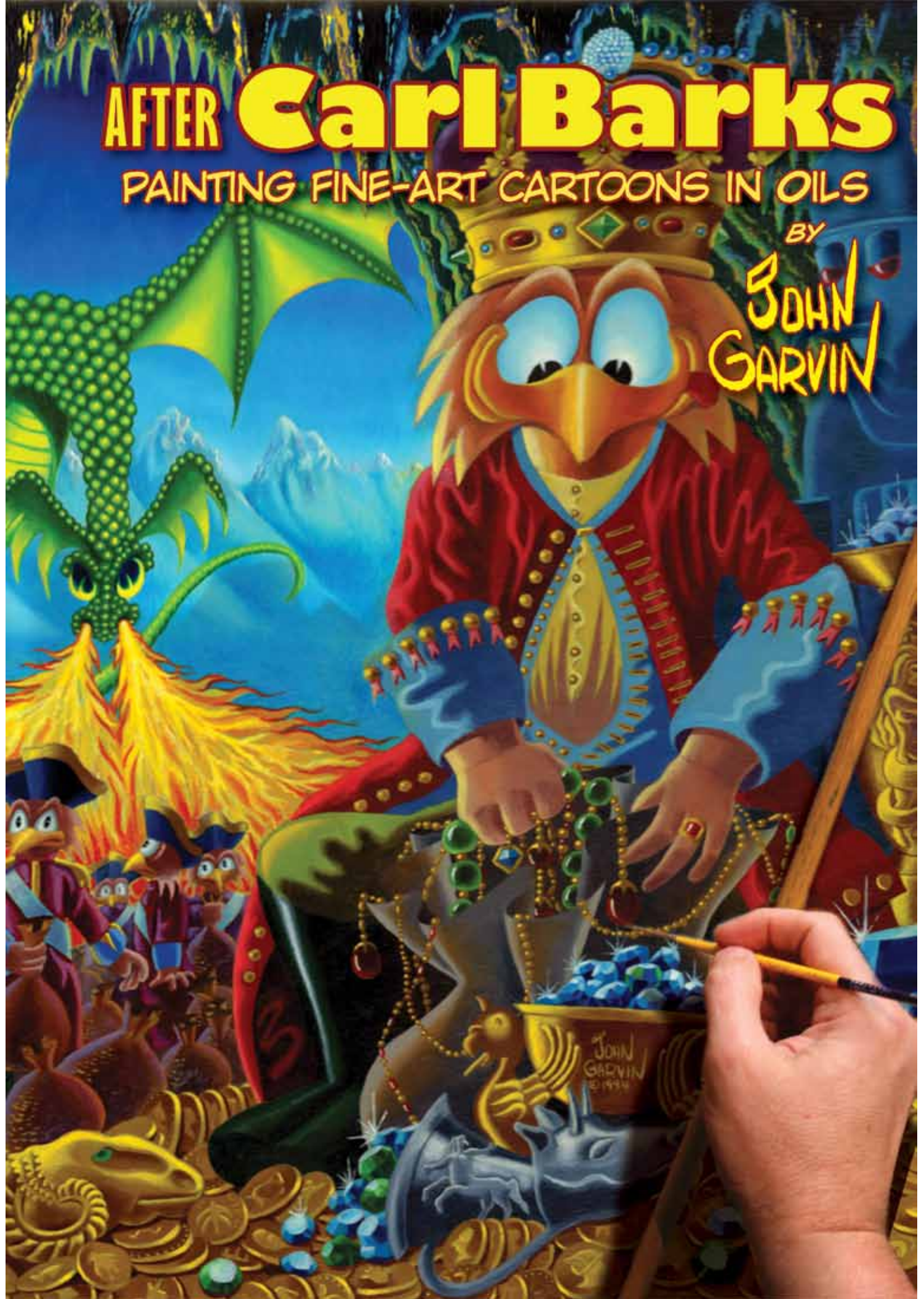


# AFTER **Carl Barks**

PAINTING FINE-ART CARTOONS IN OILS

BY

**JOHN  
GARVIN**





**AFTER Carl Barks**  
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ISBN: 978-0-9785946-4-0

First "Hunger Print" Edition November 2010  
Edition size: 250

Printed in the United States of America



## about the “hunger” print



“Hunger” (01-2010), 16” x 20” oil on masonite.

“Hunger” was painted in early 2010 as a tribute to the painting genre pioneered by Carl Barks and to his techniques and craft. Throughout this book, I attempt to show how creative decisions – like those Barks himself might have made – helped shape and evolve the painting as I transformed a blank sheet of masonite into a fine-art cartoon painting.

Each copy of *After Carl Barks: Painting Fine-Art Cartoons in Oils* includes a signed print of the final painting.

# acknowledgements

I am indebted to the following, in alphabetical order:

**Donald Ault.** For permission to quote extensively from his own research and work. Professor Ault purchased one of Barks's first fine-art cartoon paintings and in the 1970s helped manage Barks's rapidly growing "list" of commissions. Ault is also one of the original Barks scholars, publishing numerous articles in the *Carl Barks Library* as well as editing *Carl Barks Conversations*.

**Carl and Garé Barks.** For the many hours spent mentoring an aspiring artist from the backwaters of Southern Oregon.

**Patrick Block.** For the encouragement and support both he and his wife Shelly have expressed for my work. And for being a painter!

**Christopher B. Boyko and Jerry Weist.** Boyko and Weist organized and administrated the Barks estate sales, which made possible much of my research, providing behind-the-scenes material on Barks's painting career that would otherwise have been impossible to obtain.

**Stephanie Brown, my eldest daughter, her husband Shane, and my grandchildren Hayley and Aidan.** For being models for my

paintings and for being an important part of my life.

**Jeff Cain.** One of the original collectors of Barks's cartoon paintings, for sharing his knowledge of Barks in the 1970s, for *Carl Barks Remembered*, and for permission to reprint some of his private correspondence.

**Daniël van Eijmeren.** For permission to quote from his extensive website:  
[www.seriesam.com/barks/index.html](http://www.seriesam.com/barks/index.html)

**Jennifer, Andrew, Ryan, Ansen and McKenzie Garvin.** For being models in my paintings and for being such great kids.

**Shiloah Garvin.** For being the best wife a painter of funny animals could have and for helping to proof-read this book.

**Dan Gheno.** For permission to reprint photos of Barks at his easel taken in the 1970s.

**Dorothy Gibson.** Barks's daughter, for permission to quote from Barks's personal correspondence taken from Peter Kyling's website.

**Helen Hamilton.** I would like to thank Helen for granting permission to quote extensively from her late

husband's work. As the owner of Another Rainbow, Bruce Hamilton published *The Fine Art of Walt Disney's Donald Duck By Carl Barks*, the *Carl Barks Library*, and most of Barks's fine-art lithographs from the 1980s and '90s. It's easy to argue that Bruce, along with his partner Russ Cochran, was responsible for the success of much of Barks's cartoon painting career. Without Bruce's work, my own would have been impossible.

**David House.** For being my editor and proof-reader and friend. Any mistakes in the book, of course, are my own. You can read more about House's work online at:  
[www.space-worthy.com](http://www.space-worthy.com)

**Peter Kyling.** For permission to reprint material from his extensive website:  
[www.cbarks.dk](http://www.cbarks.dk)

**Alex Nielsen.** For permission to reprint his photos of Carl Barks. His website is here:  
[www.carlbarks.ws](http://www.carlbarks.ws)

**Dave Sim.** For purchasing and publishing my first page of original art, in the 1980s when I was very poor and needed it more than he could have ever imagined.

# reference notes

Barks's own identification system is used for all paintings: "Title," (No. - year), i.e. "Snow Fun" (1-74), is the first painting that Barks completed in 1974.

Reference citations use the following abbreviations:

*Animal Quackers* (AQ).

*Carl Barks: Conversations* (CBC).

*Carl Barks and the Art of the Disney Comic Book* (CBDCB).

*Carl Barks and the Disney Comic Book: Unmasking the Myth of Modernity* (UMM).

*Carl Barks Library* (CBL followed by set, volume, page) i.e. (CBL, II, 2, 22).

*The Comic Book Price Guide No. 7* (CBPG).

*The Fine Art of Walt Disney's Donald Duck by Carl Barks* (FA).

*Mickey Mouse In Color* (MMIC).

Page numbers follow the abbreviation, i.e. (CBC, 12).

Some material has been reprinted, by permission, from the following websites:

[www.cbarks.dk](http://www.cbarks.dk)

[www.seriesam.com/barks/index.html](http://www.seriesam.com/barks/index.html)

Much unpublished material has been gleaned from material collected from the Barks estate auctions and from my own collection and correspondence. This material is noted.

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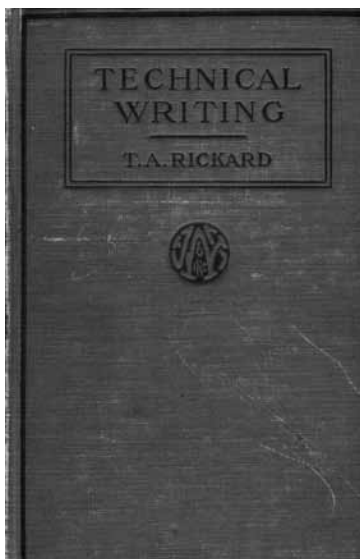
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preview of  
“introduction”



# introduction

In some ways this book is as literal as its title suggests, a book that chronicles over 30 years spent painting fine-art cartoon subjects in the style pioneered by Carl Barks – known to his early fans as “the good artist.” But that’s not all it’s about. One of the things I learned from reading Barks’s correspondence and comic-book stories is that he could use words the way a poet uses them – colorfully, deliberately, sparingly – but at the same time, meaningfully. Nowhere is this creative use of language more evident than in the way Barks crafted his titles – not just titles for his comic-book stories, but titles for his oil paintings and watercolors as well.



Barks's copy of *Technical Writing*. Barks, who never attended high school, taught himself to write using books like this. An inscription in the book reads, “Roseville Calif. '28,” which means Barks would have owned the book in the late 1920s when he was working as a laborer in the Roseville railroad car shops.

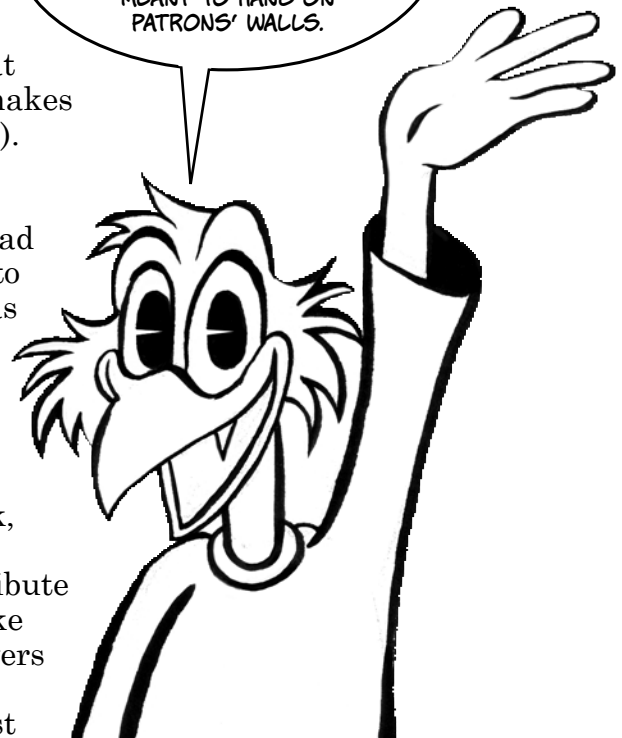
Like almost every other skill Barks possessed, his writing ability was self-taught: “I got into that stuff in the 1920s, and I realized if I was going to write jokes and things, I needed to be able to write intelligible sentences. ... That was a nice bunch of years in which I would take about an hour or two every evening and look at the old grammar books and see how they phrased a sentence, and I would do it and take a line out of a newspaper or letter and analyze it” (CBC, 190). T.A. Rickard’s *Technical Writing* emphasizes many of the principles Barks adhered to throughout his career: “Your writing must be natural, clear, precise, and convincing. ... A writer that flings needless words about him is like a swimmer that splashes; neither makes speed.” (TW, 12, 22).

Years of writing succinct dialogue had taught Barks how to distill complex ideas into the fewest possible words, a skill he used to create evocative titles that could comment on a work, add color to it, help describe it or contribute to its narrative. Like the best poetry, layers of meaning could exist in the simplest

phrases. I spent weeks struggling to come up with a title because my book isn’t just about painting fine-art cartoons. It’s about who Carl Barks was as an artist and is an attempt to understand his paintings. It’s about my own journey as an artist. It’s about how I see Barks’s paintings and how I see my own. Yes, the book is also about craft and technique, composition and meaning, but it’s also about joy and discovery. How was I going to capture all that in just a few words? This is all a sort of long-winded preamble to talking about the opening phrase in the title for

this book: *After Carl Barks*.

IN THE EARLY 1970S, CARL BARKS INVENTED THE FINE-ART CARTOON PAINTING BY TURNING CARTOON SUBJECTS INTO WORKS OF ART THAT WERE MEANT TO HANG ON PATRONS' WALLS.



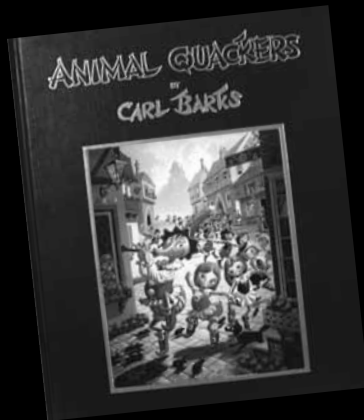
## REPRODUCTIONS OF BARKS'S PAINTINGS

*Note: After Carl Barks: Painting Fine-Art Cartoonis in Oils* assumes the reader has access to reproductions of Barks's paintings, as none are reproduced in this volume. Almost all of Barks's pre-1981 fine-art cartoon paintings are printed in these two books:

*The Fine Art of Walt Disney's Donald Duck* by Carl Barks (1982) collects most, but not all, of Barks's Disney oils completed between 1971 and 1976.



*Animal Quackers*, published in 1996, collects most, but not all, of the non-Disney cartoon paintings completed by Barks between 1976 and 1982.



Barks's post-1981 paintings were published only as signed and numbered lithographs and prints in the U.S., and as low-cost calendars and prints in Europe. Unfortunately, all of the above are out of print.

Low-resolution scans can be found online:

[www.barksbase.de](http://www.barksbase.de)  
[www.cbarks.dk](http://www.cbarks.dk)  
[www.seriesam.com/barks/index.html](http://www.seriesam.com/barks/index.html)

The apparent meaning of “after” is chronological. Barks left behind a rich legacy of comic-book work and fine-art cartoon paintings. How many artists – working in comics or other fields – claim they owe a debt to Barks and his comic-book stories? More than a few: Volker Reiche, Vicar, Don Rosa, Patrick Block, Daan Jippes, William Van Horn, Romano Scarpa, Freddie Milton and many others. Film producers such as Gary Kurtz, George Lucas, Edward Summer and Steven Spielberg have expressed their debt to him. There’s not as many in the world of painting – Patrick Block is doing some great watercolors and oils. CBR, or *Carl Barks Remembered*, is doing some interesting work that strives to capture Barks’s style. Gilberto “Gil” Ugolini in Italy has been doing copies of Barks paintings for years. Maybe we could count Frank Brunner’s duck paintings?

Why aren’t there more artists painting fine-art cartoon subjects? Consider, for example, the sheer number of fantasy painters who work in Frank Frazetta’s style. Is the lack of artists painting in Barks’s style attributable to (as some critics incorrectly charge) Barks’s paintings being “pure kitsch?” Is there just no interest in fine-art funny-animal paintings? Maybe copyright issues keep them all underground? Other artists paint cartoon ducks from perspectives different from Barks’s. Dick

Duerrstein does “fine art” paintings for the Disney stores, but they don’t seem to have the level of craft that Barks brought to his work. The works published in *Die Duckomenta* seem more like “tongue-in-cheek” duck-beaked mockeries of famous works of art than serious attempts to paint in the Barks tradition. Kaj Stenvall has been painting surreal landscapes and figure studies featuring an enigmatic “Donald” Duck since the early 1970s. Gottfried Helnwein, the highly respected German artist, also paints surrealistic portraits of Donald Duck. One of my goals in writing this book was to show that it is possible for artists to take Barks’s fine-art cartoon paintings seriously, to think of them as art, and to create paintings that build on the tradition established by Barks. So in this sense, *After Carl Barks* describes how current and future artists might contribute to a Barks “school” of fine-art cartoon paintings.

In the art world “after” means “indebted to,” as in, “I give credit to Carl Barks.” An artist who copies or borrows heavily from the work of another gives credit by adding – usually beneath the signature – the phrase “after” and the original artist’s name. Barks himself did this at least once when he signed a landscape “After Ted Kautzky,” giving credit to the Kautzky painting he had copied. Copying the works of a master is a well-established technique

## FINE-ART DUCK PAINTINGS



In Italy, Gilberto "Gil" Ugolini has been crafting meticulous acrylic copies of Barks's duck paintings for years.



Disney artist Patrick Block has written and drawn many duck stories and worked with Barks on "Somewhere In Nowhere." Today he creates wonderful watercolor and oil paintings that carry on Barks's tradition.



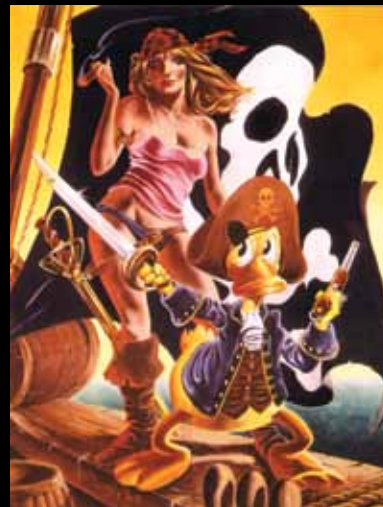
Kaj Stenvall's "Skiing Allowed." Stenvall has been painting surreal landscapes featuring an enigmatic "Donald" Duck since the early 1970s.



