

Maura Allen (b.1963)  
**8 MM | Cheyenne, 2015**  
acrylic on panel  
On loan from the Artist

Nicknamed a “Warhol of the West,” Allen uses emphasized gestures and silhouettes of the iconic cowboy in repetitive patterns. *8MM* is a series inspired by her roots in photography as well as love of the West. Allen’s first recollections about the West were of the TV series *Bonanza*, but as she grew older she became attracted to stories of female perseverance by Willa Cather, Laura Ingalls Wilder, and other authors. These influenced her choice of pursuing Western subjects in her works of art.

Allen Anderson (1908-1995)  
**Apache Flame!, 1950**  
Cover illustration for *Frontier Stories*, Vol. 17 #11, Summer, 1950  
oil on canvas and publication  
New Britain Museum of American Art, The Robert Lesser Collection

Anderson studied art via correspondence courses (by mail) as a young man and became employed as a staff artist at Fawcett Publications in 1929. In 1940, he moved to New York City to paint covers for pulp magazines. He is credited with covers for numerous magazines including *Frontier Stories*, *Lariat Stories*, *Western Aces*, *North West Romances*, and others. Women were frequently depicted on covers of pulp magazines in scant clothing being kidnapped or tortured to attract male readers. This image features an attractive young woman, but in modest dress.

James Bama (b. 1926)  
**Nat Love – Deadwood Dick, 1969**  
Cover illustration for *The Adventures of the Negro Cowboys* by Phillip Durham, Bantam Books, 1969  
oil on board  
Buffalo Bill Historical Center, Cody, Wyoming, USA; William E. Weiss Memorial Fund Purchase, 5.04

In the mid-twentieth century, Westerns primarily featured a Euro- American, white male champion and those of non-white races usually played a sidekick, villain, or provided comic relief. However, in some circumstances, Western heroes of different backgrounds and ethnicities broke through the mold. Bama’s cover from *The Adventures of the Negro Cowboys*, Bantam Books, 1969, illuminated an African American hero. He based his image on a historic photograph of Nat Love (also known as Deadwood Dick), a famous cowboy.

Walter Baumhofer (1904-1987)  
**Fighting Caballero, 1932**  
Cover illustration for *Wild West Weekly*, Vol. 149 #1, Oct. 1941  
oil on canvas and publication  
New Britain Museum of American Art, The Robert Lesser Collection

Baumhofer was raised in Brooklyn, New York, and as a young teen severely damaged his hand in an accident. This prevented him from pursuing labor jobs, so he turned to a career as an artist and attended Pratt Institute, focusing on illustration. In the 1930s he illustrated covers for *Wild West Weekly*, *Doc Savage*, *The Spider*, and

*Pete Rice*. He also worked freelance for “slick” magazines which were more expensive than pulps, such as *Colliers*, *Cosmopolitan*, *McCall’s*, *Redbook*, and *Woman’s Day*.

**Marshal Bravestarr, from *Bravestarr* (Filmation Associates), 1986**

cartoon cel

Autry National Center, Los Angeles. 87.40.2

In the 1980s, Filmation Associates launched a short-lived cartoon series, the science fiction Western *Bravestarr*. Its spin on the genre differed from the customary setting of the American frontier. Instead, it was set in space. The story focuses on the main character Marshal Bravestarr, a Native American lawman, who protected New Texas, a space frontier. The program ran 1987—1989 and was deemed, “. . . another gee-whiz update of the cowboy as all-American hero. He's Clint Eastwood meets Gene Autry, armed with a high-tech six-shooter,” as described by *The Los Angeles Times*, December 21, 1986.

Gerald Brom (b.1965)

***Jasper Stone*, 1996**

archival inkjet print

©Pinnacle Entertainment Group of Chandler, AZ

The most popular of Pinnacle Entertainment Group’s images, *Jasper Stone* is a cross between a Western gunslinger and a Steampunk/horror character. An icon for the game *Deadlands*, the figure is a symbol for the alternate Western reality posed in the game. In the game’s storyline, monsters and magic caused havoc in American history. The South won its independence after the American Civil War and California became a landscape of flooded sea canyons. The game is a battle of good versus evil in an attempt to prevent the “Reckoning.”

Richard Case ( 1913-2003)

***Sixgun Saga of Blue Strange*, 1946**

Cover illustration for *Lariat Story Magazine*, Vol. 14 #11, Jan. 1946

oil on canvas and publication

New Britain Museum of American Art, The Robert Lesser Collection

Case painted original covers for *Lariat Story*, *Frontier Stories*, *Thrilling Western*, *Western Aces*, *North West Romances*, *Wild West Weekly*, *Western Story*, and many more. The artist was a graduate of the Pratt Institute in New York and often used his wife as the female model in his pulp images. After the decline of pulp magazines in the 1950s, the artist drew for the comic book *Gene Autry*.

Fred Craft (1883-1935)

***Black Mask*, 1927**

Cover illustration for *Western, Detective & Adventure Stories*, Vol. 10 #2, Apr. 1927

oil on canvas and publication

New Britain Museum of American Art, The Robert Lesser Collection

Craft worked for publishing houses and advertising agencies in New York City during the 1920s. He sold freelance cover illustrations for *Black Mask*, *Ace-High*, *Action Stories*, *Frontier Stories*, *Western Round-Up*, and

*Wild West Weekly*. This *Black Mask* cover illustration focuses on a sole figure, a wounded man. His posture and facial expression are telling of a violent confrontation. Suspenseful images were common on pulp magazine covers to entice the audience to buy the publication. Pulp magazine covers were often effective in portraying various stereotypes, including Latin Americans, Native Americans, Asians, and women.

