

Carl Barks

FAN CLUB NEWSLETTER

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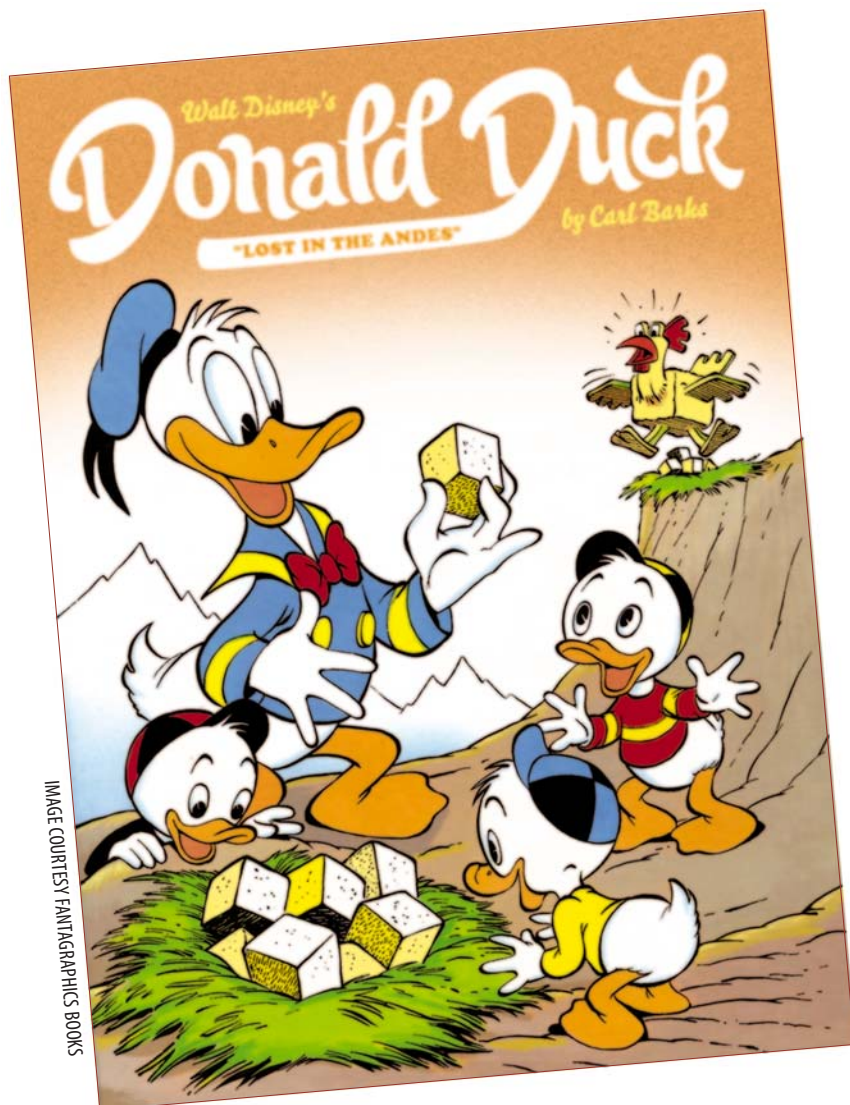


IMAGE COURTESY FANTAGRAPHICS BOOKS

Fantagraphics to Publish Barks Library.

For Barks fans and comic collectors worldwide, one of the most exciting news reports for 2011 is the announcement that Fantagraphics Books has sealed an agreement with Disney to publish Carl's art and stories as a 30-volume library. We asked Fantagraphics co-founder and co-publisher Gary Groth to tell us a little about the publishing firm and this monumental undertaking . . .

"Fantagraphics Books began in 1976 by publishing *The Comics Journal*, a monthly magazine of news, journalism, and criticism. Our mandate was to hold comics and cartooning up to the highest standard of popular art and to that end we published essays, interviews and critiques of the vast spectrum of comics—political cartoons, newspaper strips, comic books, etc.