"Halloween Boo-Nanza," one of Jeff Cain's *Carl Barks Remembered* paintings. Cain's goal is to keep the spirit of Barks alive.



"Duck III" by Gottfried Helnwein, a highly respected German artist who is also a fan of Barks's work.



Frank Brunner has been painting and drawing fine-art cartoons like "The Duckaneer" since the mid 1970s.



## DIAGRAMS OF BARKS'S PAINTINGS

In preparing the content for this book, I completed over 100 red-pencil drawings of Barks's paintings. Scanned and reduced to grayscale, these capture the broad forms and essential details of Barks's Disney and non-Disney fine-art cartoon paintings. Designed to provide visual reference for the discussions of Barks's craft, the diagrams were also an important part of my learning process while studying Barks's narrative composition and other techniques.



preview of  
“a short biography of the good artist”



# a short biography of the good artist

"I WOULD LOOK AT THOSE MICKEY MOUSE NEWSPAPER STRIPS AND THINK, 'HELL, I'M DRAWING THINGS LIKE THAT.'"

Carl Barks (UMM, 30)

While there's been a lot of biographical information published about Barks, including Barrier's excellent *Carl Barks and the Art of the Comic Book*, nothing's been published that covers his entire life, or that focuses on his development as an artist. Understandably, much of the material written about the man focuses on his years working for Western Publishing, when he wrote and drew Donald Duck and Uncle Scrooge comic books, the body of work he is most famous for. But as I pointed out in my introduction to this book, I've always been more interested in Barks the

painter, Barks the artist, as opposed to Barks the comic-book writer. In the 1980s, when I knew Barks, I often wondered about Barks the artist, how he got to be who he was, how he developed, who he learned from. This isn't a complete biography, by any means, but I felt it important, for anyone wanting to learn to "paint like Carl Barks," to have some idea how *Barks* learned to paint like Carl Barks. For Barks, becoming an artist was a lifelong journey, a journey that began when he was a small child, a journey that didn't end until he was 97 years old, two years before he died.



Krazy Kat was one of the few early strips that Barks said he didn't understand.

## 1901: COMIC STRIPS ON THE HOMESTEAD

Start by understanding that Barks learned to draw over a period of years. Born in 1901, he grew up drawing on everything: "I would draw pictures with charcoal on the walls of any kind of a building I happened to be in, and I would scrawl all over my school books and we had slates in those days. Imagine that – slates, those squeaky things. And I would draw on those slates and any kind of paper I could find" (CBC, 81). After

school, Barks would work the fields with his brother, and any time the horses would stop, he would use his finger to draw on the dusty harnesses (*A Tribute to Carl Barks*, 5). Sometime in the early 1900s he began copying comic strips such as "Thimble Theater" from copies of Hearst's *San Francisco Examiner* that made their way up to Merrill, Oregon: "That's how I happened to take up cartooning. I was fascinated by cartoons"

(CBC, 24). "Those fellows were real draftsmen in pen and ink; they all had distinctive styles. I would read that *Examiner* Sunday section, and not copy their stuff, but try to draw a similar situation using their style" (CBC 24). "Some of the main people who influenced my drawing style were Winsor McCay, Oppen, and Hal Foster. Roy Crane, who drew 'Buzz Sawyer,' also had a direct, simple style" (CBC, 126). "So I was quite a



collector of comic strips that had good artwork in them, like 'Prince Valiant' [by Hal Foster] and 'Flash Gordon' by Alex Raymond. I could just sit there and look at the drawings and be inspired" (CBC, 143). The comic section also included illustrated stories: "I remember 'Old Mother West Wind,' and the little foxes and the rabbits that lived out in the meadow. These were a little section in the children's pages of a newspaper. Now, who wrote them? It wasn't Harrison Cady or any name like that – they weren't illustrated very much except just one little black-and-white drawing." "Old Mother West Wind," written by Thornton Burgess and illustrated by Harrison Cady, was a children's feature that ran nonstop from 1912 to 1960 and may have been, along with "Old Doc Yak," Barks's first experience with talking "funny" animals.

In 1911 Barks's family moved to Santa Rosa, California. A kid at his school impressed Barks with his ability to draw: "He used to amaze me with little old drawings he'd make of Woodrow Wilson or Theodore Roosevelt or somebody like that, little cartoons. I would look at them and see how he constructed them, and oh, I thought that the most wonderful thing in the world was to draw like that kid could draw" (CBC, 58). Barks started the correspondence course The Landon School of Illustrating and Cartooning – but didn't finish it: "I think I hadn't quite turned 16 yet when I talked my dad into letting me subscribe to that Landon school of cartooning. I got about four of the lessons under my belt when the war work [World War I] began to get so insistent" (CBC, 58), "but those little old things did help me" (CBC, 58). Still, the course made enough of an impression that Barks re-

membered it 75 years later. If you're interested in seeing the course, a reproduction of it can be found at:

[www.enchantedimages.com](http://www.enchantedimages.com).

As a teen, Barks continued to read comic strips: "The newspaper comic strips I liked as a teenager were mostly 'Happy Hooligan,' 'Katzenjammer Kids,' 'Bringing Up Father,' 'Old Doc Yak,' 'Little Nemo'" (CBC, 198).

Barks kept drawing, and in 1918, as World War I was ending, Barks decided to leave the lonely wheat fields of Oregon for the big city: "I wanted to go to San Francisco and see if I couldn't get into cartooning down there. So I went to San Francisco and worked for a little over a year in a printing shop. That had nothing to do with cartooning, but it was at least a living while I would go once in a while to one of the newspaper offices and show them some sample cartoons



"Old Mother Westwind" by Thornton Burgess and Harrison Cady.



## A CARTOONIST FROM THE BEGINNING



The Sunday comic section of the *San Francisco Examiner* made a huge impression on Barks as a child. Printed comic strips, in full color, were one of the few entertainments available to a small boy living on an isolated homestead in the wheatlands of Eastern Oregon. Barks taught himself to draw by emulating the styles of famous comic-strip artists. He would collect and study comic strips until he started drawing the Disney ducks full time.

A 1901 copy of the *San Francisco Examiner*, printed the year Barks was born.



*Happy Hooligan* by Frederick Burr Oppen.



Some of Barks's earliest cartoons, scribbled into a gradeschool reader. He's already beginning to think like a satirical cartoonist: Note how "pigeon," "peaches" and "honey" are all illustrated with female figures.

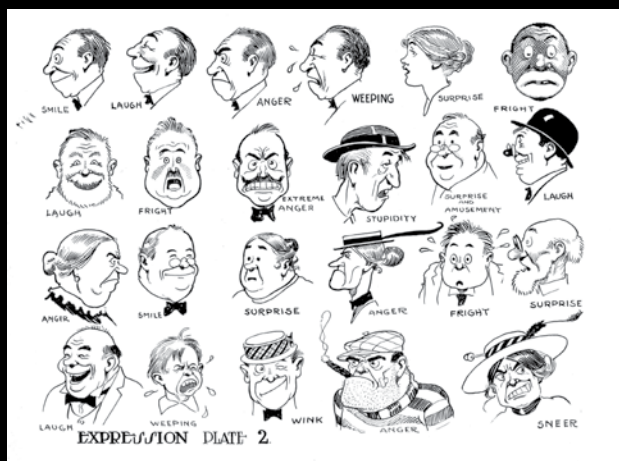
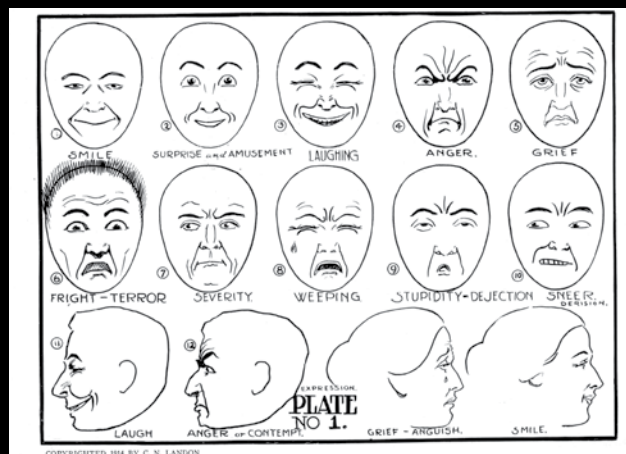
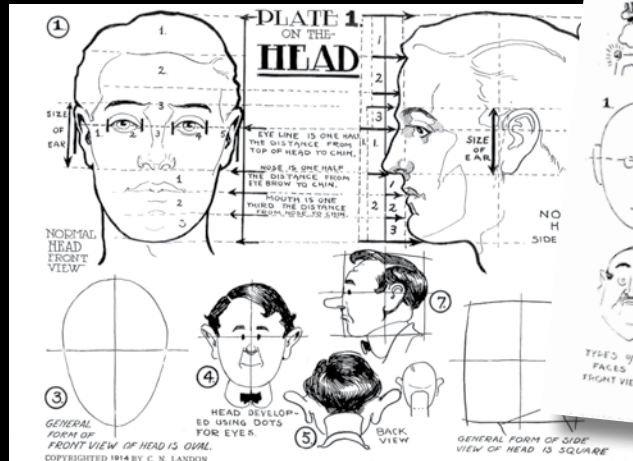


*Wash Tubbs* by Roy Crane.





Illustrated plates from the second and third lessons of Landon's course. Barks recalled completing the first few lessons in 1916 or 1917: He quit the course to earn extra money during World War I, but said, "I could see that it had all the elements that I would need to learn the cartoons."







Left: Illustration from *Principles and Practice of Show-Card Writing* (1922). In 1920 Barks dropped out of a class that would have taught him how to do calligraphy for theater and advertising cards like these. Another example of the young Barks rejecting "formal" education, he also dropped the Landon course and never attended high school.

Above: The Barks estate turned up numerous clipping files of comic strips, including these panels from "Prince Valiant" by Hal Foster.

(CBC, 105). But without success: "They were well stocked with real good artists and didn't need to take on any young kids. They'd glance at [my samples] and give them back to me" (CBC, 59). Barks didn't give up. In 1920 he again traveled to San Francisco, this time to take a class in show-card writing: "I went to the YMCA show-card school there, their night class, for a few lessons, and I soon found that the lettering came so hard for me, that that wasn't one of my natural talents" (CBC, 59).

Barks spent the next few years working his way through a number of blue-col-

lar jobs, including lumberjacking, farming and railroading, but during his evenings and spare time Barks continued to work at his drawing. It even cost him his first marriage: "I was always trying to figure out a comic strip or something I could do. That's what used to irritate my wife at that time. ...I was using our evenings and all our spare time working at this darned stuff" (CBC, 60). Barks also continued to study comic strips: "In the 1920s many new comic strips were introduced. I read every one that I could get my hands on. Elzie Segar's 'Popeye' and other strips had a strong influence on my art style and humor creation. I read

every 'Tarzan,' 'Buck Rogers,' and the like that I could buy" (CBC, 199). At least one of the Landon lessons stuck because Barks started keeping a collection of clippings from his favorite strips. When asked if he bought newspapers just for the strips Barks said: "Oh, lord, yes. I've got a whole bible of Hal Fosters. Hal Foster was a tremendous influence" (CBC, 25). Barks's estate turned up large clipping files of "Prince Valiant." "I was always able to look at the cartoons in the newspapers, the comic strips and the feature pages and so on, and get something out of looking at how other guys did their cartoons" (CBC, 58).

preview of  
“at the feet of the master”





# at the feet of the master

**"AS FOR YOUR IDEA OF LEARNING TECHNIQUE FROM ME, YOU'LL BE DISAPPOINTED. I HAVE NO TECHNIQUE."**

**Carl Barks** (Letter to John Garvin, October 1983)

In one of the first letters I wrote to Carl Barks I asked him to write a Walter Foster-style book on "how to paint like Carl Barks." His answer was typically modest: "As for your idea of learning technique from me, you'll be disappointed. I have no technique. The whole painting builds itself as I paint over one blunder after another. I use a very small brush and literally draw the shading and values and blendings like I would draw them with a pen. I follow the rules of color mixing and layering that I read in instruction books. I would not make an interesting subject for a Walter Foster-type book." (letter to me dated Oct. 9, 1983.) At that point, the fall of 1983, I had been painting copies of Barks paintings for seven years, and I thought he was wrong – I thought his oil paintings of the Disney



Graphic Gallery No. 7 was my first encounter with a painting by Carl Barks.

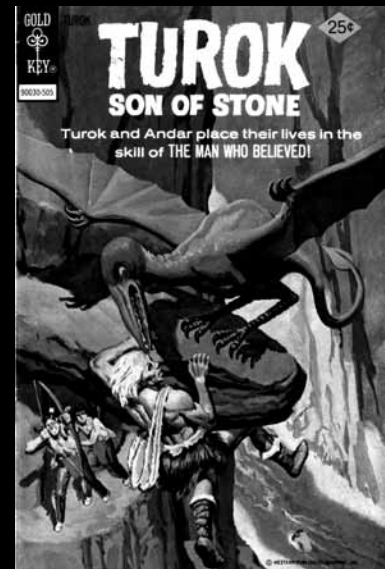
ducks were unique, done with a craft and technique I'd never seen applied to comic characters. A technique I was determined to learn.

My first exposure to a painting by Barks came in 1976 when I was 16 years old. While exploring a dingy comic shop in San Francisco (my family was there for a "Star Trek" convention), I stumbled across an art catalogue of some kind. On its cover was a painting of Donald Duck on a golden beach, gleefully exulting over a treasure chest of pirate gold. I'd never seen anything like it before. I collected comics, bubble-gum cards and paperbacks and had seen plenty of "painted" cartoon characters, but even as a kid I knew that this painting of Donald Duck was unique and different. At that time I had no idea who the artist was, but I knew his technique wasn't like the simple, realistic painted comic covers of *Turok* or *Space Family Robinson*, the Dell and Gold Key comics I collected. Or the painted *Mad Magazine* covers by Norman Mingo. Or the painted covers of the Disney Dell giants, which had garish colors and vacuous characters. Or the "Wacky Packages" cartoon paintings. This painting was more refined,

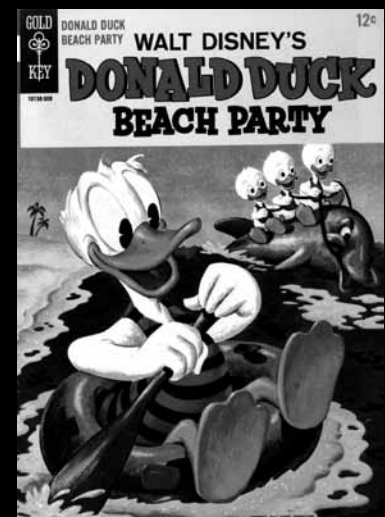
Barks's work was unique, especially when compared to other "cartoon" paintings of the period.



Wacky Packages series 9, 1974.



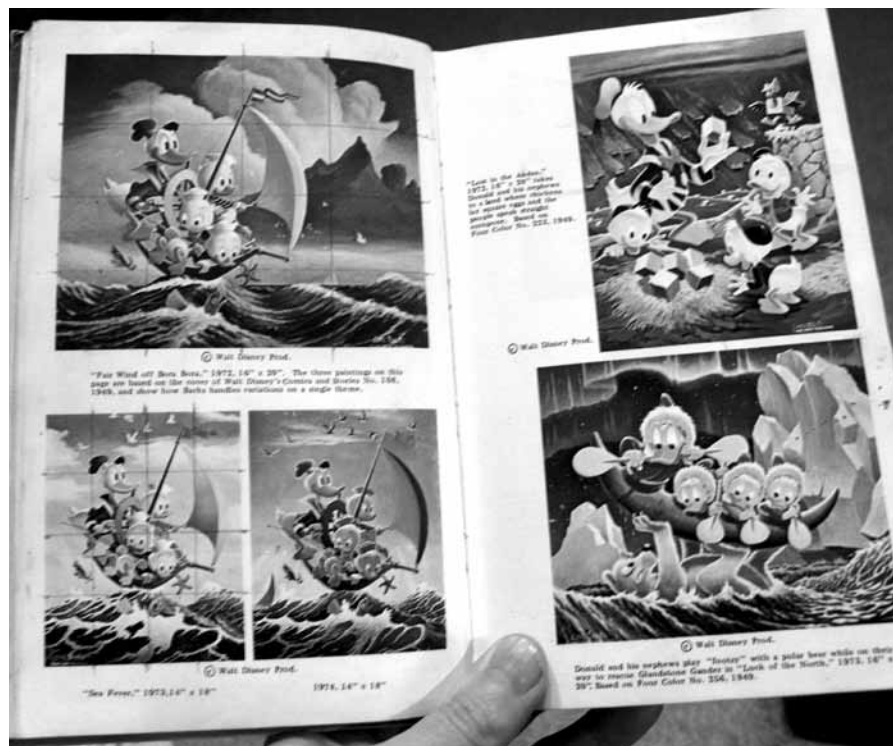
*Turok Son of Stone* No. 96, 1975.



*Donald Duck Beach Party* No. 1, 1965.



Above: My battered copy of *The Comic Book Price Guide* No. 7, which has been on my shelf since 1977. Right: *The Comic Book Price Guide* was the first book to publish reproductions of Barks's Disney paintings. It became my first guide to learning how to paint like Barks. You can still see the grid lines I drew on top of the tiny reproductions.



the colors and lighting more subtle, the composition somehow more compelling. It was a painting of a cartoon character, yes, but painted realistically, with color and light that seemed to shimmer. The painting of Donald Duck on the beach seemed to have more kinship with the Frazetta paintings that graced my collection of Edgar Rice Burroughs paperbacks, or the James Bama paintings on my collection of Bantam Doc Savages. I remember looking at that painting and being intrigued – who would paint like that, and why? A year later, I had my answer.