Gerard Delano (1890-1972)

***Bucking Bronco, 1932***

Cover illustration for "Canyon Rattlers," *Western Story*, Nov. 21, 1936

oil on board

On loan from Jane St. Lifer, from the archives of Steve Kennedy (1949-2015)

An artist who illustrated both pulp and slick magazines, Delano had deep passion for subjects related to the American West. He illustrated *Western Story*, *Ace-High*, *Adventure Trails*, *All Western*, *Cowboy Stories*, *Frontier Stories*, *Ranch Romances*, and several other publications. He attended the Swain Free School of Design in Massachusetts and at the Art Students League in New York. In addition to painting covers and illustrating tales, Delano also wrote stories for pulp magazines.

Maynard Dixon (1875-1946)

***"Good Day to You" said the Newcomer, 1909***

Illustration for "For His Master" by George Pattullo, *Pearson's Magazine*, Feb. 1910

gouache and ink on paper

Courtesy Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

Dixon began his artistic career illustrating magazine stories in *Pearson's Magazine*, *Sunset Magazine*, and countless others. Drawn to subjects of the American West, he wanted to create an authentic view in his work, but the demands of an illustrative career did not always allow for the artistic freedom he desired. Eventually, he broke from the world of commercial art and pursued an independent career as an artist.

Maynard Dixon (1875-1946)

***Staring Into the West with the Eyes of a Man Whose Brain is Running Down, 1909***

Illustration for "The Devil's Half" by Will Levington Comfort, *Pearson's Magazine*, Sept. 1910

gouache and ink on paper

Courtesy Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

Dixon illustrated "The Devil's Half" which appeared in *Pearson's Magazine* in 1910. As an illustration that was printed inside the magazine, Dixon did not apply color other than accents of gouache and ink. Interior illustrations were usually printed in black and white and artists were paid less per image than a colored cover illustration.

Albert Drake (1921-1997)

***The Swashbuckling Buckaroo, 1940***

Cover illustration for *Western Aces*, Vol. 14 #1, Feb. 1940

oil on canvas and publication

New Britain Museum of American Art, The Robert Lesser Collection

Drake learned techniques from tracing magazine illustrations from a young age and by studying art at the Art Students League in New York. During World War II Drake was assigned to paint airfield runways, and after the war he was hired to do interior illustrations for *Western Aces*, *North West Romances*, *Western Trails*, and other pulp magazines. At the decline of the pulp magazine era in the mid twentieth century, the artist worked in advertising and in the newspaper comic strip industry. *The Swashbuckling Buckaroo's* composition is a unique scene of suspense, emphasizing handcuffed hands and a mysterious revolver.

Bill Draut (1921-1993)

**Illustration for "Ballad of Doc Satan," *Weird Western Tales*, Vol. 3, No. 15, Dec. 1972–Jan. 1973**

ink on paper

International Museum of Cartoon Art Collection, The Ohio State University Billy Ireland Cartoon Library & Museum. CGA.IMCA.022.051a-g

*Weird Western Tales*, a comic book published by DC Comics, produced strange stories of the West that did not have a typical "happy ending." "Ballad of Doc Satan" is a troubling account of a demon who consumes an Old Western town. Draut, a comic book illustrator who started his career in the 1940s, worked for a variety of comic book titles, but by the 1960s and 1970s, he primarily drew scenes for horror and war stories for DC Comics, including this edition.

Bill Draut (1921-1993)

**Illustration for the "Ballad of Doc Satan" (*Weird Western Tales*, or possibly unpublished), ca. 1974**

ink on paper

International Museum of Cartoon Art Collection, The Ohio State University Billy Ireland Cartoon Library & Museum. CGA.IMCA.011.044

Though Western dime novels, pulp magazines, and comics usually featured a hero and an ultimate triumph over evil, there were some stories that were more gruesome than glorious. *Weird Western Tales* blended science fiction, horror, and the Western genres in anti-heroic stories. In mass media in the 1970s Western storytelling expanded from the traditional model of a lone cowboy saving the day to darker, chilling tales of the grotesque. This type of storytelling appeared in many films, television programs, and comic books.

W.H. Dunton (1878-1936)

***The Glance*, 1907**

Illustration for "The Rose of Wolfville" by Alfred Henry Lewis, *Cosmopolitan Magazine*, September, 1907

oil on canvas

Courtesy Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

Today known as a premier artist of the American West, Dunton began his career in illustration for magazines. He worked for slick magazines, the more expensive magazine publications of the early twentieth century, creating work such as "The Rose of Wolfville" for *Cosmopolitan*. Dunton painted a charming scene where a young lady looks toward a man across the mercantile store.

Fred Harman (1902-1982)

***Untitled*, Sketch of "Little Beaver" from the *Red Ryder* cartoon, ca. 1950s**

pencil on paper

Autry National Center, Los Angeles. Donated by Barbara and Robert Barrett in honor of Joanne D. Hale, Founding Director. 2000.6.1

*Red Ryder* is a beloved Western comic book from the mid-twentieth century. Illustrated by Harman, the artist produced hundreds of stories about the red shirted cowboy hero and his sidekick Little Beaver. The Little Beaver character, known for his hijinks and fragmented way of speaking, often used the catchphrase, "You betchum, Red Ryder!". In current times, the portrayal of Little Beaver may be considered a negative stereotype about Native Americans.

R.G. Harris (1911-2007)

***Sheriff, 1934***

Cover illustration for "Gun Law," *Thrilling Western Magazine*, Vol. 2 #1, Jul. 1934

oil on linen

Private Collection

The courageous lawman is one of the popular characters that appeared on pulp magazine covers. The action, striking colors, and suspenseful narrative qualities appealed to readers. After training at the Kansas City Art Institute and the Art Students League in New York, Harris created illustrations for *Street and Smith's Western Story*, *Double Action Western*, *Pete Rice Western*, *Western Round-Up*, and *Wild West Weekly*. In 1937, he "graduated" from the pulp magazines to work for the more expensive slick magazines *Cosmopolitan*, *Good Housekeeping*, *Ladies Home Journal*, *Saturday Evening Post*, and others. He took photographs of his models and costumes and used them as reference. In this painting, he used himself as the model.