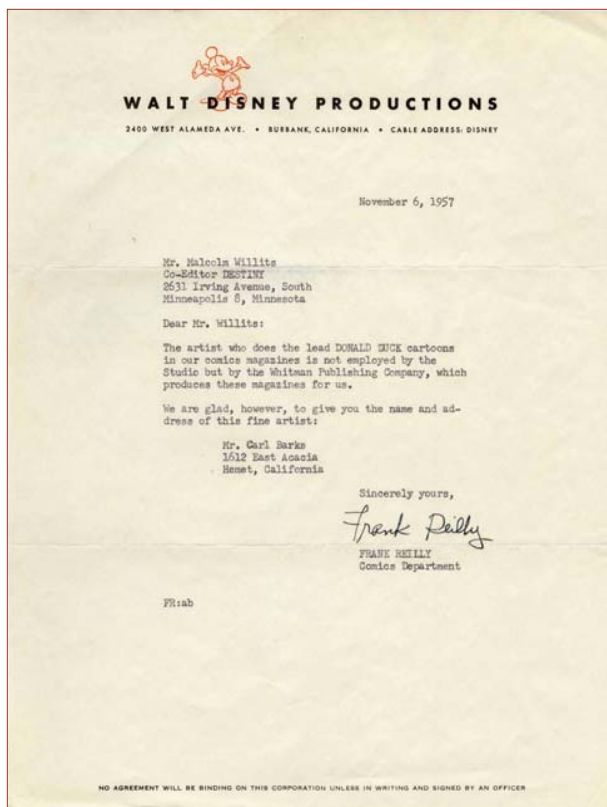
"I have interviewed over a hundred cartoonists throughout the history of the magazine—from Robert Crumb to Charles Schulz—and I wanted to interview Carl Barks about '77 or '78. But Carl's hearing was poor and it was extremely challenging talking to him on the phone, so I abandoned the idea. I wish I had been more insistent, because there are many questions I would've liked to ask him.

"Around 1980-81 we began publishing comics and graphic novels that reflected the type of comics we were championing in the magazine. We published comics by the post-underground comix generation—what was then referred to as alternative comics—including the earliest work of Jaime and Gilbert Hernandez, Dan Clowes, and

Peter Bagge. At the same time, we started publishing *Nemo* magazine, devoted to old newspaper strips, and reprinted collections of strips such as Hal Foster's *Prince Valiant* and E.C. Segar's *Popeye*. Since that time it has been our mission to seek out and publish the best cartoon art in the world.

"We are currently publishing Charles Schulz's *Peanuts*, *Prince Valiant* (for the second time—we're finally doing it right!), *Popeye*, Walt Kelly's *Pogo*, Roy Crane's *Captain Easy* and *Buz Sawyer*; cartoon collections by Gahan Wilson, Bill Mauldin, David Levine, and others; plus many contemporary cartoonists such as R. Crumb, Jaime and Gilbert Hernandez, Jim Woodring, Carol Tyler, Joyce Farmer, Megan Kelso, Cathy Malkasian, Spain Rodriguez, Tim Lane, Paul Hornschmeier, Joe Sacco, Michael Kupperman, Zak Sally, Dash Shaw, Hans Rickheit, and many more.

"I was a comics fan and collector when I was a kid, and discovered Carl Barks when I was an obsessive teenager. A friend turned me on to him and I was instantly hooked. I tracked down every Barks comic I could get my



Disney Studio Letter to Malcolm Willits Fetches \$3,585 at Heritage Auction.

An item of particular note at a recent Heritage Auction is a letter that revealed the name of Carl Barks to the world for the first time. Dated November 6, 1957, the letter from Frank Reilly of the Disney Studio's Comics Department, written to a young Malcolm Willits, identifies Carl Barks as “the artist who does the lead DONALD DUCK cartoons in our comics magazines.”

Heritage's realization of \$3,585 (including the buyer's premium of 19.5%) for this original piece of comics history from the Malcolm Willits archives, is a significant and monetary tribute to Willits' persistence in seeking the name of “The Good Artist” during the height of Carl's fame in the 1950s.

It is rather surprising that Frank Reilly was willing to reveal Carl's name to the public as early as 1957, during the Walt Disney “heyday” of that decade, and nearly a decade prior to the cartoonist's retirement from formal comic book work in 1966.

Until this time, Carl—along with the other Disney animators, artists, and storymen—labored anonymously for the

Disney Studio. All Disney productions were simply assigned the name “Walt Disney”—to reduce confusion in the public arena and perhaps to eliminate any popularity that might be assigned to anyone other than Mr. Disney (along with whatever additional money it could have cost the Studio, had any Disney artist been recognized among the public as “popular”).

In further tribute to Carl's legendary comic book stories—and an appropriate prelude to Carl's widely recognized work of translating his feathered creations into the realm of fine art after his retirement in 1966—comics historian Don Ault has written: “There is no parallel in the history of modern art and literature where a single figure could have such direct and widespread influence and remain completely anonymous.” Little did the world realize, in 1957, the direction in which Carl's new “career” would take him . . . or fandom! During the 1970s, Carl Barks was the only artist whom Disney allowed to portray their characters in oils! Fame indeed! — E.B.

hands on and had amassed a decent collection—all the one-shots and many *Walt Disney's Comics & Stories*. I bought all the Another Rainbow books as they came out. Bruce Hamilton and Russ Cochran deserve our eternal gratitude for putting those books out; they were the Barks bibles to those of us who bought them in the '80s. I never thought I'd actually be publishing Carl Barks one day!