1977 was a turning point in my life. This was the year the “Carl Barks” issue of the *Comic Book Price Guide* was published, the year I discovered who Barks was and the year I decided to become an artist. I remember looking at

its cover – Barks’s “Porky of the Mounties” painting – at the photos of Barks at his easel, and the duck paintings. The reproductions were small and sometimes fuzzy but even so, the paintings were all as amazing as the one I’d seen the year before, impossible panels of light and color and imagination. There was greedy Scrooge, back-lit by the golden light of an ancient cliff city as he reveled in armfuls of gold, jade and silver. There was Donald and the boys looking anxious as their canoe was lifted from the frigid arctic sea by an angry polar bear, surrounded by sloping sheets of glacial ice and the eerie northern lights. Scrooge again, and the boys, in the “Cave of Ali Baba” swimming in a treasure trove of fabulous loot, all but one oblivious to the looming shadow of danger approaching down the tunnel. Here

were paintings of adventure, alive with character and story and place, all rendered with a unique, cartoon-like reality. Not the realism of a Norman Rockwell, to be sure, but real nonetheless. Barks’s paintings had an almost magical appeal.

Almost all of these paintings were based on his comic-book stories, which took Uncle Scrooge, Donald Duck and the nephews to the far-flung corners of the globe in search of fantastic treasure. And many of the paintings reproduced in the *Price Guide* were recreations of the covers to those comic books. “The Golden Helmet,” for example, reproduced the cover to *Four Color* No. 408; “Lost in the Andes,” was the cover to *Four Color* No. 223, and “Luck of the North,” was the cover to *Four Color* No. 256. But Barks was doing something new with these

images. I had seen the comic covers before, in fact all of the covers to the *Four Color* Barks issues were reprinted in color in that same issue of the *Price Guide*. But the paintings – with the characters and settings fully modeled with light and shadow – were somehow more compelling to me than the pen-and-ink renderings of his comic work. Maybe it was because Barks had control of the palette – he never colored any of his comic-book work. Maybe it was the way two-dimensional line drawings were translated into three-dimensional life. Maybe it was because I was looking at the master work of a genius. Regardless, those paintings inspired me. I began to wonder if I could do paintings using the same style and technique.

I had always been an “artist,” but by 1977 – at 17 years old – I had not done much in the way of actual hard work. I had won awards at grade school for charcoal drawings of steam engines, and I had impressed friends with drawings of spaceships, monsters and copies of “Beagle Bailey” characters. But I never really worked at it. In 1977 I got serious. I was going to teach myself to paint like Carl Barks, and I was going to do it by painting copies of every Barks painting in the *Price Guide*.

I still have the very first oil painting I ever completed: a copy of Barks’s “Sheriff Donald’s Last Stand.” I had no clue what I was doing, and it

shows. My mom had bought me some art supplies, a starter set of oil paints, some cheap brushes, and even cheaper canvas board. Then I opened my *Price Guide* and drew a grid over the small reproduction of the Barks painting. Using the grid as a guide, I copied the painting by drawing right onto the canvas board. Despite the



The very first Barks copy I ever attempted: Barks’s “Sheriff Donald’s Last Stand,” painted in 1977 when I was 17 years old.

grid, my drawing wasn’t very close to Barks’s: My ducks were off model with distorted shapes and proportions. And at the time, I had no idea you weren’t supposed to draw directly on canvas – you can still see the dark pencil lines beneath the paint. As rough as the drawing was, the paint was worse – thin, washed out, and garish. I knew nothing about color mixing, or glazing, or layering, or media, or anything else. But ignorance was bliss. After several weeks, I finished it, thought it a masterpiece, and immediately started on another. Then an-

other. After a couple of years, I ran out of Barks paintings to copy. Remember that in the late 1970s the world had not yet been inundated with the cavalcade of Barks collectables we currently enjoy. There were no Barks prints, calendars, lithographs or books. The Internet, which has so revolutionized the way we gather information today, was still a quiet spark in Al Gore’s brain. And as an isolated kid living in Southern Oregon, I had no idea there was a “Barks-collector underground” – a mail-order community of fans who frantically exchanged photos of Barks’s paintings, information, stories and originals.

But, along with the rest of comics fandom, I did have access to at least one source of information: Alan Light’s *The Comic’s Buyer’s Guide*. I remember scouring an issue for early copies of *Turok* – this was back in the days when the “adzine” was filled with hundreds of ads from individual collectors – when I stumbled across a small black-and-white ad for a magazine called *Graphic Gallery*. There, in glorious, fuzzy, newsprint black and white, were reproductions of three Barks paintings I’d never seen before and a reproduction I had seen before, but had forgotten: It turned out the catalogue I had seen in San Francisco, the one with the cover that showed Donald Duck finding pirate gold, was an issue of *Graphic Gallery*. I clipped the ad (images of Barks paintings were so rare back then, I kept



Left: An ad for *Graphic Gallery* that ran in *The Comics Buyer's Guide* in the late 1970s.

Below: In 1979 I was 19 years old and had been copying Barks's paintings for two years. Here, I was working on a copy of "Time Out For Therapy."

the clipping!) and ordered a copy of every issue they had. Put out by collector Russ Cochran, *Graphic Gallery* was filled with high-quality reproductions of rare, original art. Paintings by artists such as Barks and Frazetta, were reproduced in full color. Issue No. 11 reproduced Barks's "Old King Cole," my first exposure to his non-Disney paintings.

Armed with new color reproductions of Barks's paintings, I started painting furiously, one amateurish copy after another. I painted "Business As Usual," "Time Out For Therapy," "McDuck of Duckburg," and "Rug Riders Last Flight." Oddly enough, while I had given away most of my *Price Guide* paintings, I still have most of these *Graphic Gallery* copies. I kept them because these were the first paintings I would eventually show to Barks, the first paintings he would critique. Each of them presented its

own challenges. In the early 1980s I caught glimpses of reproductions too tiny for me to use. In *Graphic Gallery* No. 4 there was a small color photo of Barks holding a brush up to a money-bin painting I'd never seen. I remember finding an ad placed by someone named Leo Holstein in the back section of the *Price Guide*: The ad had a tiny black-and-white reproduction of a Barks bicentennial painting: "I paid more for this painting than a dozen such others would cost!" For the first time, it occurred to me there must be many Barks paintings I would never get to see. Museums didn't collect his work — fans did. Living in rural Oregon, with limited means, I had no way to track them down, no way to

view all of Barks's work. But that was all about to change.

1981 was the "big bang" of the Carl Barks universe, a year in which a number of important books and articles were published. Michael Barrier's *Carl Barks and the Art of the Comic Book* provided comprehensive biographical information and was my first exposure to the idea that Barks's work might be worthy of serious study. Celestial Arts' *Uncle Scrooge McDuck His*





## A GALLERY OF GRAPHICS GALLERIES



A part of my collection of *Graphics Gallery* art catalogues from the late 1970s. Before the publication of *The Fine Art of Donald Duck*, and long before the Internet, these art catalogues, published by collectors Bruce Hamilton and Russ Cochran, provided almost the only source of Barks reproductions.

I learned to paint by copying these reprints of Barks's oils.



Detail from my copy of "Time Out For Therapy."



Detail from my copy of "I Found It, I Keep It."



Detail from my copy of "Business as Usual."



Detail from my copy of "McDuck of Duckburg."

Details of four of the copies I painted in the late 1970s. Note that "Time Out For Therapy" was copied from a reproduction (top right) that was less than four inches wide. My eyesight was much better in 1979.



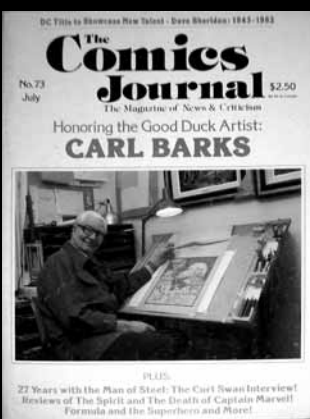
The Spring 1981 issue of *Panels*.



The Duckburg Times No. 19.



The Barks Collector No. 27.



The July 1982 issue of *The Comics Journal*, a tribute to Carl Barks.

*Life and Times* reproduced a brand new Barks Disney painting, “Wanders of Wonderlands,” and story-book style “Go Slowly Sands of Time,” which reproduced the first Barks watercolors I had ever seen. The second issue of *Panels* introduced me to Barks’s non-Disney watercolors from the “Famous Figures of History as They Might Have Looked Had Their Genes Gotten Mixed Up with Waterfowl” series. I discovered two Barks fanzines, *The Barks Collector* published by John Nichols and *The Duckburg Times* published by Dana and Frank Gabbard. *The Comics Journal* published its Barks issue. But the book that had the most profound effect on me was Another Rainbow’s *The Fine Art of Walt Disney’s Donald Duck* by Carl Barks. Every page was a revelation. Barks’s composition, drawing and visual storytelling skills had been honed by a lifetime of drawing. Flipping through the book from start to end, I could see his painting skills evolve. In the early paintings, Barks’s detail work was unrefined and the work was a little rough as he worked out palette and shading techniques. But just a few pages in, the paintings begin to glitter, and by the time you get to his later work, paintings such as “She was Spangled and Flashy,” “Nobody’s Spending Fool” and “Hands Off My Playthings,” you are looking at the work of a true master.

The *Fine Art* book also gave me access – for the first time

– to information on Barks’s technique. Some of the painting descriptions contained tidbits of information about how he worked, his palette and craft. More important, the book’s introduction reprinted six work-in-progress images from Barks’s painting “Menace Out of the Myths.” For the first time, I was able to see examples of Barks’s process – how he used two or more layers of paint to build up color. In the six years I had been painting Barks copies, it had never occurred to me that the use of undercoats and layers were important painting techniques.

Most important, *Fine Art* inspired me to paint something original and to make contact with Barks. Using photos of Barks I had found in the *Price Guide*, I painted a portrait of Barks sitting at an easel inside Uncle Scrooge’s money bin, the nephews reading a copy of *Fine Art*, the “Mona Lisa Duck,” the 1977 *Price Guide* sitting on Scrooge’s shelf. I wrote to Another Rainbow and asked for Barks’s address, and they sent it to me. A couple of weeks later, in December 1982, I got a reply from him in which he thanked me for the painting and talked a little about how difficult it was to paint money bins. Enclosed with the letter was a small reproduction of his first litho “Sailing the Spanish Main,” the first of the lithograph paintings Barks would complete for Another Rainbow. I was thrilled: A hand-written letter where he wrote a little about his work,



## MAKING CONTACT WITH "THE GOOD ARTIST"

"The Good Artist," the first oil painting I completed that was not a direct copy of a Barks painting. I sent it to Barks in 1982 and saw it at their home in 1983. I didn't see the painting again until 2008, when it was sold for \$600 on eBay as part of the Barks estate.



Letter from Carl Barks, December 1982:

Dear John – Many thanks for your amazing painting of "The Good Artist." It is not often that people put that much good work into paintings that are only intended for gifts. I'm sure that you now have an idea of how much hard effort I put into my paintings of Uncle Scrooge and the ducks in the money bin. I painted 17 of those complicated mountains of coins and gimmicks. I apologize for not writing sooner. Have been busy making sketches for a future money bin painting for the limited edition series being published by Another Rainbow Pub Co. Have to spend the next few days being interviewed for promotion ballyhoo. No fun.

Sincerely, Carl Barks.

John Harvin  
357 N. Caledale  
Medford, Ore. 97501  
Dec. 4, 82

Dear John – Many thanks for your amazing painting of "The Good Artist." It is not often that people put that much good work into paintings that are only intended for gifts. I'm sure that you now have an idea of how much hard effort I put into my paintings of Uncle Scrooge and the ducks in the money bin. I painted 17 of those complicated mountains of coins and gimmicks. I apologize for not writing sooner. Have been busy making sketches for a future money bin painting for the limited edition series being published by Another Rainbow Pub Co. Have to spend the next few days being interviewed for promotion ballyhoo. No fun.

Sincerely, Carl Barks





Left: A photo of Garé and Carl Barks from the Barks estate. This is how the Barkses looked when I knew them.

Opposite: A map of Southern Oregon. Barks was born in Merrill; I grew up in Medford. When I was 22, Barks retired to Grants Pass, which is where I had purchased my first old comic, *Uncle Scrooge* No. 9.

as well as praising mine, was too much to hope for. And as I was to discover, I was lucky to get a personal response at all. Years later, Garé told me Barks's address had somehow ended up on some kind of newsletter sent out to autograph hounds: The text read something to the effect of "Please write to Carl Barks, the daddy of Uncle Scrooge, and ask him for a sketch. The poor old gent is retired now and has nothing better to do than write nice letters to fans." The Barkses were inundated with fan mail and had taken to using form-letter replies. For all its faults, my painting of "The Good Artist" got me in the door.

In the following year Another Rainbow began publishing lithographs from new Barks paintings: "Sailing the Spanish Main" in 1982 and "An Embarrassment of Riches"

in 1983. Barks had sent me miniature lithographs of them, but there was no way I could afford the full-size lithographs – in 1982, while supporting a wife and three small kids, I quit my job as a grave digger in a Medford cemetery and enrolled in college, no small feat for a kid who had dropped out of high school in the ninth grade. In 1983 I somehow managed to scrape together enough cash to purchase the first set of Another Rainbow's *Carl Barks Library*, which reprinted all of Barks's Disney comic stories as well as a fair amount of information on his paintings.

In 1983 I began to feel that the hands of destiny were at work. I had read enough of Barks's biography to realize we actually shared some of the same "roots." I grew up and lived in Medford, a small town in Southern Oregon;

Barks grew up in Merrill, which was a little over an hour away to the east. Years later I discovered that in the 1930s Barks had also struggled to raise a young family in Medford. The coincidences kept piling up. I learned Barks was retiring to Grants Pass, a small town just 20 minutes north of Medford. A few years before I had purchased my first collectable comic book – *Uncle Scrooge* No. 9 – at small paperback store in Grants Pass. In 1983 I worked part time at that same store. My boss called me: "Guess who just stopped by to look at books?" Carl and Garé Barks! It turned out Garé read Harlequin Romance novels by the bushel, and the Barkses had stopped by the shop to browse. Barks mentioned he had a new painting on the easel and that when it was further along, the shop owner could come by to see it. Barks

preview of  
“narrative composition”



# narrative composition

**"IF THEY DON'T KNOW THE STORY, THE PAINTING WILL BE KIND OF MEANINGLESS, AND SO I BELIEVE THE STORIES WILL BE THE THING THAT LIVES ON INTO POSTERITY."**

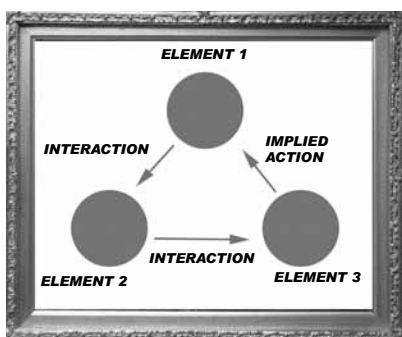
**Carl Barks** (CBC, 194)

Barks spent his life creating gags and telling stories, penning risqué comic panels for the *Calgary Eye-Opener* and other magazines, then animation gags for the duck shorts at Walt Disney studios, and finally, gag-laden covers and stories for Western Publishing's Disney and MGM comic books. After retiring, his paintings slowly evolved from non-narrative landscapes and portraits of churches and little girls to narrative compositions depicting the lives of ancient California natives. He once wrote that he "retired the little girl paintings because they weren't Barks." I think the reason they "weren't Barks" is because they weren't narrative. Barks was a storyteller.

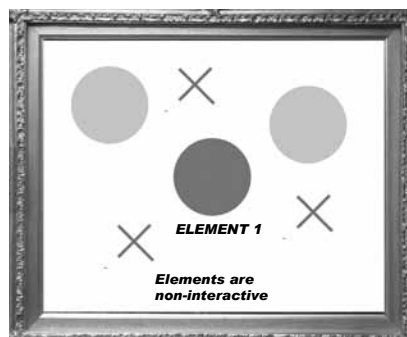
So it's not surprising that the vast majority of his cartoon paintings are narrative. In fact, out of approximately 226 known cartoon paintings, Disney and non-Disney, only 11 are non-narrative – portraits mostly. Seventy or so of his Disney paintings were based on comic book gag covers he had drawn decades before, so they were inherently narrative. Not that Barks would have described them that way. If he had heard me talk about "narrative composition" he might have raised an eyebrow: "Aren't we just talking about gags?" He'd have been right. "Narrative composition" and "gag" both describe the same thing: a single image that contains

all the elements necessary to tell a story "at a glance." So how are "gags" or narrative compositions constructed? How do they work?