"Gun Law," *Thrilling Western Magazine*, Vol. 2 #1, Jul. 1934

Private Collection

R.G. Harris (1911-2007)

***Sonny Tabor's Trail Drive, 1935***

Cover illustration for "Sonny Tabor's Trail Drive," *Wild West Weekly*, Vol. 97 #2, Oct. 19, 1935

oil on linen

Private Collection

While Harris worked for pulp magazines in the 1930s, he was instructed by publishers to paint dynamic images suitable for cover illustrations. The most common themes for Western magazines were pending shoot outs, fist fights, battles with Native Americans, kidnapped women, and horse chases. With a limited color palette, mostly red, yellow, and blue, the printed covers were bold and attractive to buyers. Sonny Tabor, a cowboy hero, appeared in editions of *Wild West Weekly* often teaming up with other known characters such as Pete Rice.

"Sonny Tabor's Trail Drive," *Wild West Weekly*, Vol. 97 #2, Oct. 19, 1935

Private Collection

Levey

***Stage Express Office, ca. 1940***

Cover illustration for Bantam Books

oil on panel

Courtesy Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

Simply signed "Levey," this painting was the cover illustration for a publication of Bantam Books in the 1940s. The cowboy gunfighter was a common theme for many stories and this type of composition appeared on numerous covers. The clothing, posture, and facial features were mimicked in television and film Westerns.

Roy Lichtenstein (1923-1997)

***Pistol, 1964***

felt

Collection of the University of Arizona Museum of Art and Archive of Visual Arts. Museum Purchase with funds provided by George Gregson. 1979.4.1

Lichtenstein concentrated on comic book style art. He parodied images taken from consumer culture. Re-creating the effect of Ben-day dots, tiny dots of color applied to the page in publishing illustrations, he replicated comic book images and advertisements to larger scale. Lichtenstein frequently produced works of art related to suspense and drama, which sometimes led to the portrayals of firearms. *Pistol*, a hand holding a pistol pointed at the viewer, is an icon of violence not only found in Western stories, but in daily life of the twentieth century.

Earl Linderman (b.1931)

***Shootout at the Blue Wolf***

monoprint color etching

Collection of the Tucson Museum of Art. Gift of Dr. and Mrs. Howard S. Conant. 1996.57

Danny Martin (b. 1979)

***Ranch Romances, 2014***

Inspired by "Search Party," *Ranch Romances*, Vol. 160 #4, Sept. 1950

mixed media

On loan from the Artist

Martin uses street art and graphic art to redefine subjects and styles relevant for today's audiences. Inspired by *Ranch Romances*, September 1950, he reproduces its cover in mixed media in a style reminiscent of Día de los Muertos, the Mexican and Latin American celebration of the Day of the Dead. The artist depicts characters as black and white, skeletal renditions evocative of the holiday adornments. In addition, Martin looks at the idea of gender and role reversal, empowering women in his work.

Lon Megargee (1883-1960)

***Gone are the Days, 1922***

Cover illustration for *Western Story Magazine*, Vol. 31 #1, Dec. 16, 1922

oil on linen

On loan from Ed Mell

Megargee captured a moment of nostalgia in the pulp magazine cover illustration for *Western Story*. *Gone Are the Days* presents a thoughtful look at the modernization of the West through the eyes of a cowboy. The artist, who was also a rancher, had a deep love for Western subjects. In the 1920s and 1930s, Megargee created several covers for *Western Story*, *Adventure Magazine*, and *Popular Magazine*, specializing in Western themes. He later focused his career in fine art and printmaking.

*Western Story Magazine*, Vol. 31 #1, Dec. 16, 1922

On loan from Ed Mell

Stan Natchez (b. 1954)

***Harper's Weekly*, 2015**

Inspired by *Harper's Weekly*, Vol. X, No. 474, Jan. 27, 1866

mixed media

On loan from the Artist

In his work, Natchez merges his heritage as a California Indian (Tataviam: People Facing the Sun) with modern influences rebelling against Native American stereotypes. With bold colors, commercial media, familiar objects, and symbols reflective of his background, the artist's work comments upon consumerism. *Harper's Weekly*, a popular magazine, was once a major contributor to public perceptions. The artist replicated a January 27, 1866 *Harper's Weekly* cover featuring a Native American delegation. Taken from a photograph by A. Gardner, it included the portraits of Tar-a-kee (Deer Thigh, Iowa), Pe-ti-o-ki-ma (Hard Fish, Sauk & Fox), Lager-lash or Nag-a-rash (British, Iowa), and Too-hi (Bear, Iowa).

Stan Natchez (b. 1954)

***Indians on Comics*, 2015**

mixed media

On loan from the Artist

Natchez incorporates recognizable commercial items and uses them as a means to convey commentary on consumer culture and Native American life. In *Indians on Comics*, created in a style reminiscent of ledger art, the artist features a group of men dressed in customary regalia facing a priest transposed on top of a page from "Sunday Comics." Named for the type of paper that was available on the Reservation in the late nineteenth and early twentieth centuries, ledger paper drawings recorded the everyday activities that took place on the Reservation. Natchez recreates this style and uses comic strips as a type of substitute for a present-day ledger page.

Richard Pettibone (b.1938)

***Roy Lichtenstein. Fastest Gun*, 1963, 1965**

acrylic on canvas

On loan from collection of The Sahmanian Family courtesy of Atam Sahmanian, Inc., New York, NY

In 1963, Roy Lichtenstein painted a Western work, *Fastest Gun*, based on an image from the comic book, *The Atom*, #6, by DC Comics. In the original version, the superhero (one that can change his size to micro proportions) leaps onto a ray-gun holster around the waist of the villain. Lichtenstein reproduced the image, eliminated the superhero, and transformed the science fiction scene into a Western one. Now a gloved gunfighter dressed in vibrant red, yellow, and blue reaches for his gun.