“You can imagine how gratifying it is for someone who admires Barks as much as I do to finally be publishing him. I had that same feeling of pride and immense responsibility when we started doing Charles Schulz's *Peanuts* in 2004. I mention responsibility because I think, as a publisher, I have a

responsibility to honor these men's work and publish them in a manner that does justice to their creative contribution.

“The Another Rainbow volumes were absolutely essential, but they were aimed at collectors like myself. What we want to do with our Barks collections is to reach a wider audience and introduce his work to readers who may never have even heard of him. We're distributed in every brick-and mortar bookstore in the country as well as on the various bookselling websites—Amazon, Barnes and Noble, etc.—so this is an opportunity to reach beyond the fan community and proselytize on behalf of Barks to the wider book-buying public.

“We'll be publishing all of Barks' work in a

chronological series of hardcover volumes, beginning with his *Pirate's Gold* from 1942. Our first book release will not be the first volume in the series; rather, we'll start with Carl's 1948 work, which includes his famous *Lost in the Andes* story (which is technically the seventh volume in the Carl Barks Library). I think of this as his prime period and the one I'd like new readers to see first. (Our second volume will be *UNCLE SCROOGE: Just a Poor Old Man*.)

“Our story lineup for *Lost in the Andes* (contingent upon Disney approval) will be **Toyland; Jumping to Conclusions; The Golden Christmas Tree; The True Test; Ornaments on the Way; The Crazy Quiz Show; Race to the South Seas; Truant Officer Donald; Donald**

Duck's Worst Nightmare; Pizen Spring Dude Ranch; Too Fit to Fit; Lost in the Andes; Tunnel Vision; Sleepy Sitters; Rival Beachcombers; The Sunken Yacht; Managing the Echo System; Plenty of Pets; Slippery Shine; Voodoo Hoodoo.

“We are re-colorizing every page, using the original comics coloring as a guide and maintaining a fidelity to the chromatic intensity of the original printing—the coloring will remain flat and the book will not be printed on a glossy stock. The books will be printed at approximately the same size as the original comics. The first volume debuts this October.”

*You can place an advance order today for **Lost in the Andes** from www.Amazon.com.*



Above: *Nobody's Spending Fool* • At right: *Only A Poor Old Duck*



IMAGES COURTESY OF HERITAGE AUCTION

Kerby Confer Collection Continues to Command Excellent Prices!

In today's economy, who would have thought, that ANY collectibles would achieve prices of astronomical proportions? But Carl Barks items, especially his iconic Disney Duck oils, are far from your run-of-the-mill collectibles! Other significant original pieces connected to Carl's legendary career are also seen by the collecting community as important pieces of artistic history as well as pop culture gems!

Here are some of the prices realized in Heritage's third (a fourth auction is planned) Confer/Barks auction held February 24-25, 2011:

Carl Barks Disney Duck oil paintings (includes buyer's premium of 19.5%):

1. *Only A Poor Old Duck, 1974*
(from FC #386 cover) \$107,550.00
2. *Nobody's Spending Fool, 1974*
(Klondike image) \$101,575.00

3. *Voodoo Hoodooed, 1974* \$101,575.00
4. *Rumble Seat Roadster, 1975* \$33,460.00
5. *Business As Usual, 1976*
(Money Bin image) \$179,250.00
6. *July 4th in Duckburg, 1976* \$65,725.00
7. *The Stone That Turns*

All Metals Gold, 1991 \$59,750.00
Six additional original pen & ink comic book pages (#7-12) from Carl's 1965 comic book story,

North of the Yukon (the only original Carl Barks story that has been kept intact until now—please see page 5) also sold for substantial prices:

- | | |
|----------------------|-------------|
| <i>Page 7</i> | \$14,340.00 |
| <i>Page 8</i> | \$12,547.50 |
| <i>Page 9</i> | \$11,352.50 |
| <i>Page 10</i> | \$11,352.50 |
| <i>Page 11</i> | \$11,651.25 |
| <i>Page 12</i> | \$17,925.00 |



More Confer Collection Images.

Clockwise from right:
 July 4th in Duckburg;
 Rumble Seat Roadster;
 Voodoo Hoodooed;
 The Stone That Turns All Metals Gold;
 Business As Usual.