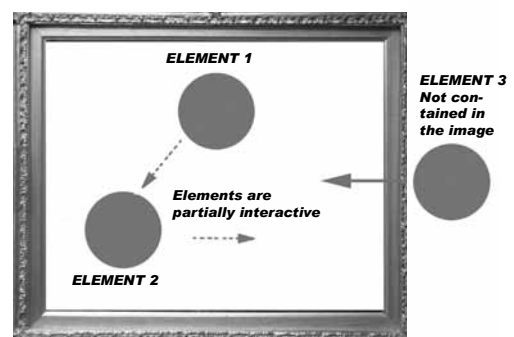
Bruce Hamilton, writing about "An Embarrassment of Riches" (1983), described how the painting's story evolved as Barks worked on the composition: "Barks's refinement here of a construction theme is an example of his efforts to tell a whole story at a glance, even down to the nephews' use of surveying equipment, all the elements are included so that even a non-Barks fan, unfamiliar with the comic, would have no trouble understanding it." The key concept here is the word "elements." Story elements



**Compound-narrative composition**

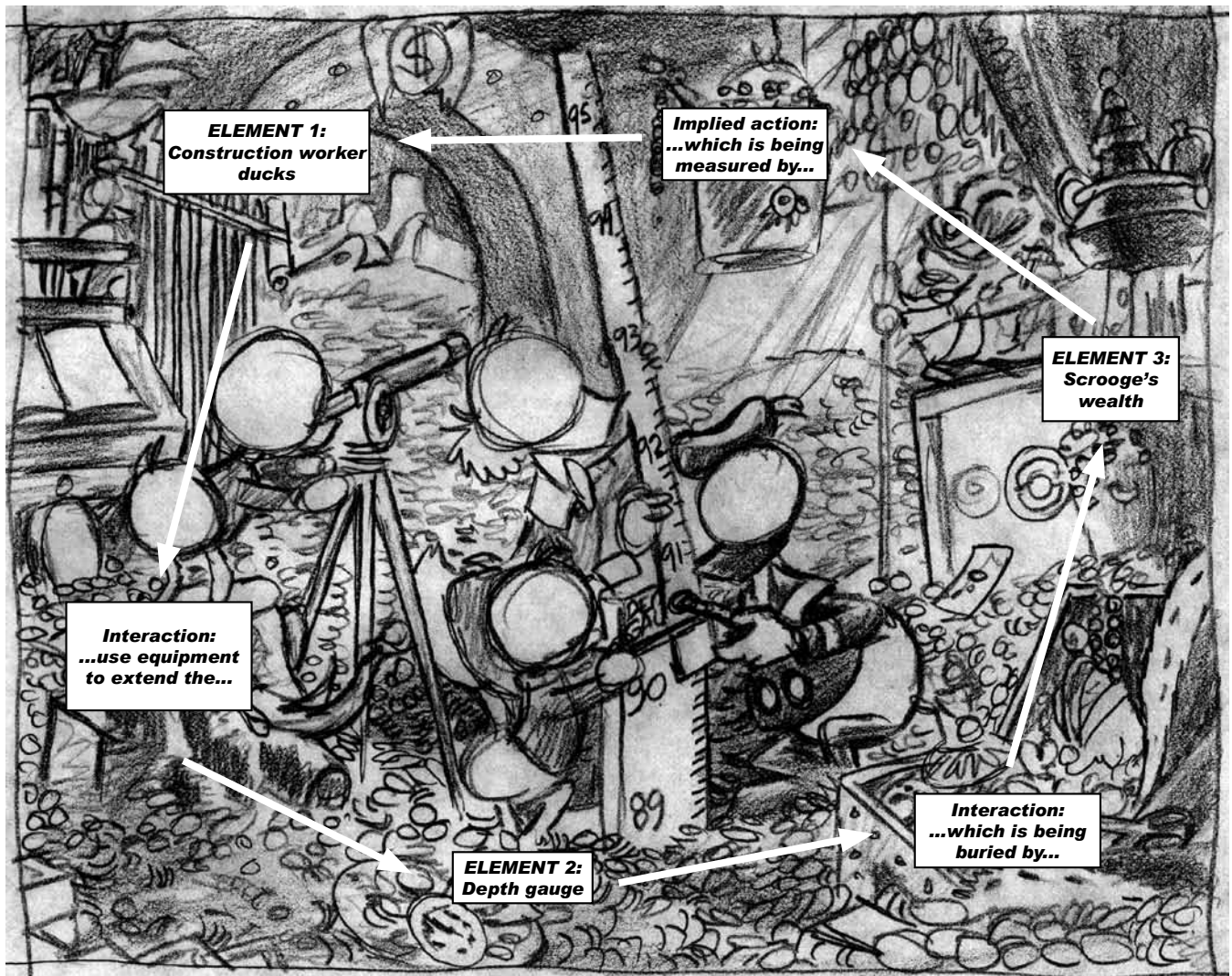


**Non-narrative composition**



**Simple-narrative composition**

A compound-narrative composition is a self-contained image in which three or more visual elements interact to imply action. Non-narrative compositions contain just one element, or have elements that don't interact at all. A simple narrative relies on information not contained in the image, or has visual elements that interact in limited ways.



can be anything in the painting: figures, props, setting, actions. “Story” is created when elements interact with each other to imply action. I call it a “compound” narrative when three or more elements interact in a cause-effect chain of action. The more interacting elements there are, the more complex the narrative. In this example, the story being told is that Scrooge’s wealth has grown so much that he must extend his money bin’s depth gauge. The visual elements are: the money bin full of wealth, the “hole” that has been dug out around the depth gauge;

the tip of the nearly buried depth gauge; the yard stick that is being used to extend the depth gauge; and the construction tools. Scrooge holds the yard stick so Donald can tighten the hand vice that will hold the yard stick in place, extending the depth gauge so it won’t be buried by the Scrooge’s wealth. The nephews use the surveying equipment to ensure the yard-stick is straight. Early versions of the composition included additional props – the nephew’s hardhats – that reinforced the story, but these were removed for commercial reasons.

Above: Diagram of Barks’s “An Embarrassment of Riches.” Note: The captions for the narrative diagrams are read in a counter-clockwise circle, beginning with Element 1.

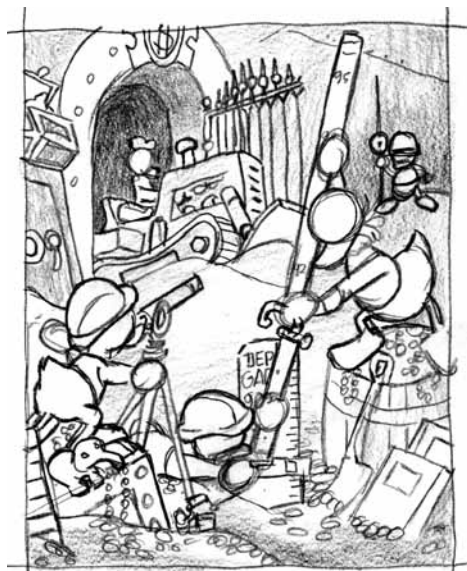


Diagram of an early version of “An Embarrassment of Riches.”

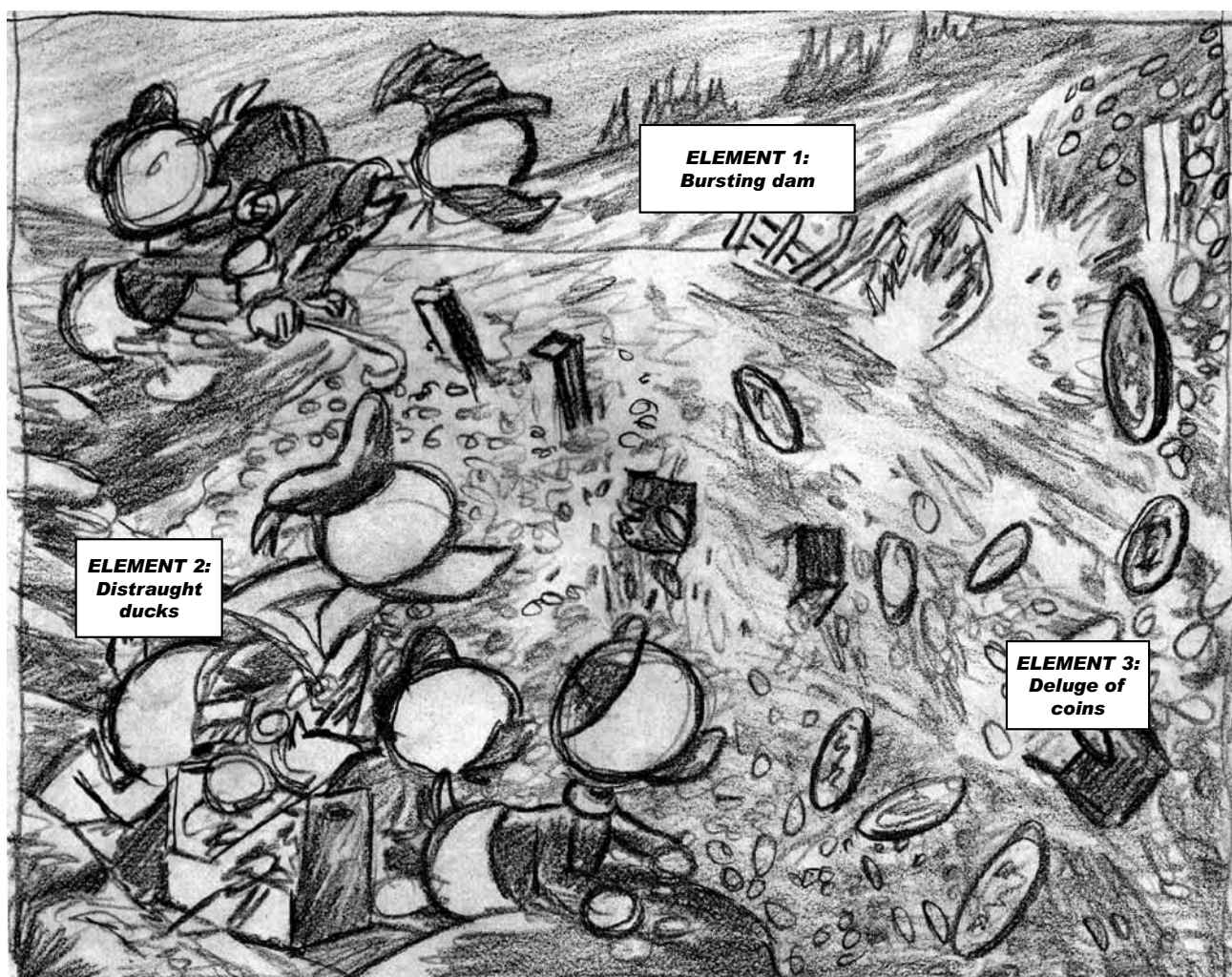


Diagram of Barks's "Dam Disaster At Money Lake." In simple-narrative compositions like this one, it isn't apparent how the narrative elements interact with each other, or understanding their interaction requires information not contained in the painting.

If a painting's subject matter required too much explanation to be understood at a glance, Barks resisted doing it. According to Barks, fans had been asking for a painting of the "bursting of the money dam" since the 1970s. Barks always turned them down because the subject "would take too much explanation. It's something that needs a long build-up so that you understand what it is. It's the climax of a series of attempts by the Beagle Boys to take over that money." When Barks finally agreed to paint "Dam Disaster At Money Lake" (1986) he insisted that the lithograph

reproduction of it be accompanied by a reprint of *Uncle Scrooge* FC No. 386, the story on which the painting was based – for good reason. Though there are many visual elements in the painting, they don't interact with each other to imply action: We see Scrooge and the nephews; we're in an outdoor setting; there's a river of money; coins are flying everywhere; Donald has a toolbox; and Scrooge, with his battered hat, is looking very dismayed. But what do any of these elements have to do with each other? There is no way of knowing strictly by looking at the painting.

I sifted through a couple of libraries looking for a definition or description of how narrative gags are constructed. Because I couldn't find one, I've written my own: A compound-narrative composition contains three or more visual elements that interact with each other to imply action. You can almost write it out as a formula: Element (1) interacts with Element (2), which interacts with Element (3), which implies action with (usually) Element (1). It's the implied action that conveys the story. Removal of any one element will result in the collapse of the

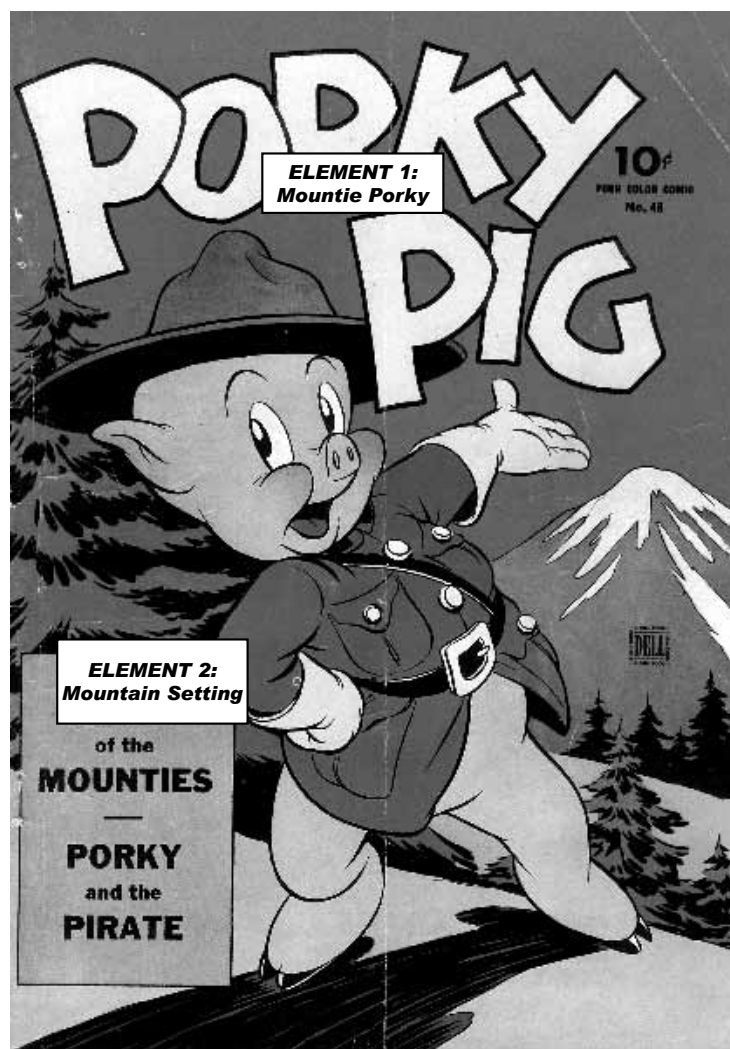


narrative. Simple-narrative compositions have just two visual elements, or have elements that interact in limited ways, or elements not contained in the image itself – the painting’s title, for example. Compare the titles of these two paintings: “An Embarrassment of Riches” enhances what we already see: a whole lot of riches forcing Scrooge to extend his depth gauge. “Dam Disaster At Money Lake” is doing some heavy lifting to help us understand what’s going on: I don’t even see a money lake and could not have told you that the submerged posts in the middle of the coin avalanche were once part of a dam. A non-narrative composition might have just one element or have elements that don’t interact with each other at all. Many landscapes, still-life paintings and portraits are non-narrative.

Probably the best way to demonstrate the difference between compound and simple-narrative compositions is to watch Barks transform a simple-narrative comic cover into a compound-narrative painting. When he was asked to do the cover for the seventh edition of the *Price Guide*, he chose to do a painting based on his only Porky Pig story, “Porky of the Mounties.” The original cover, not by Barks, is a simple narrative: We see Porky, dressed as a Mountie, standing in the wilderness. Not a lot of story is being

told, but Porky’s costume and setting do suggest some narrative elements: Porky is a Mountie, and he’s in Canadian (presumably) mountains. When Barks reworked the composition he added elements that interacted to imply actions: Barks’s “Porky of the Mounties” (5-76) tells the story of a Mountie who has rescued a bear cub from a trap. The formula looks like this: Porky (Element 1) flings away (interaction) the steel trap (Element 2), which has injured (interaction) the bear cub (Element 3), who is being held by Porky. The implied action is the rescue. Each

element interacts to tell the story. If the composition was Porky by himself, it would be a portrait. The trap by itself would be a still life. The bear cub by itself would be a wildlife painting. Combine any two of these elements, and you have a simple narrative: Mountie Porky holding the injured bear cub would result in us asking how the bear got injured (we wouldn’t know that Porky rescued the cub); Mountie Porky holding the trap – with no animals present – would leave us wondering whether he’s confiscating it or setting it. Only the presence of all three elements – Mountie



Four Color No. 48, Barks’s only Porky Pig story. Barks did not draw the original cover and reworked the composition considerably for his painting.

Opposite: Diagram of Barks’s “Porky of the Mounties” (5-76).