Pettibone, fascinated with the idea of duplication in art and mass media, is recognized for his re-created works of other artists to miniature scale. His work asks questions about what is truly authentic, addressing the appropriation of art. In 1965, he took Lichtenstein's *Fastest Gun* and duplicated it to 6 ¼ x 8 3/8 inches from the original 36 x 68 inches. Pettibone "borrowed" or "recycled" the original and made it his own.

Jaune Quick-to-See Smith (b. 1940)

***Coyote Paper Dolls, 1998***

collage, mixed media

Courtesy of the Missoula Art Museum Contemporary American Indian Art Collection

A Native American artist and political activist, Smith uses her works of art to convey her ideas through satirical, spiritual, and political works of art. She makes commentary about popular culture with a subversive style of humor utilizing mass media sources. She has Salish, French, Cree, and Shoshone ancestry, and lived in the Pacific Northwest as well as on the Flathead, Hupa, Nisqually, and Muckleshoot Reservations.

*Coyote Paper Dolls* touches upon positive and negative connotations present in Smith's heritage and personal life. The work portrays five doll outfits for the Coyote, an essential character of a Salish creation story. The Coyote is in charge of the welfare of the people. The first outfit displays the seal of Salish Kootenai College, emphasizing the importance of the education system on her reservation as well as her personal connection to the institution. Her cousin, Gerald Slater, founded the college. The center outfit, white with Salish writing, also reveals her culture through language. The "Treaties" outfit indicates ties with the past between Native American nations and the United States government. It is made with burlap, representative of what the artist called, "sack cloth and ashes," symbolic of hardship and struggle for survival after the signing of the Hell Gate Treaty. In contrast, the "BINGO" outfit on the lower right denotes an amusing look at modern life; referencing the song "Bingo" as well as the game. The Lone Ranger outfit on the top right, taken from a 1950s *The Lone Ranger* comic book, evokes thoughts about the reinforcement of media and Hollywood on American culture about the West, as well as the separation of white and Native American peoples. *The Lone Ranger* imagery strengthens the categories in which races and ethnicities are positioned.

Frederic Remington (b. 1861-1909)

***Double Column of Four - Raise Sabre 'L' Troop 1st***

***Cavalry - Crow Indians, ca. 1892***

Illustration for "Our Indian Contingent" by C.S. Robertson, *Harper's Weekly*, Vol. XXXVI, No. 1843, Feb. 1892  
ink wash on paper

Autry National Center, Los Angeles. 88.108.15

An artist who desired to paint "men with the bark on," Remington was known for his dramatic images of cavalry, Native Americans, and cowboys of the American West. Early in his career he worked as an illustrator for *Harper's Weekly*, which propelled him to fame by the turn of the twentieth century. Though he eventually wanted to break free from the stigma of being an illustrator later in his career, he is one of the most well-known artists who utilized Western subjects.

Frederic Remington (b. 1861-1909)

***Questionable Companionship, 1889***

Illustration for *Harper's Weekly*, Vol. 34, No. 1755, Aug. 9, 1890

pen and ink on paper

Buffalo Bill Historical Center, Cody, Wyoming, USA; Gertrude Vanderbilt Whitney Trust Fund, 47.61

Remington traveled to the West several times and collected Native American artifacts, weapons, as well as military and cowboy props to use in his studio in New Rochelle, New York. *Questionable Companionship*, an illustration created early in Remington's career for *Harper's Weekly*, has a strong narrative quality. Without reading the story which accompanied the illustration, the viewer has the ability to draw their own conclusions about the riders on horseback.

Frederic Remington (b. 1861-1909)

**"Questionable Companionship," *Harper's Weekly*, Vol. 34, No. 1755, Aug. 9, 1890**

process line engraving on paper

Buffalo Bill Historical Center, Cody, Wyoming, USA; 7.89

Compare the original pen and ink drawing of *Questionable Companionship* with this final printed engraving which appeared in *Harper's Weekly* in 1890. The engraving was made by a skilled engraver incising the image onto a metal plate. Once the plate drawing was finished, ink was applied to it. A blend of chemicals that utilize the property that oil and water do not mix helped adhere the ink to the page in the desired places, and repel from the places it was not needed. Then the image was pressed onto paper to create the final image.

Aaron Riley (b. 1975)

***Deathly Drifter, 2014***

archival inkjet print

©Pinnacle Entertainment Group of Chandler, AZ

Today digital renderings are becoming more common because of their versatility. An image can be reproduced in any size and may appear in many forms. Pinnacle Entertainment Group has several kinds of comic books, card games, role playing games, and other materials where they use images as part of the product brand.

Aaron Riley (b. 1975)

***Dragged From the Earth, 2014***

archival inkjet print

©Pinnacle Entertainment Group of Chandler, AZ

Steampunk is a popular genre that highlights steam powered mechanics with Victoriana culture. Western Steampunk incorporates the ideologies of the frontier of the late nineteenth century with the same principles but utilizes Western characters and settings. *Dragged from the Earth* blends Western Steampunk and horror, including a character of one of the games from Pinnacle Entertainment Group.

Aaron Riley (b. 1975)

***High Noon Saloon, 2014***

archival inkjet print

©Pinnacle Entertainment Group of Chandler, AZ

Though traditionally represented as kidnapped, helpless, and/or scantily clad, female characters may also be presented as courageous heroines and gunfighters. The woman in this image awaits a shootout. Her appearance is attractive and her body language is confident. Interestingly, the artist chose to create the perspective of the scene from the ground looking up. This is likely to emphasize the poise of the figure as well as include the clock tower in the background.