IMAGES COURTESY OF HERITAGE AUCTION

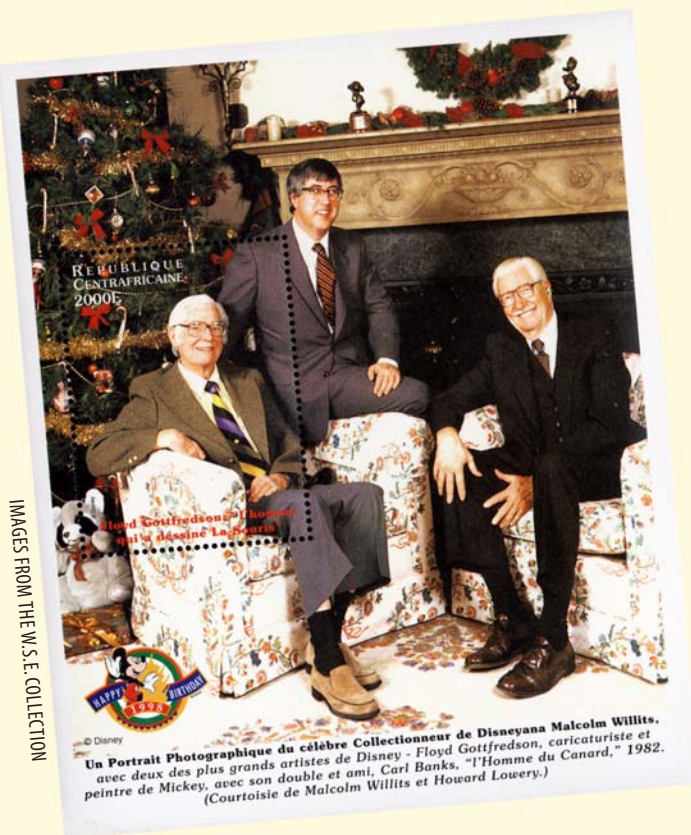


Still more Confer Collection Images.

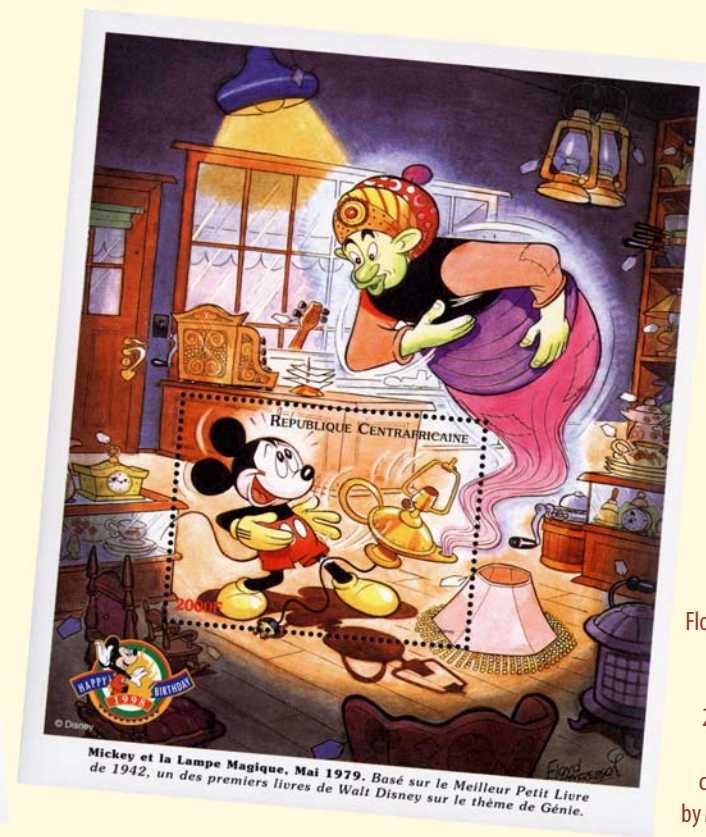


Pages 7 through 12 of North of the Yukon





IMAGES FROM THE M.S.E. COLLECTION



Floyd Gottfredson illustration from one of 24 watercolor paintings commissioned by Malcolm Willits.

Barks/Gottfredson/Willits Souvenir Sheets Discovered at Stamp Show.

I was recently exhibiting my Walt Disney Stamp and Cover collection at a national stamp show in Charleston, South Carolina. As I perused the great number of stamp dealers at the show looking for Disney stamps and covers, one dealer insisted that I look through a group of Disney stamps released by the Inter-Governmental Philatelic Corporation (IGPC) during the last 20 years.

Over the years I have explored many of these stamps, which are really considered “wall-paper” by serious stamp and cover collectors. They are primarily produced for collectors and

usually see little use in actually sending mail from the small—mostly African—countries under whose auspices they are issued.