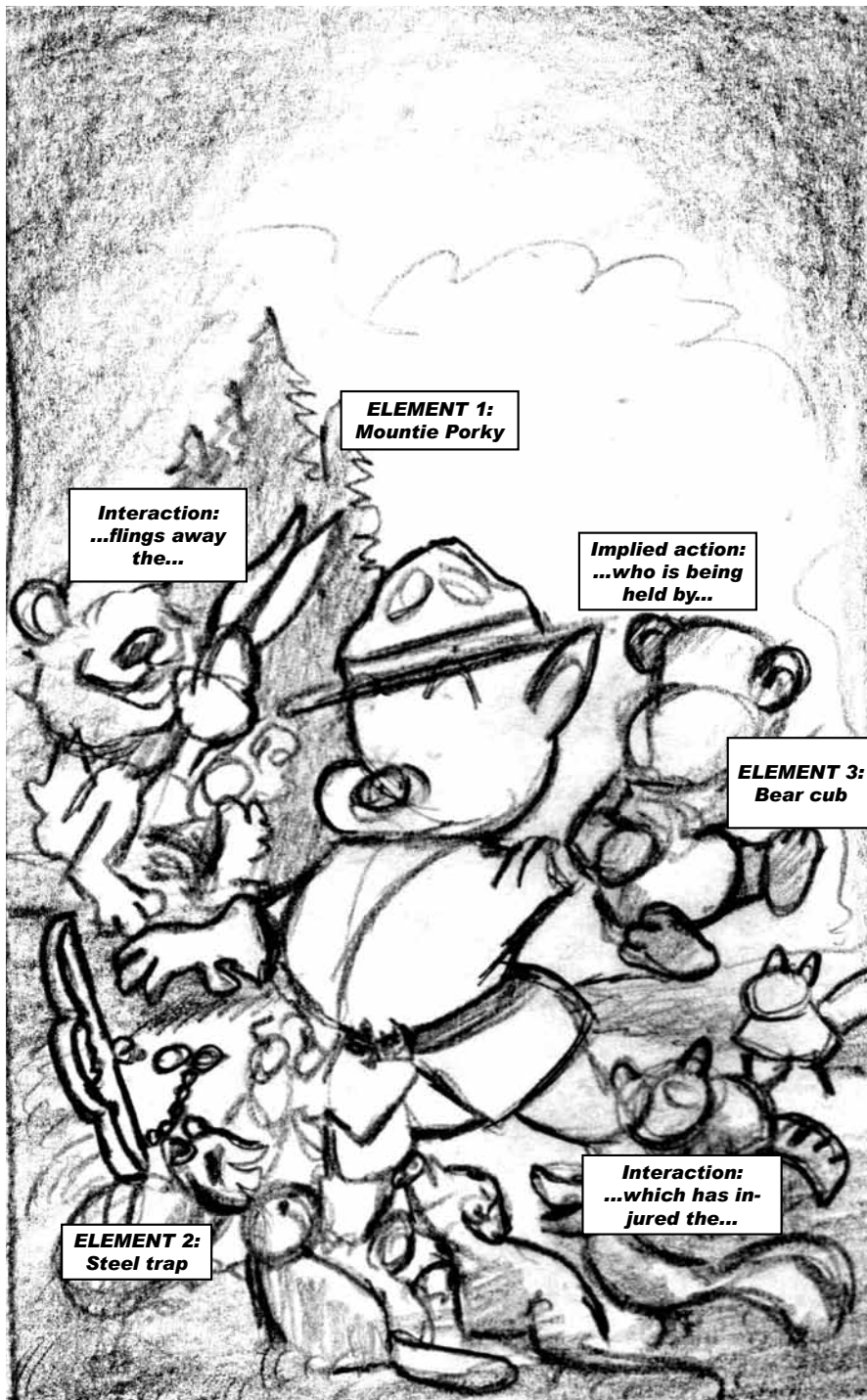


Porky, the trap, the injured bear cub – tells a compound narrative because their interaction implies an action: Porky has rescued the bear cub by removing the cub from the trap. That’s really the difference between the comic-book cover and the painting: In the comic cover

Porky isn’t doing anything other than standing there. Compound- narrative compositions require verbs to describe them: Porky flings the trap away, the bear-cub’s paw is hurting, Porky is holding the cub, rescuing it from the trap, and the other animals are

celebrating the rescue. Barks “snaps the picture” at the moment of highest action while clearly revealing events that came before and after: The bear cub has stepped into a trap and has hurt its paw (past); Porky has rescued the cub (past); the flung trap is still in the air (present); the rescued cub is still in pain (present); the other animals celebrate (future). Condensing the narrative action allows Barks to heighten the drama: The cub is still in pain, paw throbbing; the trap is still in the air, as if Porky has just flung it; and the other animals celebrate the rescue as if it already has happened.

In Barks’s best compound-narrative compositions every visual element – settings, props and characters – reinforce the story. Both the comic cover and the painting show Porky dressed as a Mountie, but the painting adds props and characters to make the costume matter – Porky’s not just a Mountie; he’s a protector of the animals. Another visual element that Barks uses to reinforce the story is facial expression: Gone is the comic-book cover’s vacuous smile; in the Barks painting, Porky looks at the trap with anger, clearly communicating that it has been set in his forest illegally. Porky’s rage provides counterpoint to the small cub, who regards the trap with fear. Barks wasn’t above using illustrative conventions if they helped reinforce the story: The red



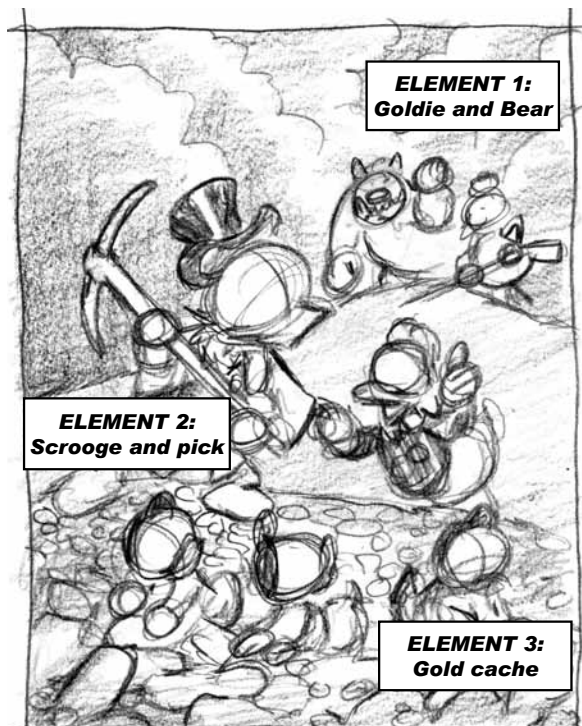
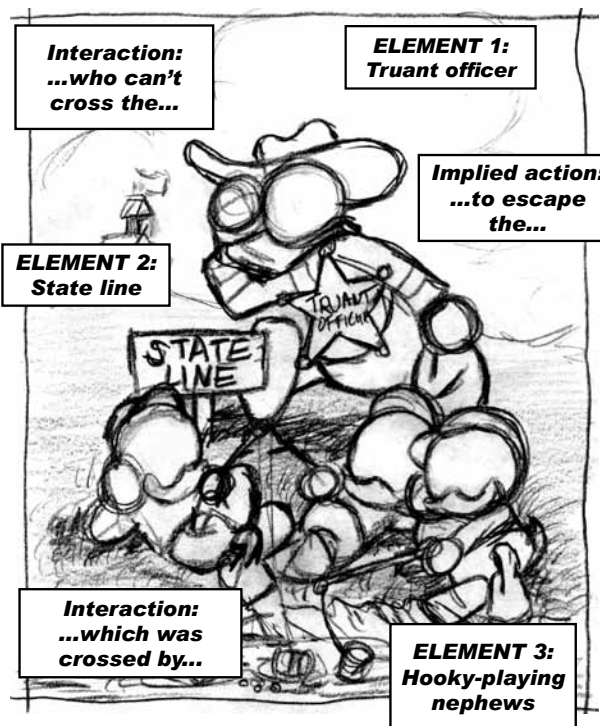
“pain” lines above the cub’s paw indicate that it has been injured, visually linking it to the trap.

Not all comic-book covers are simple narratives. “Truant Officer” (17-72), a painting based on one of Barks’s own comic-book gag covers, is a compound narrative that uses the interaction of facial expressions, characters, props and setting to tell a story: Truant officer Donald (1) is stopped by (interaction) the state line (2), which has been crossed by (interaction) the hooky-playing nephews (3), preventing Donald (1, again) from dragging them back to school (implied action). Remove any element and the narrative collapses: If the state line wasn’t there, for example, the narrative would become “the nephews are about to be caught,” which isn’t as funny because we lose

the idea of the nephews outsmarting their uncle. Again, everything in the composition reinforces the story: The one-room school house in the background implies that school is in session; the nephews’ smug faces communicate that they’ve outwitted the truant officer; their fishing poles show why they’re not in school; the warm color implies late spring, early summer – a time of year that no kid wants to be in a stuffy classroom. The gag is almost unchanged from the comic cover on which it’s based.

In total, Barks completed over 72 paintings based on his comic-book covers. Nineteen of those were based on gags. You could argue that the “money” gag paintings, such as “Banker’s Salad,” which shows Scrooge tossing currency in a salad bowl, are simple narratives because they require

the outside knowledge that Uncle Scrooge is a “fantasticatillionaire” with a money fetish. Most of the “story” covers require familiarity with the comic-book story on which they’re based. “Klondike Kaper” (15-72), for example, has all the elements that could make up a complex-narrative composition: We see Scrooge with a pick (1) digging into a cache of gold nuggets (2) as an old woman with a gun (3) approaches. But the composition doesn’t contain enough information for us to know how these elements interact with each other. The ducks are obviously threatened by the arrival of the old lady and her pet bear, but why? Scrooge might be trespassing, but nothing in the composition suggests that the land belongs to the old woman. The old woman could be a thief, but nothing in the image suggests she’s



Far left: Diagram of Barks’s “Truant Officer” (25-71).

Left: Diagram of Barks’s “Klondike” paintings.

preview of  
“dynamic symmetry”



# dynamic symmetry

**"FOR AN ARTIST WHO WISHES TO EXPRESS ACTION, ANIMATION, OR MOVEMENT, DYNAMIC SYMMETRY ANSWERS BETTER FOR ALL HIS REQUIREMENTS."**

**Michel Jacobs** (*The Art of Composition*, 13)

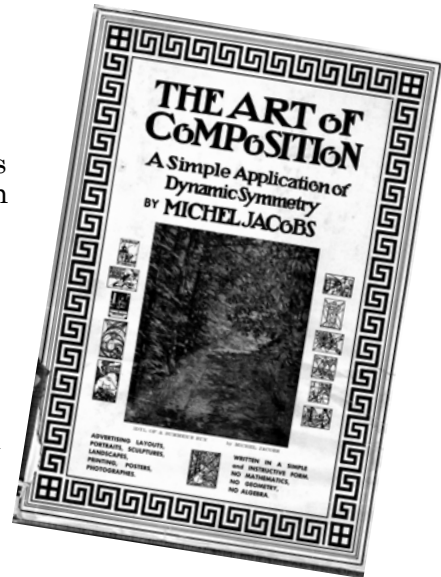
I always used to wonder how Barks was able to make his original painting compositions so perfectly balanced, yet at the same time, so alive with motion. How did he choose where to place his figures, his props? One of the more interesting books that came out of the Barks estate is Michel Jacobs's *The Art of Composition: A Simple Application of Dynamic Symmetry*.

"Dynamic symmetry" is a composition technique that creates balance and "action" by dividing a canvas into unequal quadrants. This is done by drawing a diagonal line lengthwise from the lower-left corner to the upper right corner, then drawing a crossing line from the lower-right corner to the top of the

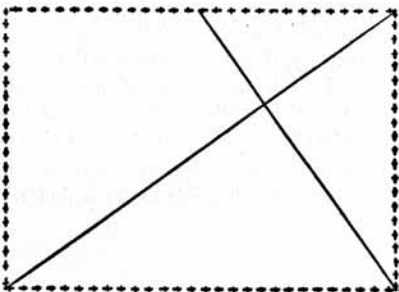
canvas. The crossing line should be angled so that it meets the diagonal line at a 90-degree angle, creating four, right-angle corners. The point where the lines cross defines the composition's focal point. The four quadrants are used to proportionately distribute the remaining elements of the composition. The diagonal lines also create "action" lines, which can be used to orient forms in motion.

We know Barks used concepts from the book because preliminary sketches have survived that show his application of Jacobs's diagonal and crossing lines. More important, we can see the principles at work in almost all of his original, horizontal paintings. Like everything in Barks's craft, his compositions

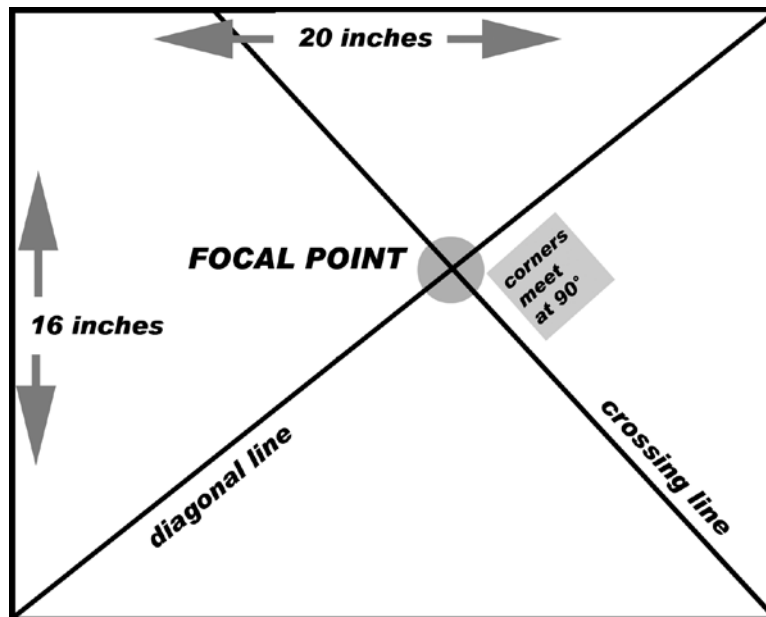
were meticulously planned and designed. Dynamic symmetry was an important tool that Barks used to achieve some of the magic in his paintings.



Barks's copy of *The Art of Composition: A Simple Application of Dynamic Symmetry* by Michel Jacobs.



Diagrams from Jacobs's book illustrate how the diagonal lines are used to find the focal point, create action lines and define spaces.



This diagram shows how dynamic symmetry works on a 16" x 20" composition – Barks's favorite size. The point where the lines cross defines the composition's focal point. The four quadrants are used to distribute elements of the composition.



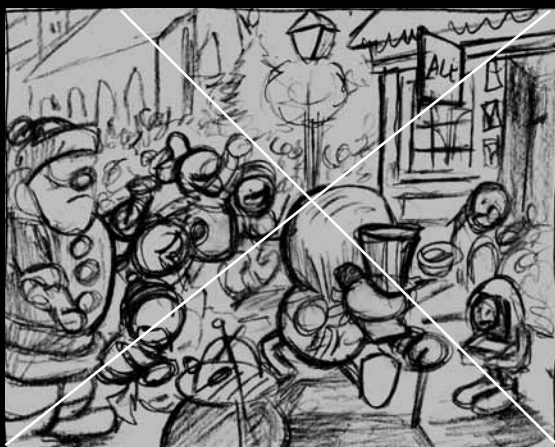
## DYNAMICALLY SYMMETRICAL BARKS COMPOSITIONS



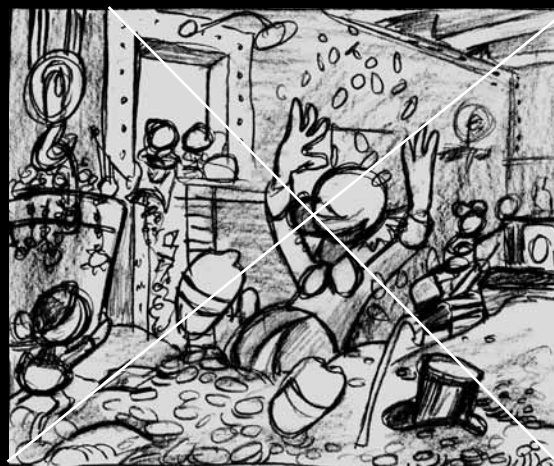
"Danger, Tycoon at Play," (10-74). Scrooge's head is the focal point, and his body follows the diagonal line of action. The nephew and crown in the left quadrant is offset by Donald and the desk in the right quadrant.



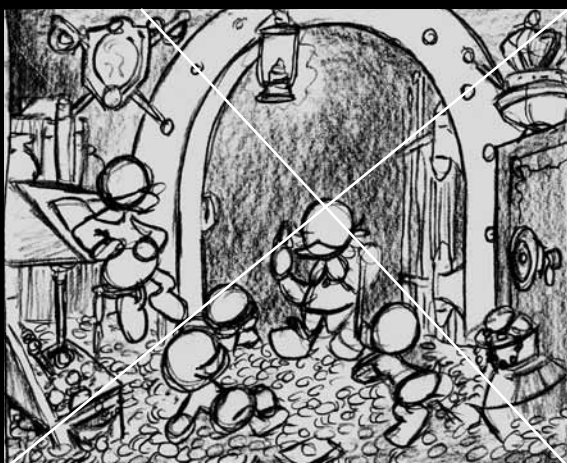
"Nobody's Spending Fool," (13-74). Scrooge is again the focal point. The complex grouping of small figures in the left quadrant is offset by the smaller grouping of larger figures in the right quadrant.



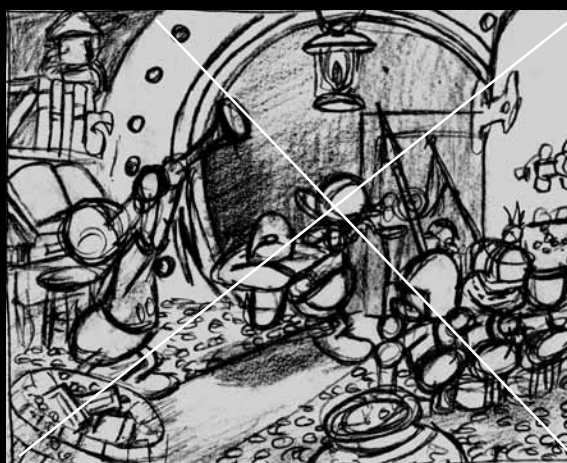
"Season to be Jolly," (16-74). Scrooge's sack of money is the focal point, and his body follows the diagonal line of action. Santa and friends in the left quadrant are offset by the match girl, homeless man and dog in the right quadrant.



"A Binful of Fun," (12-74). Scrooge's head is the focal point, and his body follows the diagonal line of action. The newphews and bucket in the left quadrant are offset by Donald and the tractor in the right quadrant.



"This Dollar Saved My Life at Whitehorse," (24-73). Scrooge's head is the focal point (the dollar is at dead center). The nephews form a pyramid defined by the lower quadrant.