Thom Ross (b. 1952)

***The Virginian, 2001***

Cover illustration for the 100<sup>th</sup> Anniversary Edition of *The Virginian: A Horseman of the Plains* by Owen Wister  
acrylic on canvas

Buffalo Bill Historical Center, Cody, Wyoming, USA; Gift of the Artist, 11.02

“When you call me that, smile.” A quote from *The Virginian: The Horseman of the Plains* written by Owen Wister, Ross looked to create an iconic moment. Ross’s canvas depicts the first time the narrator sees the main character, the ranch foreman known as The Virginian, on the fence. The physical features, particularly the towering, muscular build, surefire stare, oversized neckerchief, and hefty gauntlets add to the overall effect of intimidation and assurance of a Western hero.

George Rozen (1895-1973)

***Rio Kid, Holding Map, and Sidekick Return Fire, ca. 1948***

Cover illustration for “Trail of the Iron Horse,” *The Rio Kid Western*, Vol. 17, No. 2, Oct. 1948  
oil on canvas on board

On loan from Jon Grass

The Rio Kid (Captain Bob Pryor) appeared in pulp magazines 1939-1954. With an ever-present hard grin and a pair of Colt revolvers, this hero appeared in real life places including Tombstone, Arizona. The main character travels with his sidekick, Celestino Mireles, who is dressed in the style of a vaquero, or Mexican cowboy.

George Rozen (1895-1973)

***Sketch for Rio Kid, Holding Map, and Sidekick Return Fire, ca. 1948***

Cover illustration for “Trail of the Iron Horse,” *The Rio Kid Western*, Vol. 17, No. 2, Oct. 1948  
graphite on paper

On loan from Jon Grass

It is rare to see the artistic process behind the creation of a pulp magazine cover. Viewing a preliminary sketch, finished painting, and printed cover offers a glimpse to how these images are derived. Look at the similarities and differences from the sketch to finished work. What changes are apparent? Why did this change occur? What did the publisher change or add?

“Trail of the Iron Horse,” *The Rio Kid Western*, Vol. 17, No. 2, Oct. 1948

On loan from Jon Grass

George Rozen (1895-1973)

***The Son of Horse Thief Britt, 1943***

Cover illustration for *Star Western*, Vol. 31 #3, Dec. 1943  
oil on canvas and publication  
New Britain Museum of American Art, The Robert Lesser Collection

Rozen, illustrator of the *Star Western* magazine cover featuring the story "The Son of Horse Thief Britt," knew what sold pulp fiction when he painted this dramatic image. From the color combinations to the facial features of the hero or villain, pulp artists were able to produce renderings of gunslingers, cowboys, and Native Americans on a weekly basis to audiences eager to learn about tales of the Old West.

Bill Schenck (b.1947)  
***My Horse Mi Amigo, 2015***

Inspired by "First of the Trail Always on the Lead," *Western Story Magazine* (Canada), Vol. 130, No.3, May 19, 1934

oil on canvas  
On loan from the Artist

Schenck was influenced by pulp magazines and comic books in his work. In this painting, inspired by a cover for *Street and Smith's Western Story Magazine*, Schenck took the initial composition but added his own distinct twist. Instead of the cigarette in the man's hand, he omitted it and inserted a horse in the background, changing the storyline from the original image.

Bill Schenck (b.1947)  
***Wyoming #44, 1973***

oil on canvas  
Collection of the Tucson Museum of Art. Gift of Ivan and Marilyn Karp, New York, NY. 1996.200

Rendering a scene from *Once Upon a Time in the West*, a 1968 "Spaghetti Western" movie, Schenck creates a pop art image of the American West. Using his unique "paint-by-number" style, he pokes fun at mythic imagery of the West but also perpetuates it, creating a paradox between fact and fiction.

Bill Schenck (b.1947)  
***You Want What?, 2013***

Inspired by "Death Cracks the Overland Whip," *Western Trails*, Vol. 42, No. 4, Jul. 1947

oil on canvas  
On loan from the Artist

Schenck crosses Western vintage and modern, the comic book with the canvas. He embraces the fun and kitsch of pulp magazines and comic books, as well as the appeals of the Western film industry. His source material includes *Ace High*, *Max Brand Western*, *Dime Western*, *Ranch Western*, and others. The artist's colors are striking, in a paint-by-number Pop Art inspired style. Schenck does not shy away from the prevalent themes of violence and sexism. *You Want What?* was taken from *Western Trails*, July 1947, but the image balloon originated from the artist.

H. Winfield Scott (1897-1977)  
***Brand of the Prodigal, 1952***

Cover illustration for *New Western Magazine*, Vol. 24 #1, Jan. 1952

oil on canvas and publication

New Britain Museum of American Art, The Robert Lesser Collection

According to the artist, "I was best known as a whirlwind painter of rootin' tootin' cowboys. Art directors liked the spirit I got into all my paintings." Scott contributed to several pulp magazines, including *New Western Magazine*, *Wild West Weekly*, *Six-Gun Western*, and *Quick-Trigger Western*. He also sold work to more affluent slick magazines including *Liberty*, *Collier's*, and others. Later in his career, Scott's work appeared on comic book covers and paperback novels.

This cover illustration features a cowboy literally "shooting from the hip" with nonchalant body language. Western pulp stories commonly included violence, and oftentimes the hero appeared to care little about inflicting harm onto others. Though often portrayed as a symbol of good and justice, the Western hero sometimes acted similarly to the villain he aimed to defeat.