However, upon looking through this grouping, I was surprised to find these two souvenir sheets. (Each is actually a postage stamp surrounded by a lot of decorative selvage.) In all of my years of searching through Disney stamps of this type, I was never aware that a country (under IGPC’s direction) had issued an actual stamp depicting one of the most famous photos surrounding the legacy of both Carl Barks and Floyd Gottfredson!

Malcolm Willits—who both “discovered” Carl Barks (see article on page 2) and commissioned Floyd Gottfredson to paint a series of watercolor paintings of some of his most famous Mickey Mouse scenes—hosted a dinner at his Pasadena mansion in the early 1980s, where Carl and Floyd met for the first time as the chief artists and story men who gave Mickey Mouse and the Disney Ducks their personalities and story lines. A photo of that meeting has been immortalized on one of these souvenir sheets from the Central African Republic.

I wanted to share with all of you the surprise

I found at that stamp show. You may already have been aware of this photo. The occasion pictured on the souvenir sheet celebrates one of the seminal moments in the 1980s, when Malcolm Willits was instrumental in bringing together the two Disney legends—both of whom made significant contributions in vaulting Mickey and the Disney Ducks into the world’s continuing consciousness throughout the 1930s, ‘40s, ‘50s, and beyond! Quite a discovery, indeed!

—Ed Bergen, President

SCROOGE'S KLONDIKE KORNER



FOR SALE: Mickey Mouse in Color Gold Plate Edition (#62 of 100) which includes an original Barks sketch of "Fred Astaire Mickey." Carl drew 100 of these sketches (each a slightly different pose) for the Gold Plate edition of this publication in the 1980s. Please contact Ed Bergen for price and availability. Also, let Ed know if you have Disney Duck and Carl Barks items to buy, sell or trade, and he will post your items in Scrooge's Klondike Corner.

2011 Dues Notices to be Sent Out.

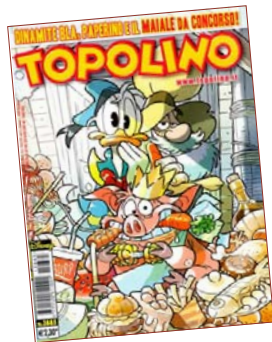
2011 dues notices will soon be sent to all members, with the exception of "lifetime" members as well as those whose multiple-year memberships have not yet expired. We try to keep correct dues records of all members but feel free to let us know if our accounting does not jive with your records! The CBFC depends largely on your dues to stay solvent. THANKS for your continuing support of our Club!

Uncle Scrooge Achieves Issue #400.

BOOM! Studios has marked a special anniversary with *UNCLE SCROOGE* #400, an issue which features the talents of Carl Barks, Don Rosa, Daan Jippes, and Giorgio Cavazzano.

BOOM! marketing director Chip Moser says fans have demanded classic Scrooge tales and, he says, the "Classics are definitely back."

A few of our members have been disappointed, up to this point, that *BOOM!* had not been publishing the classic Uncle Scrooge tales. That situation seems now to have been corrected! (Thanks to Gemstone's *SCOOP* e-newsletter for this announcement).



Italian Disney comic book cover art by Andrea Freccero.

Carl Barks Fan Club Thriving in Italy.

As reported last quarter, Giampiero Mascelli, continues to build our club affiliate in Italy! The 52 members he has already gathered for our club have served to further expand our presence in the international arena. Giampiero wanted to share the following thoughts with all of our CBFC members:

Our club appreciates all of Giampiero's hard work for our club at comics conventions and shows throughout Italy. Our parent club, here in the States, would welcome the efforts of any of our "international" members who would like to create a CBFC "affiliate" in your country!



PHOTO: THE HEMET NEWS

Is it she, or is it not?

In *CBFC Newsletter* #44, Joseph Cowles wrote about the appreciation of early California cultures that Carl Barks expressed through some of his non-Disney oil paintings. Carl was also fond of Hemet's Ramona Pageant, and told Joseph about the lovely young actress, Raquel Tejada, who portrayed the lead role in the 1959 season's performances of the annual play.

After *CBFC Newsletter* #44 was published, a Barks fan sent Joseph this image of a pencil sketch Carl made of a young woman wearing a headband. We agree that she bears a great deal of resemblance to the performer, as pictured in a newspaper photo we included with the article, and which we are showing again here. In those days, Carl was involved with the local newspapers and Chamber of Commerce as well as the Pageant; this sketch may have been a study made for promotional purposes.

You now know as much as we do. Joseph promises that should he happen to have an opportunity to meet this actress in person, he will ask if she has any recollection of this drawing being made, and will report her reply to our loyal readers.