"Much Ado About A Dime," (18-73). Scrooge's head is again the focal point, and again the figures are balanced by their placement in the left and right quadrants.

preview of  
“cartoon-ality”

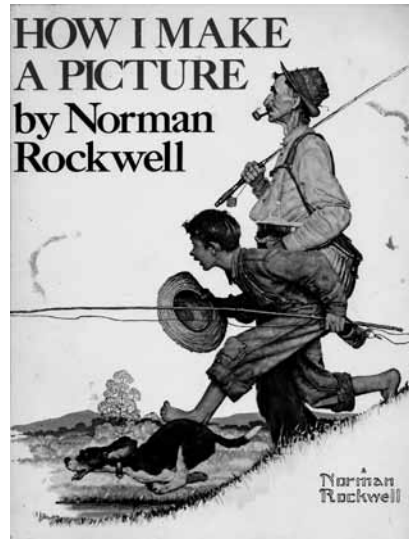


# cartoon-ality

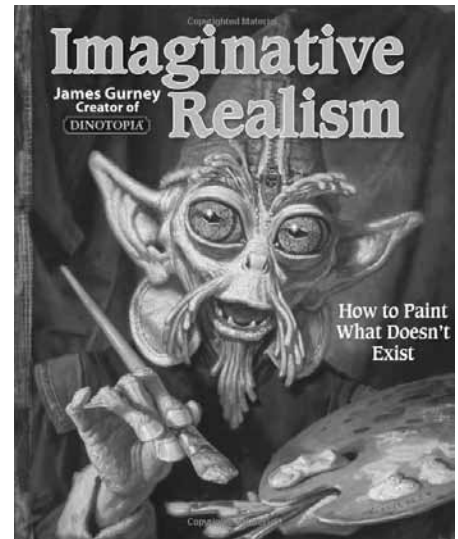
"I WOULDN'T DRAW OUTLINES IF I WERE PAINTING A BUNCH OF SAILORS, I WOULD DRAW THEM WITH COLORS. AND I DID THAT WITH THE DUCKS."

**Carl Barks** (CBC, 139)

Two of the best "how to" books written by artists. Both Gurney and Rockwell are "realists," but each handles his subject matter quite differently.



Norman Rockwell's  
*How I Make A Picture.*



James Gurney's  
*Imaginative Realism.*

Descriptions of Barks's paintings tend to involve a lot of words that begin with R: realistic, researched, representational, refined, rural, royal, rich, risqué. Geoffrey Blum adds four more: reminiscent, regionalist, reassuring and romantic. "Reminiscence, conservatism, and a strong narrative streak – these qualities place Barks in the tradition of the American Regionalists, a movement that flourished in the wake of the Depression, when the nation needed reassurance and a sense of continuity with its past. And Barks's canvases are reassuring, for each celebrates its subject, so that the most ruined barns appear wistful rather than gaunt. ... The draftsmanship may be precise and the

subject realistic, but the treatment is gently romantic" (CBL, Vol. 3, 700-1). Barks would never have placed himself in the regionalist school, of course, because he would have considered such a designation too high-brow. For Barks, painting was more about craft and commerce than politics and philosophy. While he would probably have appreciated an early landscape by Grant Wood, the stylized murals of Thomas Hart Benton would have left him scratching his head.

While Barks's pre-cartoon paintings might be thought of as regionalist, how do we classify his cartoon oils and watercolors? They're not obviously romantic, photorealistic,

or impressionistic. Nor do they fit within any of the modern or post-modern schools of painting. In fact, I had trouble finding an art term or label that precisely described what Barks did until I stumbled onto James Gurney's *Imaginative Realism*. In his introduction, Gurney writes "this book explores the question of how to paint a realistic picture of something that doesn't exist. When you make a still life, a portrait, or a landscape, you generally begin with the subject in front of you. ... But it doesn't help much if you want to paint a mermaid, a Tyrannosaurus rex, or a Civil War battle." Or if you want to paint a cartoon subject realistically. "Imaginative realism" is an almost perfect description of

Barks's cartoon paintings. The history of Barks's work, both comic-book stories and oil paintings, is the history of making fantasy into reality.

For Barks's cartoon paintings "realism" doesn't refer to his choice of subject matter but to specific techniques for achieving authenticity, using research and reference material to correctly render light and shadow, surface and form. Looking at the examples below, it's obvious that the duck figure in "Oblivious" is not realistic in the same way "Tundra Swan" is – the figure in "Oblivious" is a cartoon character, not a real duck. But the craft used to create a Barks-style painting – the rendering

techniques – are the same for both. When Barks first began to experiment with this style he said: "I'm going to do away with the outline on the ducks. They won't look like colored cartoons; I'm going to see if I can't make them look like real, round ducks." I wouldn't draw outlines if I were painting a bunch of sailors; I would draw them with colors. And I did that with the ducks" (CBC, 139). The ducks might be cartoon characters, but Barks painted them as if they were solid, three-dimensional beings, defined by light and shadow. Compare Barks's paintings to the Mickey Mouse paintings by Floyd Gottfredson or even the Uncle Scrooge story-book paintings by Norman McGary to see the difference



Detail from *Uncle Scrooge: The Lemonade King*, by Norman McGary. Barks provided drawings for McGary's paintings, which have a very illustrated look to them, unlike Barks's more realistic style.

in approach. Barks's technique was a hyper-stylized realism that brought the real world's appearance, physics and history into his cartoon world. Skies, clouds, waves, rocks, grass, saloons, mountains, gold, jewels – anything you could find in

			<p>Six ways to see a duck.</p> <p>1. Photography: Photo of a duck.</p> <p>2. Romanticism: Detail from "Mallard Ducks and Ducklings on a River Bank" by John Frederick Herring, Sr.</p> <p>3. Impressionism: Detail from the oil painting "Five Ducks in a Pond" by William Koester.</p>



preview of  
“the layout drawing”



# the layout drawing

**"MUCH WORK HAS TO BE DONE ON SUCH LAYOUTS. THE POSITION OF EVERY ELEMENT, EVEN EACH COIN, MUST BE CAREFULLY STUDIED."**

**Carl Barks** (FA, 53)

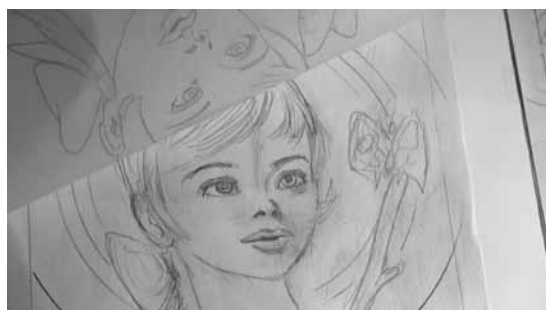
All of the craft that Barks would have put into a painting up to this point – the narrative and dynamically symmetrical approaches to composition, the collectery approach to detail, the cartoon-ality approach to research and reference – would have culminated in the layout drawing. Probably the single most important step in Barks's painting craft, the layout drawing contained

the ideas, the characters, the setting and the story, all set out in the tightest possible drawing.

To achieve these tight drawings, Barks used vellum and tissue paper to revise and refine the layouts for his paintings. These are examples of Barks's drawings for two of his "little girl" paintings, a series of small, 8" x 10" portrait studies that Barks

worked on in the 1960s.

Using a light table, Barks would place a sheet of vellum over his rough sketch, which was used as a guide for the final drawing. Vellum was also useful for experimenting with different compositional elements. The Barks estate turned up numerous examples of these geometric background drawings which could be used with any of the little girl figures.



Barks used vellum and tissue paper to refine his rough drawings. Here are a number of layout drawings for his little girl paintings, done in 1967: "Fancy Stranger" (19-67, above left); "Black-Eyed Susan" (18-67, above right).

## FROM FIRST IDEA TO FINAL LAYOUT



These original drawings done for Barks's "Menace Out of the Myths" (11-73) provide a good example of how Barks refined the layout drawings for his paintings.

Upper left: The initial idea sketch (6" x 9") contains all the important ideas that will define the painting: the setting, story, antagonist and actions.

Upper right: The first detailed rough sketch (8" x 10") refines everything and adds details to props, background elements and costumes.

Middle: the next two drawings (8" x 10") are mostly tracings of the rough sketch. Important details such as the poses of Donald and the larkie, are still being worked out.

Bottom: Even the final layout drawing (18" x 24") shows changes as Barks continued to refine the larkie's head.

preview of  
“underpainting”





# underpainting

**"THE WHOLE PAINTING BUILDS ITSELF AS I PAINT OVER ONE BLUNDER AFTER ANOTHER."**

**Carl Barks** (Letter to John Garvin, October 1982)

The underpainting accomplishes three things: it provides a unifying coat of color; it provides a layer of oil paint that helps the opacity of subsequent layers; and it establishes the values that will define lights and darks for the entire painting. Usually the underpainting is applied with colors that have a low oil content so that they will dry quickly. The colors Garé used included Venetian red, emerald green, cobalt violet, Indian red, ultramarine blue and cadmium maroon. Low oil content also ensured that underpainting would not have a glossy finish: Gasser, in *Oil Painting: Methods and Demonstrations*, writes: "As

mat and as dull a surface effect as possible is desirable for an underpainting, for any paint that dries with a gloss is difficult to paint over" (98). For this reason, linseed oil should be used to thin the colors for the underpainting, not Barks's medium.

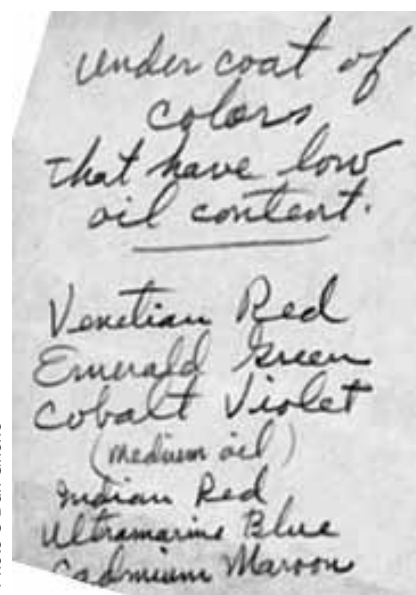
It's evident that early on, Barks's painting technique didn't specifically include an underpainting layer. Many photos of works in progress from the 1970s show that he painted entire sections at a time: The background could be completely filled in, for example, while the characters were still completely bare masonite. But there's no question that

Barks worked in layers: "With the style of painting I use, the more coats of paint you put on, the richer it gets. That first coat doesn't even have to be related to the color of the final coat. It's just something to get the board covered with paint so that the next coat goes on easier and it gradually builds up" (AQ, 44).

By the time I met him in the 1980s, however, Barks was using an underpainting as part of his process. In "An Embarrassment of Riches," for example, we can see how broad areas of color and shadow were roughly blocked in: The coins were blocked in with a large swath of



Photo © Dan Gheno



Barks in 1974 painting "Sport of Tycoons" (9-74). Barks did not paint an underpainting layer in the 1970s but instead built up his layers of paint using color. (Photo by Dan Gheno).

Garé's note describing colors with low oil content for use in the underpainting.

dark sepia hues; lights and darks on the jade elephant were established with base coats of green paint; and so on. Overall lighting was established with thin washes of color.

Over the years, I slowly adapted Barks's layering technique to one closer to the Flemish technique,

which doesn't use color for the underpainting but instead creates what is called a "dead layer" using a monochromatic palette. I was having trouble keeping the values of my paints consistent, and I found that if I could work out the values of the entire painting without the distraction of color, I would have much

better control of the lighting. Regardless of the technique used, a Barks-style fine-art cartoon painting requires several layers of paint. Each successive layer builds on the previous, enriching the color as it builds up to the gem like quality for which Barks originals are famous. This layering process begins with a solid underpainting.

## UNDERPAINTING: WHAT A GASSER!



Above: Detail from "work in progress" photos of Barks's "An Embarrassment Of Riches." These images provide some of the few examples of Barks's underpainting technique, where large areas of light and shadow are blocked in using broad masses of color, providing a rich base for the detail that is added in subsequent layers of paint. Below: Details of Gasser's underpainting techniques from Barks's copy of *Oil Painting Methods and Demonstrations*.



preview of  
“color theory”





## color theory

"I TRIED TO KEEP MY PALETTE AS CLOSE TO THE PRIMARIES AS POSSIBLE, AND TO GET MY GRAYS AND THE INTERMEDIATE COLORS BY MIXING. I STILL PAINT WITH A VERY SIMPLE PALETTE."

**Carl Barks** (FA, 66)

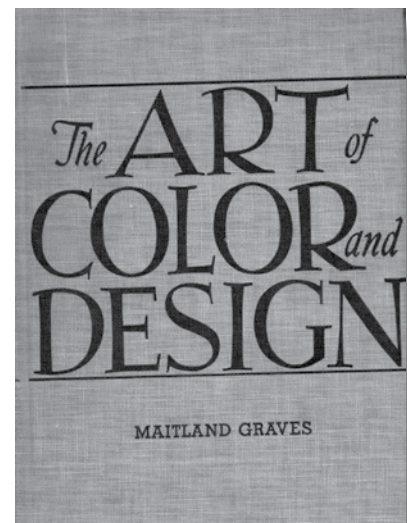
Over the course of his painting career, Barks probably discussed color more than any other aspect of his craft. The reason for that is obvious: Color was the most important thing that differentiated his comic-book work from his painting. Composition, drawing, humor, storytelling – these were things Barks had been doing since the 1920s. Color was the one thing he had never gotten a chance to play with. He was often asked if he had anything to do with coloring his comic book stories, and he was always adamant: "No!" Sometimes, when color was important to a story, he would offer suggestions, but, he lamented, these were ignored often enough that

he gave up. Thinking about color was a luxury that a comic-book artist, scrambling to turn out stories for low page rates, could not afford. When Barks retired, that all changed. Through watercolors, then gouache, then acrylic, and finally oils, Barks finally began to work with color.

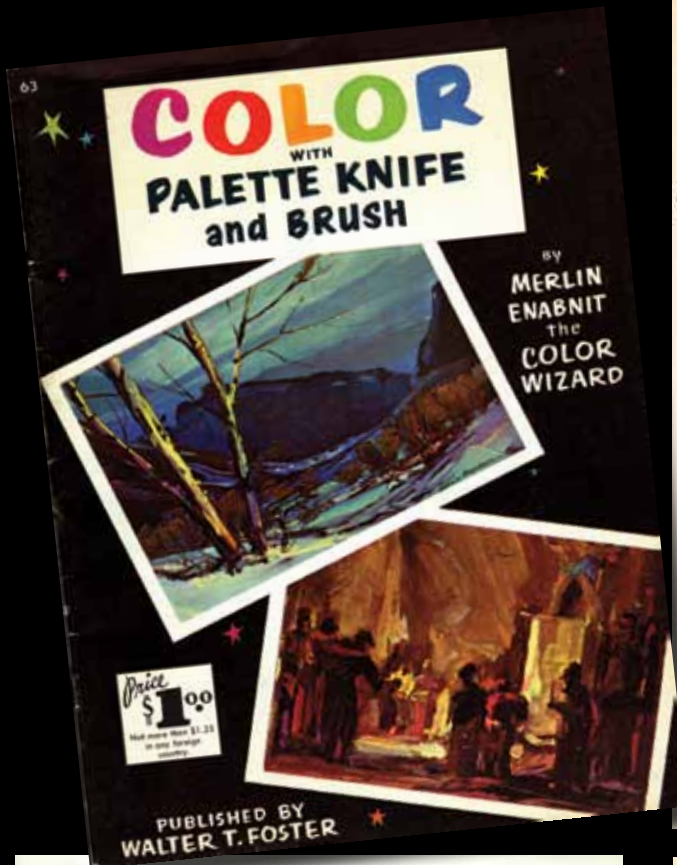
Barks had written to me that "I follow the rules of color mixing and layering that I read in instruction books" (letter to John Garvin, October 1983). Many of the books in his library outlined the fundamentals of color mixing. We've already seen how influential Gasser's *Oil Painting: Methods and Demonstrations* was on Barks's oil painting

techniques, and many of the ideas here, such as the importance of graying colors, were explored by Gasser. J. H. Bustanoby's *Principles of Color and Color Mixing* devoted an entire book – 131 pages – to the subject, approaching color theory in a historic and scientific way. We know Barks used this book because the estate auction revealed an original Barks drawing tucked inside. But to me it seemed that the most influential books on Barks's shelf were the simplest.

In *Color With Palette Knife and Brush*, Merlin Enabnit discusses three important concepts that Barks used in almost all of his fine-art



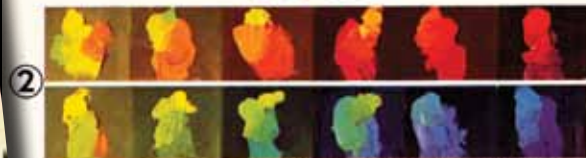
## SURPRISING USE OF COLOR



### THIS IS COLOR SURPRISE GOING AROUND THE WHEEL



IF YOU WERE TO SQUEEZE SOME COLOR FROM A TUBE AND DIVIDE IT INTO TWO PARTS, ADDING WHITE TO ONE PART AND BLACK TO THE OTHER: AND IF THE LIGHTER ONE WAS LAID AGAINST THE DARKER ONE, IT WOULD CREATE THE ILLUSION OF LIGHT AND SHADOW OF A COLOR. THIS IS THE ESSENCE OF COLOR SURPRISE.



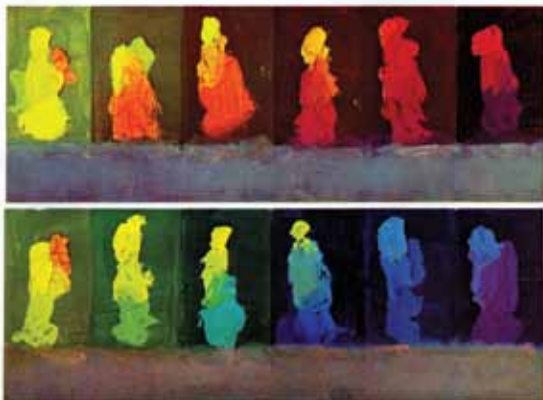
IF YOU WERE TO REPEAT THIS PROCESS, BUT AS YOU ADD WHITE ADD A BIT OF COLOR ABOVE ON THE COLOR WHEEL, YOU WOULD HAVE A RELATED SEQUENCE OF COLOR COMING TO LIGHT.

4

### GRAY TO REST THE EYE

ADDING WHITE TO A BLACK WILL GIVE YOU A COOL GRAY. ADDING WHITE TO A BURNT UMBER WILL GIVE YOU A WARM GRAY.