John Severin (1921-2012)

**Illustrations for "Slap Leather," *Rawhide Kid*, No.2, Max Comics, Marvel Worldwide, May 1, 2003**

ink on paper, 11 pages

Collection of the Cartoon Art Museum, San Francisco, CA

This image is the first page of the second issue of *Rawhide Kid: Slap Leather*. Severin drew the characters but did not include the dialogue balloons. That was inserted later by a letterer in the comic book creation process. This scene depicts the editor of the local paper and the sheriff exchanging greetings. The Sheriff comments, "Can't say I was too rosy 'bout that front-page story you wrote today. Made me look like a durn fool."

This page of *Rawhide Kid: Slap Leather* shows where Severin left room for the dialogue balloons to be inserted. The first panel on the top left shows corrections the artist made to the man's face. In the story, this page features an exchange between the local newspaper editor and sheriff. It reveals that there was a major fight that broke out between the sheriff and his deputy where they were outnumbered. The deputy was killed. The discussion discloses that Cisco Pike and his gang and The Rawhide Kid were in town. (Pg. 2)

Severin was issued special paper to draw the *Rawhide Kid: Slap Leather* comic book pages. The margins indicate notes by the artist and publisher. The dialogue balloons, not present in the image at this stage of the process, relay an exchange between two cowboys on horseback teasing the sheriff for being a coward. They laugh "BWAAAAAAA HAHahaha!" and ride away. (Pg. 3)

This page in *Rawhide Kid: Slap Leather* includes the grand entrance of the main character. At Cisco Pike and his gang's campsite, the hero is greeted by the clicks of armed guns. In the bottom panel, the two firearms in the foreground were reworked by the artist, as indicated by the difference in color. (Pg. 4)

Though color was not applied in this stage of the comic book making process, in this version of *Rawhide Kid: Slap Leather*, the main character is dressed in a blue bib shirt with orange arm cuffs. In older comic books in the 1960s-1970s, the character wears a red fringed shirt. In this scene, Severin drew the encounter between Rawhide Kid and Cisco Pike. Rawhide Kid boasts that he is "an AMAZING shot." (Pg. 5)

Severin uses facial expressions to enhance character traits. In the third row, first panel on the left, Cisco Pike invites Rawhide Kid to join his gang. Rawhide Kid's response, "You would? That is SO sweet" demonstrates the character's sense of humor and wit. His face is very animated. (Pg. 6)

In comic books, there are several different steps involved in making the final product. The pencilers, inkers, letterers, and colorists work together to create the look and feel of the story. On this page of *Rawhide Kid: Slap Leather*, the main character prepares to battle the Cisco Pike gang to prove his skills as a shooter and fighter. He does not take the pending conflict very seriously, as he states, "Ah well, let's get this over with. I have a piano lesson in town at one. You won't believe how great I am at this stuff. Which first, shoot or fight?" (Pg. 7)

This comic book page emphasizes more on action than dialogue. The fight scene focuses on the movements of the characters through arms swinging and legs kicking. Severin included sound effects often found in comic books, such as "KLOP!" (Pg. 8)

Severin laid out this comic book page in a traditional format with a series of panels. He varied the sizes of each panel and sometimes drew outside the lines. These tricks keep the reader interested in the content of the comic book story and create dynamic compositions. In this scene, Rawhide Kid proved himself to be a great fighter. Cisco Pike says in a dialogue balloon in the bottom panel, "Well, you ain't too shabby, I'll give ya that." (Pg. 9)

Rawhide Kid does not ride with Cisco Pike and his gang, and rides off leaving the men stunned. In the third row, first panel, one of the gang remarks lightheartedly, "That there's the oddest gunfighter I ever met. Sure can fight and shoot though," while another says, "And them black jeans look like they were painted on." A third member states, "How about his shirt? Gorgeous." (Pg. 10)

In a scene change, the next part of the story of *Rawhide Kid: Slap Leather* takes place at a school house. Two boys were fighting in the school yard when their teacher breaks it up. In the story, the teacher is Laura Ingalls (a character and writer from *The Little House on the Prairie* books). This comic book includes known figures like Ingalls, as well as the Cartright Brothers from the *Bonanza* television series. (Pg. 11)

Paul Stahr (1883-1953)

***The Land of Poison Springs, 1932***

Cover illustration for *Argosy*, Vol. 228 #6, Apr. 9, 1932

oil on canvas and publication

New Britain Museum of American Art, The Robert Lesser Collection

Prominently known for his illustrations for *Argosy* magazine, Stahr had a strong artistic background in illustration. Having studied at the National Academy of Design and the Art Students League in New York, the artist's career was kick started in 1913 with his illustrations appearing in *People's Home Journal*. His work was

printed in *Life*, *Collier's* and the *Saturday Evening Post* among other titles. Begun in 1896 by Frank Andrew Munsey, *Argosy* was the first pulp magazine of its kind.

Ben Steele (b.1977)

***Giddy-Up!*, 2015**

oil and mixed media on panel

On loan from the Artist

Steele integrates Western nostalgia and modern art with a whimsical, nostalgic approach. *Giddy-up*, a painting made to look like an Etch-a-Sketch toy, includes a rendition of Frederic Remington's iconic piece, *A Dash For the Timber*. Remington's masterwork, finished in 1889, defined his career as an artist as well as presented the quintessential stereotype of Native Americans and cowboys. Steele believes that the Remington painting is a symbol of the mythic West, stating, "And despite—or possibly because of— its obvious flaws in portrayal and historical accuracy, the painting still remains relevant because it captured the essence of an era."

Jeffrey Veregge (b. 1974)

***Lone*, 2015**

giclée

On loan from the Artist

Veregge interpreted one of his childhood idols, The Lone Ranger, as a solitary entity. In cool blue colors, he focused on the aloneness of the hero in a desert night scene. The shadowy figure, with a small flickering fire in the distance, stares cautiously ahead with guns drawn. The body position and angular features instill strength and fear. His Texas Ranger badge glows in the moonlight, a beacon of his mission to bring justice to the West.