MISSION STATEMENT

THE CARL BARKS FAN CLUB has been formed to help preserve the Carl Barks legacy of stories and art for future generations and to promote that legacy to an ever-widening global audience!

Carl Barks Fan Club Board of Directors: Ed Bergen, Jim Zambon, Don Gaul, Tom Neis, Jim Schaid, Dave Waggoner.

CBFC Newsletter Staff: Peter Stumpf, Webmaster; Sue Scherer, Administrative Assistant; Joseph Cowles, Special Projects Coordinator.

Carl Barks Fan Club — Ed Bergen, President
Post Office Box 444, Crystal Lake, Illinois 60039-0444 USA
Phone: 815-459-1956
email: revcorvette1@yahoo.com

All Board Members and assistants serve without remuneration!

Carl Barks in Front Page Headlines 60 Years Ago.

Reported by Joseph Cowles

It may have taken a while before we fans discovered the master cartoonist behind our favorite comic book stories, but the folks in Carl's hometown could have told us all along.

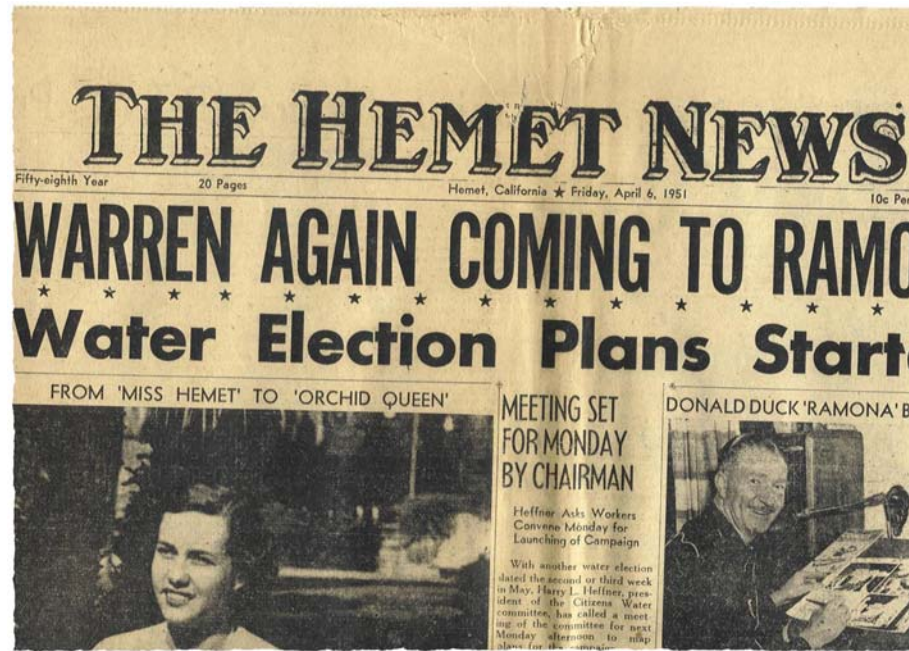
Some time ago, Gunnar Andreassen in Norway sent us images of a front page article in *The Hemet News* of April 6, 1951, headlined "Comic Strip Artist Uses Valley Color." Carl's famous tale of *Donald Duck in Old California* had just hit the stands.

Along with headlines about Earl Warren, California's 30th Governor, coming to the Pageant, Miss Hemet becoming Orchid Queen, the upcoming Water Board Elections, and a report of Cattle Rustlers "working their villainous tricks on three Hemet Valley ranches," the newspaper's "above the fold" images feature a photo of Carl at his drawing board, wearing a dressy cowboy shirt, and a reproduction of one of the comic book panels mentioning the Ramona Pageant.

Beneath the panel a caption reads, "Even Donald Duck is advertising the Ramona Outdoor Play and the Hemet-San Jacinto Valley. At top above is Carl Barks, San Jacinto artist who draws Donald Duck comic strips, at his drawing board. At bottom is one panel from a recent series of Donald Duck comic strip which mentioned local people and places." [The article's author appears to have been unaware of the distinction between comic books and newspaper comic strips, and made several other gaffes as well.]

With a headline announcing, "Comic Strip Artist Uses Valley Color," the article reads:

Donald Duck—world traveler, entrepreneur,



This front page photo of Carl Barks, headlined DONALD DUCK 'RAMONA' BOOSTER, had previously been published in *The Hemet News* of November 28, 1947, to accompany an article entitled "Donald Duck Artist Resident of Valley." He is shown working on "The Old Castle's Secret," which was first published in June 1948.

sportsman and the gentleman whose activities are followed by more persons than any other American, with the possible exception of President Truman or Mickey Cohen—recently made a visit through the Hemet-San Jacinto Valley.