IF YOU DO NOT CARE TO MIX YOUR OWN GRAYS, (THERE ARE GRAYS ON THE MARKET ALREADY MIXED) WHICH RANGE FROM COOL TO WARM CALLED ILLUSTRATORS GRAY.



YOU WILL NOTICE THAT THE ADDITION OF A BIT OF GRAY NEXT TO THE DEEP COLOR HAS A SOOTHING EFFECT ON THE EYE. IT CAN BE TINTED WITH A WARM OR COOL COLOR TO ADD INTEREST.

THERE ARE MANY WAYS TO CREATE GRAYS. SOME ARE COVERED IN THIS BOOK, THIS IS THE EASIEST METHOD.

5



IN THE TOP ILLUSTRATION, I HAVE MADE A GRAY BY MIXING IVORY BLACK AND WHITE. THE DARK COLOR IS BLACK AND ALLZARIAN. THESE ARE SILHOUETTED AGAINST COLORS RANGING FROM A CADMIUM RED DEEP TO AN ORANGE WITH WHITE. A BIT OF CERULEAN WITH WHITE IS USED FOR THE COOL EDGE.

IN THE LOWER ILLUSTRATION, THE WARM GRAY IS BURNT UMBER PLUS WHITE AGAINST VIOLETS WITH WHITE, RANGING FROM BLUE VIOLET TO RED VIOLET WITH WHITE. THE WARM LIGHT IS AN ORANGE, RED ORANGE AND RED WITH WHITE.

THE COOL REFLECTED LIGHT IS COBALT AND BLUE-GREEN. THIS DEMONSTRATES HOW SIMPLY MADE GRAYS WORK AGAINST PURER COLOR.

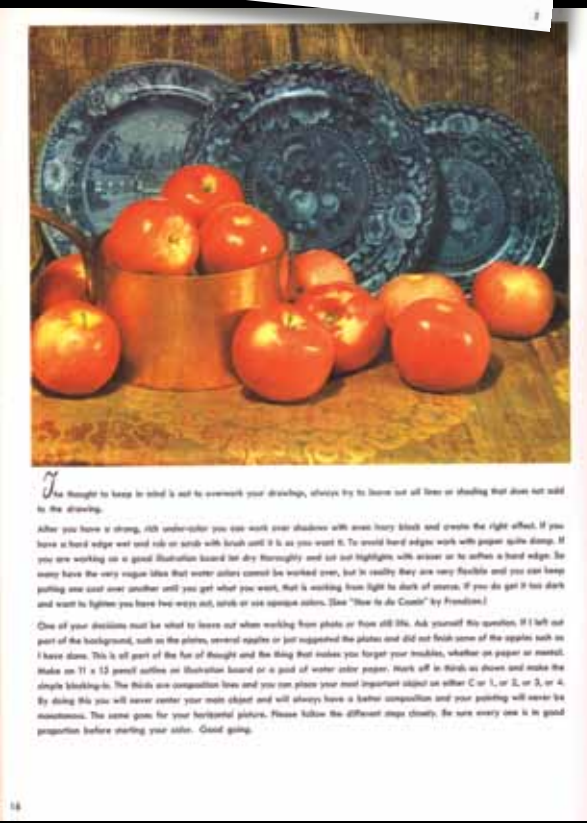
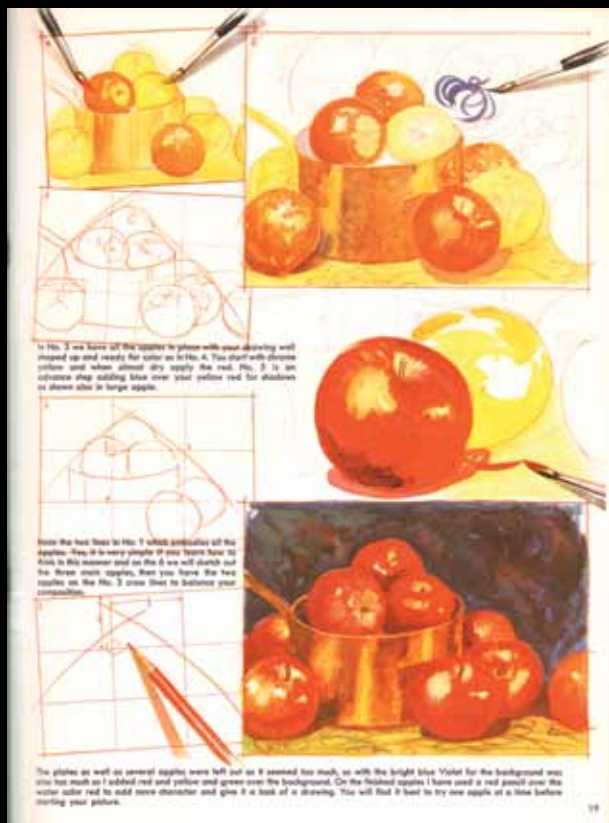
SEE PAGE 12 AND 13 FOR MORE ILLUSTRATIONS.

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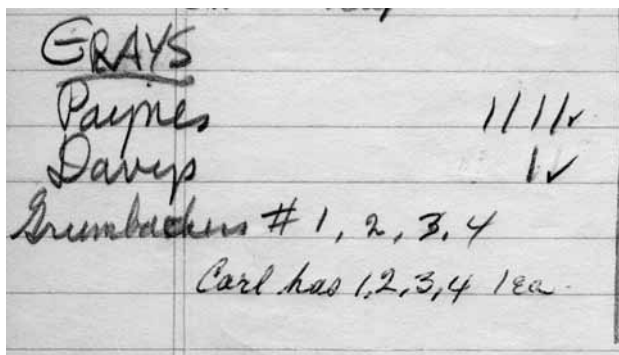
Barks's copy of Merlin Enabnit's *Color With Palette Knife and Brush*. Enabnit focused on how to mix tints and values using pure color, without adding black and white, how to gray colors to intensify the brilliance of hues, and how to juxtapose cool colors against warm ones.



# PRIMARY COLORS ARE PRIMARY



Barks's copy of Walter Foster's *How to Do Water Colors*. Foster focused on creating richly colored paintings using only the three primary colors: red, yellow and blue. This technique would have appealed to Barks, who often spoke of using the same limited palette in his oil paintings.



Garé's inventory notes Carl's stock of gray oils.

cartoon paintings: “Color Surprise,” “Gray to Rest the Eye,” and “Warm Against Cool.” “Color Surprise” is the technique of adding adjacent colors on the color wheel to create lighter and darker tints – NOT by adding black and white. While adding black and white will change the value of a hue, they also dilute the color’s vibrancy, creating dull, washed-out colors. Here’s an example (opposite page). Let’s say I need a range of greens, going from light to dark. If I add white to create the lighter tints, the green does get lighter, but it also becomes more pale. If I add black to create the darker tints, the green does get darker, but it gets more dull and murky as well. Using the technique of Color Surprise, I don’t add black and white, but colors that are adjacent to green on the color wheel. To make it lighter, add yellow or yellow green. To make the green darker, add blue green or blue. Comparing these two ranges of color, it’s easy to see why Barks used this technique. His paintings were famous for their rich, vibrant color, which he achieved by avoiding the dulling effects of black and white.

“Gray to Rest the Eye” describes another important technique: graying colors down so they don’t become too saturated. We know from Barks’s inventory of paints that Carl and Garé both used a number of stock grays, which come premixed in a range of tints. Adding just a tiny amount will remove the garish effects of pure color, while still keeping its richness and intensity.

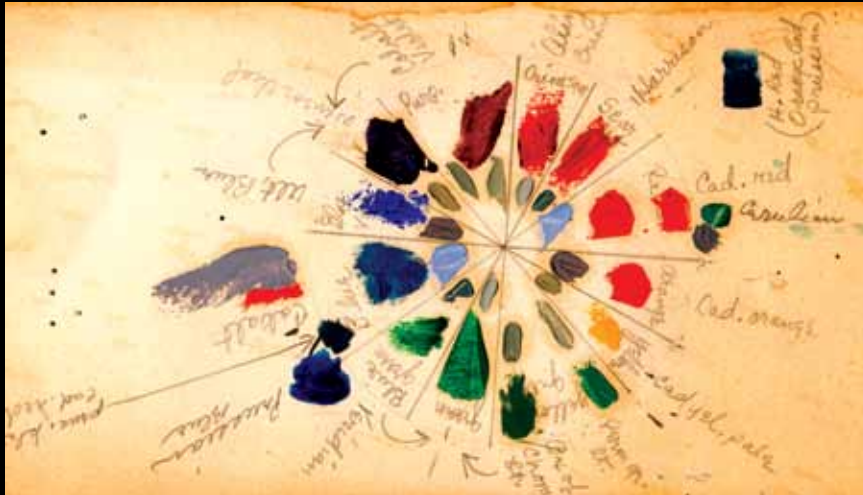
Finally, Enabnit discussed the importance of contrasting cool colors against warm, and vice versa. This is a technique that happens almost automatically if you are using analogous harmonies and complementary colors in your palette because warm and cool colors are opposite each other. To see how this works, let’s look at the color wheel. Every artist (and most third-graders) know that mixing the three primary colors (triangulated on the wheel) produces secondary colors: red + blue = purple; yellow + blue = green. Less commonly understood is how a color’s position on the wheel can make it analogous, triadic or complementary to another color.

The Barks estate turned up many examples of the Barkses experiments with color. Garé took her experiments so seriously that she kept copious records of her color experiments: pages of notes detail successful combinations of color. Garé even created a custom color wheel for her own use. You can see where she’s laid out the primary colors by name, including intermediaries such as Winsor violet, viridian, and alizarin crimson. The inner ring contains versions of the colors that are lighter and grayer. This would have been an immensely useful tool because it would have shown her how the colors she was actually using looked when mixed and dried.

Also from the Barks estate, “Grumbacher’s Color Computer” is an ingenious device that displays all the primary and secondary hues in the visible spectrum. As you spin the wheel, the hues pass through a window that defines the “key color.” The other windows at the top define the analogous harmonies for that key color, while the windows at the bottom display complementary and triadic colors for the key color. The back of the computer offers instruction on color mixing. In painting after painting, throughout his career, you can see how Barks used this wheel when refining the palettes for his paintings. In “The Makings of a Fish Story,” the dominant colors are rich blues and greens. The color wheel



## WHEELS OF HARMONIOUS COLOR



Garé Barks's home-made color wheel was useful because it showed her how the actual pigments she was using would look when dried.



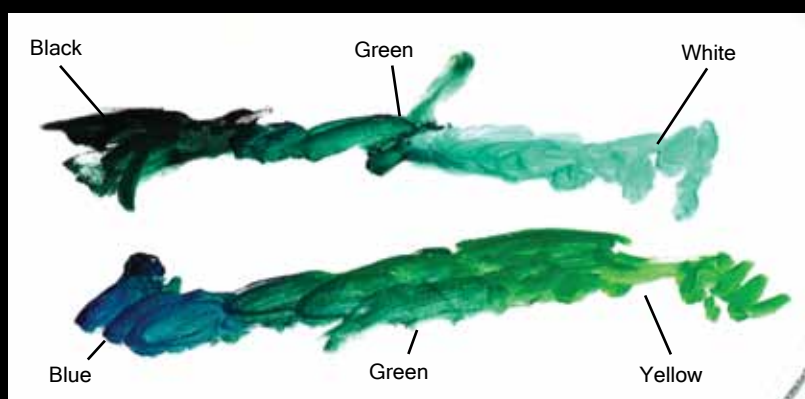
Barks's "Grumbacher's Color Computer." The color harmonies in Barks's cartoon paintings suggest that he used this extensively.



Photo © Dan Gheno

Barks in his studio in 1974. "Grumbacher's Color Computer" can be clearly seen on a work table to the left of Barks's easel. Photo by Dan Gheno.

## COLOR SURPRISE: MIXING RICH COLOR



An example of Color Surprise: In the top swath of color, black and white were used to tint the hue darker and lighter; in the bottom swath, yellow and blue were used. This results in richer color.

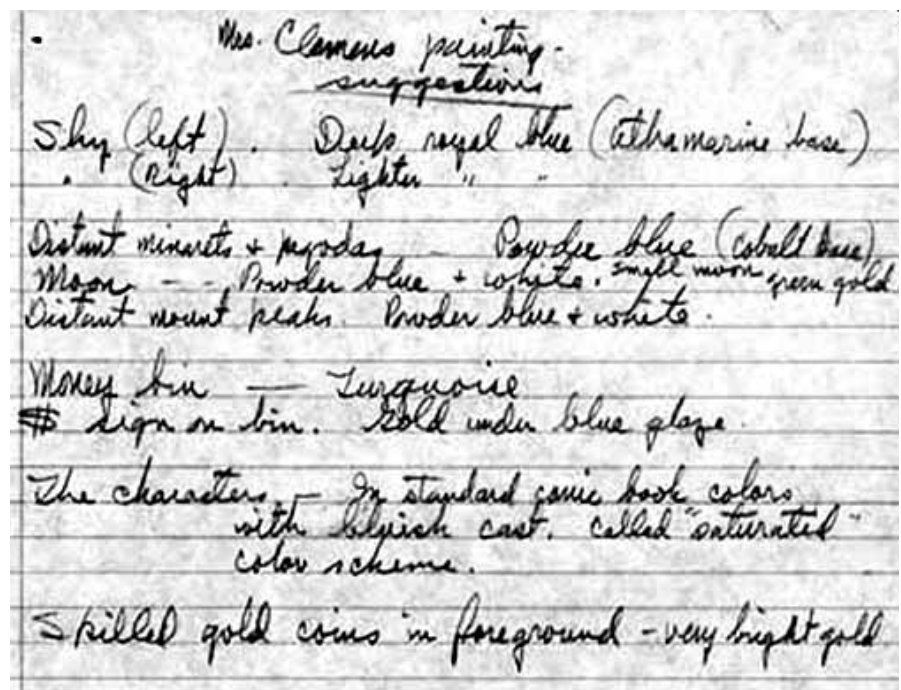
shows why Barks chose his specific accent colors: The warm golds in the treasure and mermaid's hair are harmonious triadic colors; Scrooge's deep-red diving suit, the light-orange seahorses, the warm-purple fish, are all painted in colors that are complementary to blue green.

Also prominent on Barks's studio bookshelf in the 1960s was Walter Foster's *How to Do Watercolors*. This was an important book because Foster emphasized the immense power of the primary palette, of using just red, yellow and blue, and mixing secondary colors and grays from those. By limiting his palette to the primaries, Foster was able to create stunning effects, surfaces and textures. In the example on page 203, Foster is able to paint a richly colored scene of brightly colored apples, shiny-metallic copper, opulent platters and a golden table cloth, with nothing but primary colors. Foster also emphasized the purity of color: Lights and shadows are all achieved by layering intensity of color – tints are never created using black and white. These are all concepts that Barks followed throughout his career: On several occasions Barks complained that the lithographers couldn't capture his palette: "Why can't they take a painting like the one of Uncle Scrooge and the money bag on the old chair, that's painted with the same colors they use to mix their three ink colors – the same red, blue and

yellow – and duplicate them? I mix the colors together in different values [but] they can't do it with their big, clumsy lithographic plates" (CBL, Set 3, Vol. 1, 65). He would go on to elaborate: "I realized that the basic colors of all those comic books were just the three primaries, red, blue and yellow, so I tried to keep my palette as close to the primaries as possible, and to get my grays and the intermediate colors by mixing. I still paint with a very simple palette. I figured that if I couldn't get brilliant colors with the colors you're supposed to get brilliant colors with, I'd better not even tinker with them" (FA, 66).

This didn't mean that Barks limited his palette to just three colors. Even from the beginning of his painting career, Barks's palette was more complex than he would have had us believe.