Jeffrey Veregge (b. 1974)

***Sergio*, 2015**

giclée

On loan from the Artist

A member of the Port Gamble S'Klallam Tribe, and of Suquamish and Duamish ancestry, Veregge was brought up on a Native American reservation near Kingston, Washington, in the Pacific Northwest. Influenced by his heritage, his study of Salish designs, and his love of comic books, toys, and film, the artist takes references from popular culture and incorporates traditional stylistic iconography with them. *Sergio*, a piece created in homage to the Italian Spaghetti Western movie director Sergio Leone, is conveyed in orange hues evocative of the Southwest in a wide horizontal format. The artist purposely exaggerated the poses of the gunslingers as if staged by the director himself.

Andy Warhol (1928-1987)

***Cowboys and Indians: John Wayne*, 1986**

screen print on Museum Board

The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.2493.1

Known for his oversized bottles of Coca-Cola and Campbell's Soup can paintings, Warhol looked at themes of film, celebrity, and violence. It was a natural progression for the artist to tackle Western subjects. In 1986, Warhol produced the *Cowboys and Indians* portfolio of fourteen screenprints. John Wayne, a popular icon of the fictional West in film, was featured among real historic figures George Armstrong Custer, Geronimo, and Theodore Roosevelt. In the *John Wayne* screenprint, Warhol used a publicity photo from the 1962 film *The Man Who Shot Liberty Valance*. The work provokes thought about this actor as a symbol of the Western American male, but also about how the genre had been reduced to an exposed commodity.

Andy Warhol (1928-1987)

***Cowboys and Indians: War Bonnet Indian, 1986***

screen print on Lenox Museum Board

The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. 1998.1.2494.1

Warhol focuses on a generalized Native American with a traditional feather headdress in this screenprint from his *Cowboys and Indians* series. Native Americans were often misrepresented in print materials from the nineteenth and twentieth centuries, creating a romantic and sometimes unrealistic character. Warhol embraced the idea of the Native American as a Western symbol.

Dennis Zieminski (b.1947)

***Gunslinger, 2014***

oil on canvas

Courtesy Mark Sublette Medicine Man Gallery, Tucson, AZ and Santa Fe, NM

Zieminski began a career in illustration in the 1980s and remains true to his early roots. He conceived his own artistic style from mid-twentieth century commercial art, advertisements, and postcards. *Gunslinger* was inspired by the movie, *The Good, The Bad, and the Ugly* (1966). The artist focuses on the figure that is armed and ready for an altercation. Though the colors are cheerful around the man, his face is tense and drawn; his brow is focused and sure, waiting for the pending shoot out.

***Bonanza, "Bitter Water," April 9, 1960 (S1:E29)***

National Broadcasting Company (NBC), directed by George Blair

Courtesy of Reel Media International

*Bonanza* was a long running television program that perpetuated the myths of the West. In "Bitter Water," the Cartrights encounter a neighboring rancher who wants to sell their land for mining operations. This will spoil water rights agreements and major conflict ensues. Water rights, a critical aspect to Western life, is still an issue today with ranchers and farmers. *Bonanza*, in dramatic fashion, tells stories laced with everyday lessons to learn.

***The Lone Ranger, "Enter the Lone Ranger," September 15, 1949 (S1:E1)***

***The Lone Ranger, "The Lone Ranger Fights On," September 22, 1949 (S1:E2)***

***The Lone Ranger, "The Lone Ranger's Triumph," September 29, 1949 (S1:E3)***

Apex Film Corporation, directed by George B. Seitz Jr.

Courtesy Reel Media International

The Lone Ranger, a Western hero that originated on the radio in the 1930s and in pulp magazines and comic strips, appeared on television screens in 1949 starring Clayton Moore and Jay Silverheels. With its catchy theme song and popular characters, children enjoyed the weekly exploits of the mysterious masked man and his Native American sidekick, Tonto, on their quest for justice. Here are the first three episodes of the program, beginning with The Lone Ranger's origin story, how he became friends with Tonto, and how he avenged his friends' deaths.

***Fort Apache, 1948***

Argosy Pictures, directed by John Ford

Courtesy of Swank Pictures

John Ford directed a "cavalry trilogy" of films including *Fort Apache* (1948), *She Wore a Yellow Ribbon* (1949), and *Rio Grande* (1950) starring John Wayne. Wayne is considered among the most recognizable Western actors of the twentieth century. In *Fort Apache*, Wayne plays clean-cut Captain Kirby York who is assigned to a US Cavalry outpost, Fort Apache, led by the inexperienced Lieutenant Colonel Owen Thursday (Henry Fonda). The story is centered on pending conflicts with the Apache people in the post American Civil War/ Indian Wars eras.

(left to right)

***"Liza Jane, The Girl Miner," Beadle's Half Dime Library, Issue 1120, Vol. 45, 1901***

***"The King of Scouts, a Stirring Story of the Immortal Buffalo Bill," Boys' Friend Library, Issue 539, Jun. 6, 1936***

***"Frank Merriwell as a Ferret or Tracking the Train Wreckers," Tip Top Weekly, Issue 128, Sept. 24, 1898***

***"Kit Carson, Jr. The Crack Shot of the West," Beadle's New York Dime Library, Vol. 1, No. 3, 1878***

***"Young Wild West: The Prince of the Saddle," Wild West Weekly (UK), Oct. 24, 1902***

**"Black Samson," *Beadle's Frontier Series*, No. 89, 1909**

**"Lady Jaguar, The Robber Queen," *Beadle's New York Dime Library*, Issue 176, Vol. 14, 1882**

Courtesy of Department of Special Collections, Stanford University Libraries

**"First of the Trail Always on the Lead," *Western Story Magazine (Canada)*, Vol. 130, No. 3, May 19, 1934**

**"Death Cracks the Overland Whip," *Western Trails*, Vol. 42, No. 4, Jul. 1947**

On loan from Bill Schenck

***Outlaw Fighters*, Interstate Publishing Corporation / Atlas Comics, Vol. 1, No. 5, Apr. 1955**  
Autry National Center, Los Angeles. 87.34.72