If you don't believe it, just take a look at the current issue of Donald Duck comics. And if Ramona herself had met Donald Duck in person, she would have been no less surprised than some valley parents who found the pageant mentioned in the comic books of their children.

The man behind the duck who was behind the chamber-of-commerce-pleasing advertisement of the Ramona Outdoor Play and the valley in general is Carl Barks, San Jacinto resident and cartoonist. Mr. Barks drew the 28-pages of pictures and wrote the story which takes Donald and his three nephews, Dewey, Hughie and Louie, through the valley on a tour of "Old California."

During the Hemet-San Jacinto vicinity tour, old ranch houses are seen, a sign points toward the "Ramona Pageant Bowl," another sign reads "Jeff, the Realtor" (H.E. Divine), a section of Soboba road at the junction of the roads to Soboba Hot Springs and Soboba Indian reservation is shown, a sign points to the "Indian Reservation 1 Mile," and the San Jacinto mountains and Tahquitz peak are shown more than once. Two sweaters even bear the initials "H" and "SJ."

Mr. Barks said he used Ramona because she is world-famous and is a prototype of the kind of life lived in those days. He also said he felt there was an "Old California" that should be mentioned in addition to the tough, gold-rush history so familiar to most persons.

He began work on the California story last August, completing it after several months of interruptions by other assignments. In each month's

issue of the Walt Disney Donald Duck comic book, he has the opening 10-page duck story. The longer stories are done in spare moments.

S.J. RESIDENT. Mr. Barks and his wife have lived at San Jacinto for the past nine years. He has drawn the duck series all during that time. Previous to moving to San Jacinto, he lived in the Los Angeles area and worked for seven years in the Disney story department for Donald Duck cartoons—his "apprenticeship," says Mr. Barks.

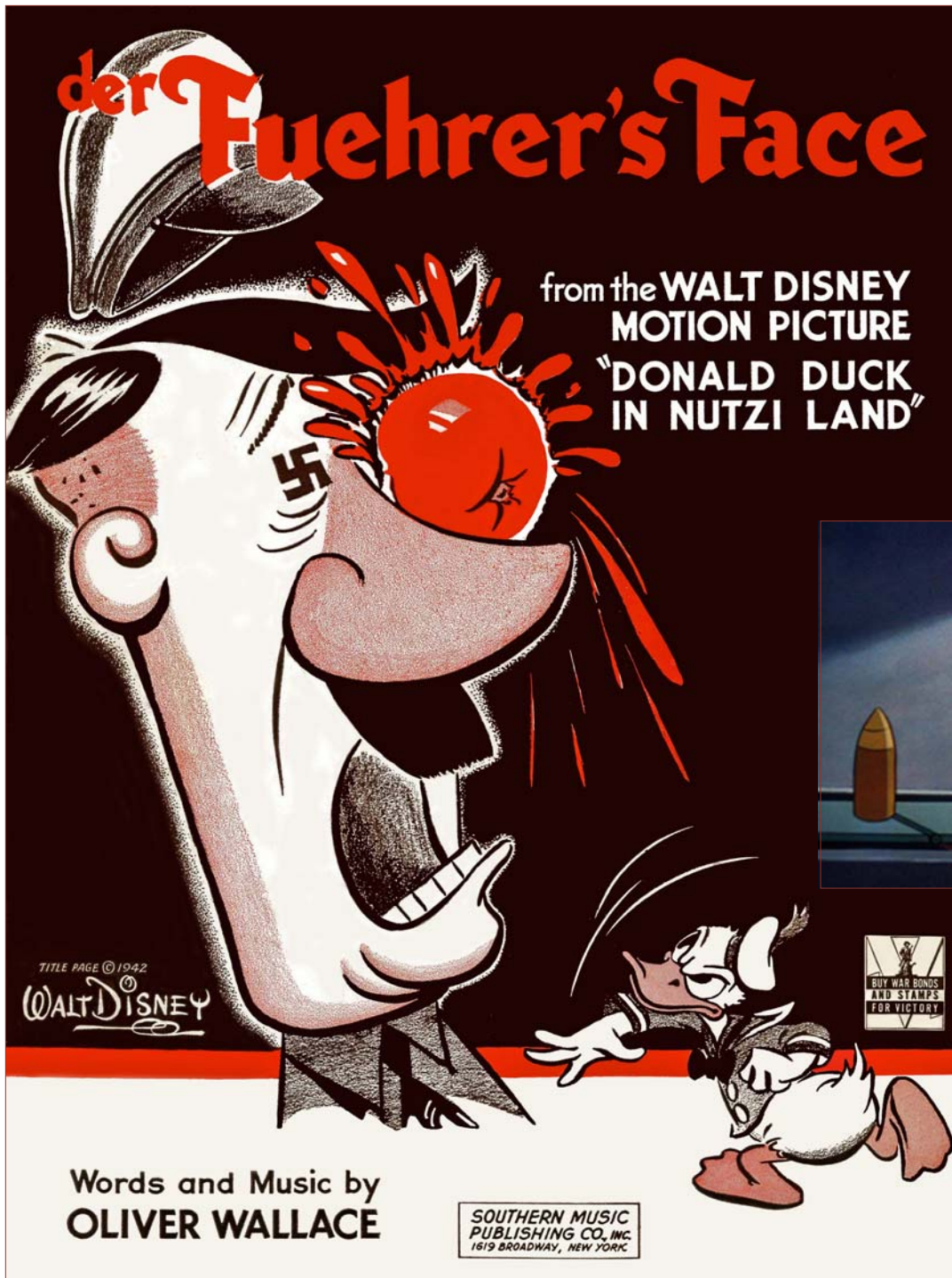
For each 288-page [sic] comic book story Mr. Barks must draw about 200 panels. He makes each panel, or picture, about two and one-half times the size it appears in the book. The panels are then sent to an eastern office for coloring and printing.