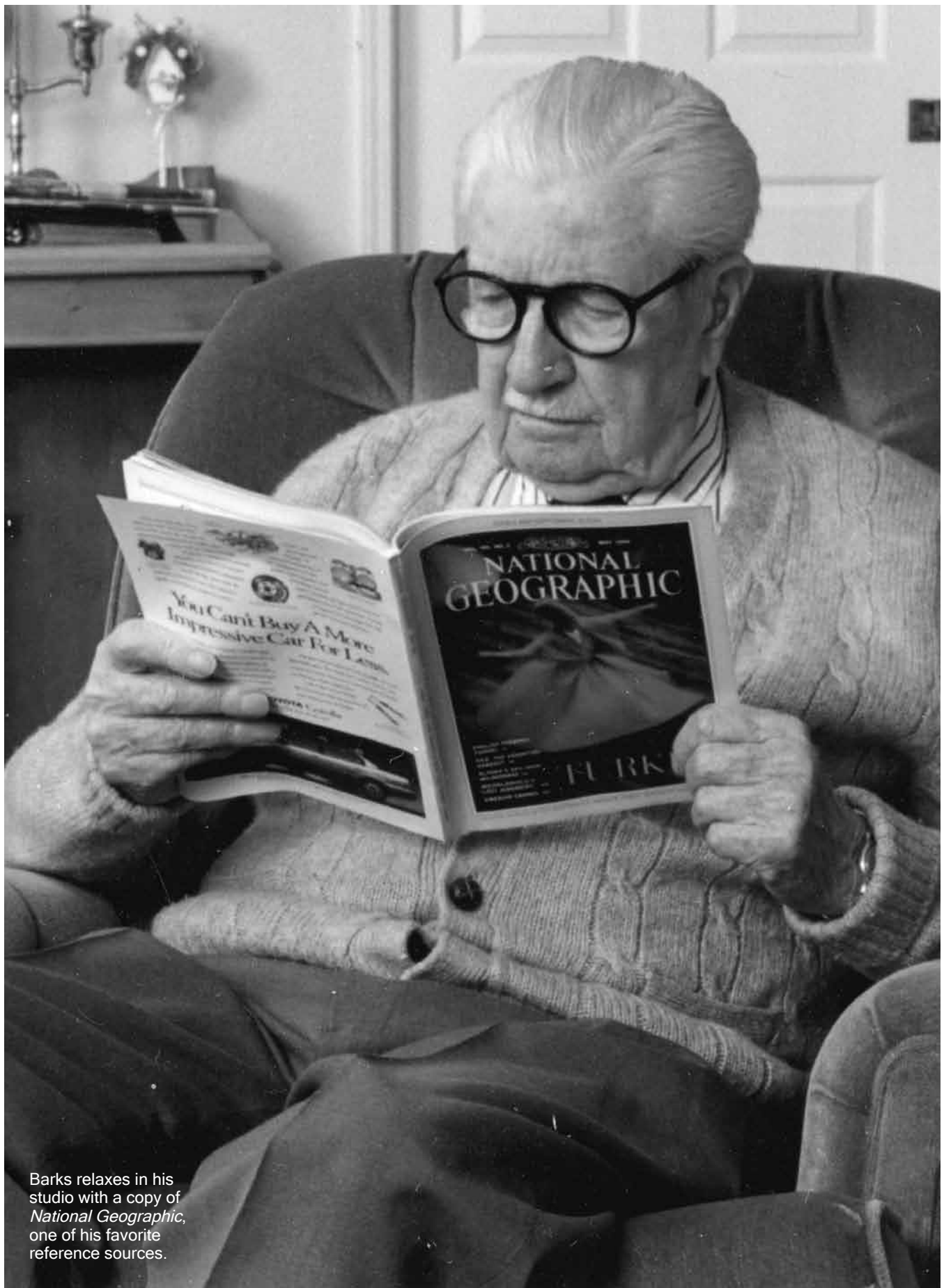
In August 1971 Barks was commissioned by Norma Clemens of the Publications Department at the Walt Disney Studios to paint "Blue Composition of Ducks" (21-71). In a letter to her, Barks described the color scheme he was proposing for the painting: "For color I submit this scheme: sky (left) deep royal blue (ultramarine base); sky (right) lighter royal blue (cobalt added); moon – powder blue and white; small 24-carat moon – green gold (umber); distant mountain peaks, powder blue + white; minarets + pagodas, powder blue; money bin – turquoise; \$ sign on bin, amber gold, gold under blue glaze; spilled coins in foreground – bright gold; the characters – in standard comic-book colors with bluish cast, called a saturated color scheme." "Blue Composition of Ducks" (21-71) is pretty simple as far as color schemes go, yet Barks



Barks's color notes for "Blue Composition of Ducks." No less than seven shades of blue are mentioned, evidence that Barks's claims of a limited palette were exaggerated.



preview of  
“barks’s personal reference library”



Barks relaxes in his studio with a copy of *National Geographic*, one of his favorite reference sources.

# barks's personal reference library

The following bibliography is a partially complete list of books and periodicals owned by Carl Barks. Compiled from over a dozen estate auctions (eBay and Bonhams) that took place from May 2007 through October 2010, the bibliography does not include fanzines, foreign editions, catalogues or works written by Barks himself. It is impossible to know, with a few exceptions, when Barks purchased the books or whether or not he actually read them. Some books undoubtedly belonged to his wife Garé. Some were given to Barks as gifts. But some books contain physical evidence that Barks did use them: handwritten marginal notes, bookmarks, sketches or tear sheets of related reference material. Other books are referred to directly by Barks in published interviews. Indirect evidence for the use of some reference books can be found by comparing existing Barks artwork to the reference material.

Broad categories include:

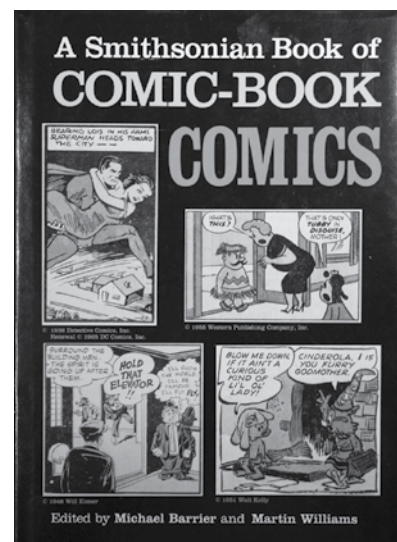
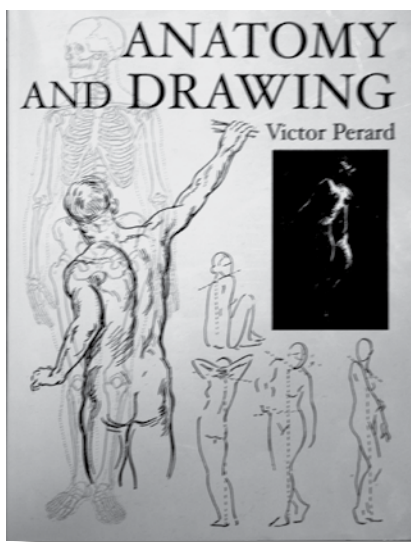
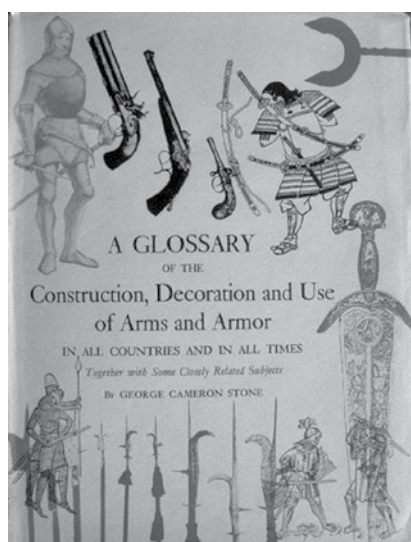
- Instructional books (art, crafts)
- Reference books (visual, historical, and general)
- Books collecting the work of other artists
- Books that were gifts to Carl and Garé

The bibliography is alphabetized by title. Author, publisher and date of publication are given if known.

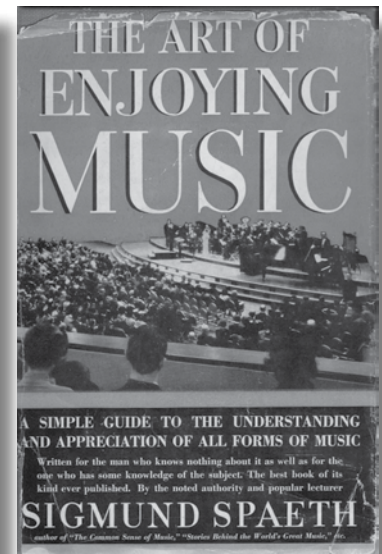
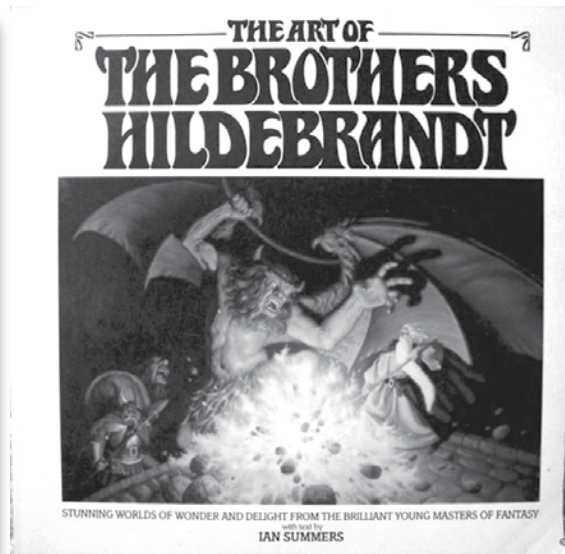
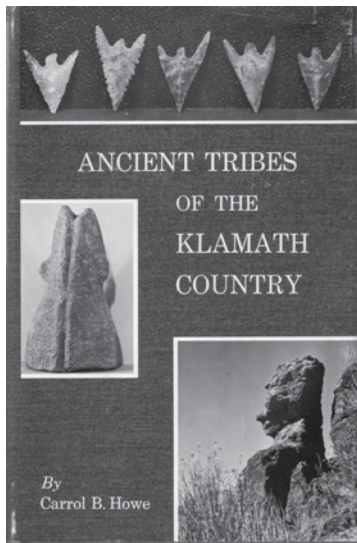
Below: My collection of over 100 books once owned by Barks. His personal library reveals clues as to how he used the books for reference.



- The 50 Greatest Cartoons As Selected by 1,000 Animation Professionals.***  
Jerry Beck, ed. (Turner, 1994).
- 110 Years With Josephine: The History of Josephine County Oregon.***  
(1966).
- 1846: Portrait of the Nation.*** (National Portrait Gallery, 1996).
- A Complete Guide to Drawing, Illustration, Cartooning and Painting.***  
Gene Byrnes. (Simon and Shuster, 1948).
- A Field Guide to Insects.*** Donald J. Borror, Richard E. White. (Houghton Mifflin, 1970).
- A Field Guide to Little-Known & Seldom-Seen Birds of North America.***  
Ben, Cathryn & John Sill. (Peachtree, 1988).
- A Field Guide to Western Birds.*** Roger Tory Peterson. (Houghton Mifflin, 1941).
- A Folk Legend.*** (Egmont, 1992).
- A Gallery of California Mission Paintings.*** Edwin Deakin. (Ward Ritchie Press, 1967).
- A Gallery of Rogues: Cartoonists' Self-Caricatures.*** Robert C. Harvey. (Ohio State University Cartoon Research Library, 1998).
- A Glossary of the Construction, Decoration and Use of Arms and Armor***
- A Night in Tivoli.*** Helle Melander. (Forum Denmark, 1992).
- A Smithsonian Book of Comic-Book Comics.*** Michael Barrier, Martin Williams, eds. (Abrams, 1981).
- Advanced Dungeons & Dragons Monster Manual.*** Gary Gygax. (TSR, 1979).
- AFAS Quartely of the Automotive Fine Arts Society.*** (Fall 1990).
- Ain't We Got Fun: Frogsville 1933-1934.*** Rex Schneider. (Blue Moose Studio, 1982).
- All Color Book of Egyptian Mythology.*** Richard Patrick. (Octopus, 1972).
- All Color Book of Roman Mythology.*** Peter Croft. (Octopus, 1974).
- All In Color For A Dime.*** Dick Lupoff, Don Thompson ed. (1970).
- Amazing Bats.*** Frank Greenaway. (Knopf, 1991).
- Amazing Bikes.*** Trevor Lord. (Knopf, 1992).
- Amazing Science Fiction.*** (Jan. 1983).
- American Artist.*** (Nov. 1995, Apr. 1996, Mar. 1997).
- American Birds.*** Roland C. Clement. (Bantam, 1973).
- American Characters: Selections from the National Portrait Gallery.***  
R.W.B. Lewis & Nancy Lewis. (Yale University Press, 1999).







***American Shelter: An Illustrated Encyclopedia of the American Home.***

Lester Walker. (Overlook Press, 1981).

***America's Forgotten Architecture.*** Tony P. Wrenn, Elizabeth D. Mulloy.

(Pantheon, 1976).

***An Artist In Nature.*** Robert Bateman. (Random House, 1990).

***Anatomy and Drawing.*** Victor Perard. (Victor Perard, 1934).

***Anatomy for Art Students.*** Arthur Thomson. (Oxford, 1906).

***The Anatomy of the Costume.*** Robert Selbie. (Crescent, 1977).

***Ancient Herbs Calendar.*** (1983).

***Ancient Tribes of the Klamath Country.*** Carrol B. Howe. (Binfords & Mort, 1968).

***Architectural Presentation in Opaque Watercolor.*** Chris Choate. (Reinhold, 1961).

***Arizona's Cactuses.*** W. Taylor Marshall. (Desert Botanical Garden of Arizona Science Bulletin, 1953).

***Art and Artists.*** (Desert Art Center).

***Art In the United States Capitol.*** (U.S. Government Printing Office, 1976).

***Art Nouveau Borders on Layout Cards.*** (Dover, 1986).

***The Art of the Brothers Hildebrandt.*** (Ballantine, 1979).

***The Art of Central Asia.*** (Paul Hamlyn, 1965).

***The Art of Color and Design.*** Maitland Graves. (McGraw-Hill, 1951).

***The Art of Composition.*** Michel Jones. (Citadel, 1956).

***The Art of Drawing Heads and Hands.*** (Grumbacher Library, 1966).

***The Art of Enjoying Music.*** Sigmund Spaeth. (Garden City Publishing, 1938).

***The Art of Laughter.*** (Cartoon Art Trust, 1992).

***The Art of Marc Davis.*** (1993).

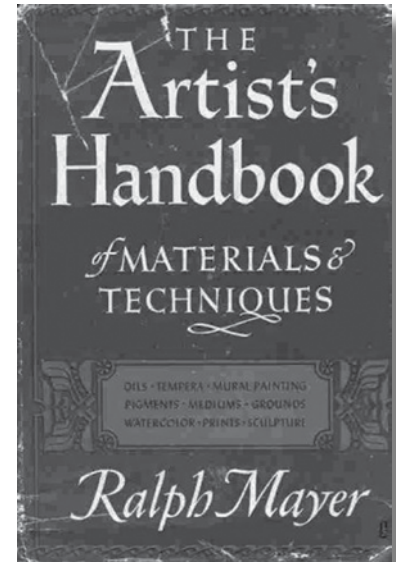
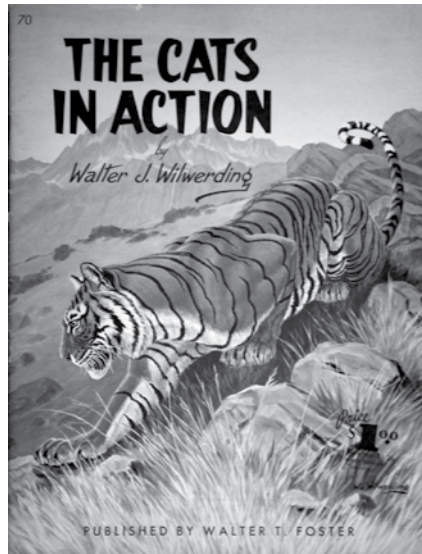
***The Art of Mickey Mouse.*** Craig Yoe, Janet Morra-Yoe, eds. (Hyperion, 1991).

***The Art of Painting Wild Animals.*** John Schoenherr. (Grumbacher Library, 1975).

***The Art of Rakusan Tsuichiy: A Famous Print Maker of Japan.*** (Walter T. Foster).

***Art of the Golden West.*** Alan Axelrod. (Abbeville Press, 1990).

***The Art of the Old West.*** Paul. A. Rossi, David C. Hunt.



(Knopf, 1971).

***The Art of Walt Disney.*** Christopher Finch. (NAL, 1975).

***Art Secrets and Shortcuts.*** Fritz Willis. (Foster Art Service, Inc.).

***Art Through the Ages.*** Helen Gardner. (Harcourt Brace & Co., 1936).

***Art Treasures In the British Isles.*** (McGraw-Hill, 1969).

***Art Treasures In France.*** (McGraw-Hill, 1969).

***Arthur C. Clarke's Mysterious World.*** Simon Welfare, John Fairley. (A&W, 1980).

***Arthur Rackham.*** David Larkin, ed. (Peacock Press, 1975).

***The Artist's Handbook of Materials and Techniques.*** Ralph Mayer. (Viking, 1966).

***Austrian Painting.*** Bernard Smith. (Oxford, 1965).

***Bears: Their Life and Behavior.*** Art Wolfe. (Crown, 1992).

***Beautiful California.*** (Lane Publishing, 1978).

***The Best of Robert Service.*** (Dodd Mead).

***Birds: A Guide to American Birds.*** Herbert S. Zim. (Simon & Schuster, 1949).

***Birds of America.*** T. Gilbert Pearson, ed. (Garden City Books, 1936).

***The Blue Poetry Book.*** Andrew Lang, ed. (University Microfilms, 1967)

***The Book of the American Indian.*** Hamlin Garland. (Harper & Brothers, 1923).

***The Book of Fairies.*** Beatrice Phillpots. (Ballantine, 1979).

***The Book of Giant Stories.*** David L. Harrison. (American Heritage Press, 1972).

***The Book of the Old West.*** Foster-Harris. (Viking Press, 1955).

***Boris Vallejo Fantasy Calendar.*** (1980, 1981).

***Brand Book Number Five: The San Diego Corral of the Westerns: Travel and Transportation in the Far Southwest.*** (San Diego Corral of the Westerns, 1978).

***Building A Better Mouse: An Exhibition at the Library of Congress.***

***The Cahuilla Indians.*** Harry C. James. (Westernlore Press, 1960).

***Calgary Eye-Opener: 1930 Annual.*** Bill O'Donnell, ed. (Bob Edwards Publishing Company, 1930).

***Calgary Eye-Opener.*** (April 1934).

***California Missions in Full Color.*** (Hubert A. Lowman).

***Carl Barks' Survived Comic Book Art.*** Matti Eronen. (1994).



## ABOUT THE AUTHOR



John Garvin is an artist, designer and writer who has written and directed numerous award-winning video games, including *Resistance: Retribution* and the *Syphon Filter* series. At his studio in the high desert of Central Oregon, Garvin paints “fine art” oils of cartoon characters – a craft learned from the late Disney legend Carl Barks. In 2008 Garvin wrote and published the first edition of ***The Landon School of Illustrating and Cartooning***, a history of the early-20th century correspondence course that shaped a generation of cartoonists, including Roy Crane, Milton Caniff, and Chic Young. In 2009, Garvin’s comic strip “Peggy” was a semifinalist in Andrews McMeel Publishing’s “Comic Strip Superstar” contest, hosted on Amazon.com. The strip was judged by comic professionals including Garry Trudeau and Lynn Johnston. Garvin obtained his MA in Literature from the University of Oregon in 1989. He lives with his wife, two youngest children, two dachshunds and a golden retriever.



Louie, Dewey  
and Murphy.  
I know, I know:  
Where 's Huey?





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