**"Drums Of Vengeance," *Red Warrior*, No. 6, Dec. 1951**  
Private Collection

**"The Point Pyrrhus Massacre," *Weird Western Tales*,  
Vol. 1, No. 23, Aug. 1974**

**"Requiem for a Gunfighter!," *Weird Western Tales*,  
Vol. 1, No. 37, Dec. 1976**

Private Collection

***The Lone Ranger*, Dell Publishing Company, Vol.1, No. 19, Jan. 1950**  
Autry National Center, Los Angeles. 88.381.60.1

**"Wanted! El Diablo - Dead by the Gravedigger Gang," *Weird Western Tales*, Vol. 3, No. 15, Jan. 1973**  
Private Collection

***Red Ryder Comics*, K.K. Publications / Dell Publishing Company, No. 121, Aug. 1953**  
Autry National Center, Los Angeles. Donated by Ms. Brooke Temple. 2002.60.54

***Lucky Star*, Nationwide Publishing Corporation,  
No. 10, 1953**  
Autry National Center, Los Angeles. Donated by Mr. John Mies. 96.60.2

**Gene Autry in the Ghost Mine, Gene Autry Comics, Dell Publishing Company, No. 47, 1944**  
Autry National Center, Los Angeles. Donated by Miss Lillian G. Spencer. 88.304.2

**"Masked Treachery!," Tom Mix Western, Fawcett Publications, Vol. 3, No. 15, Mar. 1949**  
Autry National Center, Los Angeles. 95.139.27

**Jeff Mariotte, *Desperadoes: A Moment's Sunlight***  
**Artwork by John Cassaday, Homage Comics, Aegis Entertainment, 1998**  
On loan from the Author

An offshoot of the comic books is the graphic novel. A longer edition of the traditional comic book bound like a paperback book, graphic novels are illustrated stories often aimed toward older audiences. Jeff Mariotte is an author of several Western-themed graphic novels including the *Desperadoes* series.

**Jeff Mariotte, *Desperadoes: Buffalo Dreams***  
**Artwork by Alberto Dose, IDW Publishing, Sept 2007**  
On loan from the Author

**Jack Jackson, *Comanche Moon***  
**Reed Press, 2003**  
Private Collection

**Jeff Mariotte, *Desperadoes: Banners of Gold***  
**Artwork by Jeremy Haun, IDW Publishing, Aug. 2005**  
On loan from the Author

**Jack Jackson's *American History: Los Tejanos & Lost Cause***  
**Fantagraphics Books, 2012**  
Private Collection

(left to right)

**"Guet-Apens sur la piste de Deadwood!," *The Rawhide Kid*, Editions Heritage, Inc., Marvel Comics Group (special French format), No.42, 1975**

**"Slave!," *The Rawhide Kid*, Marvel Comics Group, Vol. 1, No.3, Oct 1965**

"The Menacing Masquerader," *The Rawhide Kid*, Marvel Comics Group, No. 119, Mar. 1973

Ron Zimmerman, *Rawhide Kid: Slap Leather #1-5*  
Artwork by John Severin, Marvel Worldwide, Inc. 2010

Private Collection

The comic book, *The Rawhide Kid*, originated during the Golden and Silver Age of Western comics, when the industry was predominantly full of Westerns. Marvel Comics published the first issue in 1955, but after 16 issues it failed. In 1960, *The Rawhide Kid* was revived and endured until 1979. At first, The Rawhide Kid was an ordinary, conventional character. With the real name of Johnny Bart, this outlaw gunslinger existed as a strong, fast gunman who sought out criminals and defended the weak.

Yet, it was a later reincarnation of *The Rawhide Kid* that broke cultural boundaries and challenged stereotypes of the West. In 2003, *Rawhide Kid: Slap Leather* strongly implied that the character was homosexual. Drawn by John Severin, the new series depicted many of the same traits as the original character but with witty dialogue and some mature scenes.

(left to right)

Artizan designs, Wild West Series  
**The Good, the Bad, and the Ugly** figurines: Buono, Cattivo, Brutto  
pewter, 28 MM sized  
hand-painted by Pigmented Miniatures  
Private Collection

Matthew Cutter, *Deadlands: Stone and a Hard Place*, Pinnacle Entertainment Group, Studio 2 Publishing, Inc. 2015

Shane Lacy Hensley, *Deadlands: Reloaded Marshal's Handbook: Explorer's Edition*, Pinnacle Entertainment Group, Studio 2 Publishing, Inc. 2011

Shane Lacy Hensley and B.D. Flory, *Deadlands: Reloaded Player's Guide: Explorer's Edition*, Pinnacle Entertainment Group, Studio 2 Publishing, Inc. 2011

Matthew Cutter and Shane Lacy Hensley, *Deadlands: The Last Sons*, Pinnacle Entertainment Group, Studio 2 Publishing, Inc. 2012

Matthew Cutter and Shane Lacy Hensley, *Deadlands: The Flood*, Pinnacle Entertainment Group, Studio 2 Publishing, Inc. 2008

*Deadlands: The Weird West Map*, Pinnacle Entertainment Group, Studio 2 Publishing, Inc. 2015

Over the past several decades Western games and toys have been marketed across the globe for children and adults alike. Items such as Red Ryder BB Guns and *Bonanza* television show lunchboxes of the mid-twentieth century were once in high demand among young demographics. Today, other kinds of games and toys are

popular, including Western role playing games and miniature figurines. Here are a few samples of Western games produced by Pinnacle Entertainment Group and figures by Artizan Designs.