Coloring of the panels by persons unfamiliar with the places in the pictures sometimes brings strange results. Mr. Barks points to two such occurrences in his "Old California" story. The tile roofs of the Spanish-style houses all turned out blue, and Pinnacles monument was transformed into a clump of bright green shrubbery.

MANY EXCURSIONS. Donald's trip to the Hemet-San Jacinto valley is not the first such excursion for the intrepid duck. The valley shares the spotlight with such other spots on the earth's surface as Spain, the French riviera, the Andes, the coast of British Columbia and Persia.

Mr. Barks admits that he has the "deadline" trouble which worries other writers and artists. Sometimes during a "dry" spell he works days to develop an idea which can be transferred into copy and drawings by deadline time.

No such trouble was encountered when he worked on the Hemet-San Jacinto Valley issue, says Mr. Barks. The setting and history of the valley could provide the settings for a dozen such trips even for Donald Duck. — *The Hemet News*



Donald Duck Goes To War!

Seventy years ago, the United States entered World War II and the Disney Studio joined America's war effort by creating propaganda films. Who better to thumb his beak at the Nazi movement than Donald Duck?

The following notes are from one of Bob Grigg's "Bytes of History" articles posted on the Colebrook, Connecticut, Historical Society's website at:

www.colebrookhistoricalsociety.org



A novelty song written for one of Walt Disney's propaganda films, originally named *Donald Duck in Nutzi Land*, became an instant hit in America. By popular usage, the title became *Der Fuehrer's Face*.

Sung with a corny German band accompaniment, *Der Fuehrer's Face* gave

Americans a wonderful chance to give the razzberry to Hitler, Goebbel, Goering & Co.

Every mock "Heil!" in the song is followed by a beautiful, boisterous and not entirely sanitary Bronx cheer. [Stick your tongue out through tightly closed lips and blow hard to get this result.] The musical insult to the Nazis begins:

*Ven der Fuehrer says,
 "Ve iss der Master Race,"
 Ve Heil! Heil!
 Right in der Fuehrer's face.
 Not to luff der Fuehrer
 Iss a great disgrace,
 So ve Heil! Heil!
 Right in der Fuehrer's face.
 Ven Herr Goebbels says
 "Ve own de world und space,"
 Ve Heil! Heil!
 Right in Herr Goebbel's face.
 Ven Herr Goering says,
 "Day'll neffer bomb dis place,"
 We Heil! Heil!
 Right in Herr Goering's face!"*

In October 1942, a New York disk Jockey offered his listeners a free recording of *Der Fuehrer's Face* for every war bond they purchased of \$50 or more. In one evening he sold over \$30,000 worth of bonds.

CARL BARKS
616 CARLO DRIVE
GOLETA, CALIF. 93017

March 20, 74

Dear Joe - Yes, indeed, the two Barkses are still working. I retired in 1966 from the art and script producing, but got interested in painting for "fun". Dave's landscapes have grown in demand. She has quite a few in reproductions that sell in places like Kravts and Woolworths. Also does Christmas card paintings for Leaning Tree Publishing Co. of Boulder, Colo. My current paintings are of the ducks in scenes related to the old comic stories. I have a sort of unofficial permission from Disney to do such work. Fans have grown in number and wildness over the years. My paintings of 16x20 inches in size sell for over \$1000. If I had the original inked pages of art from duck stories of the 1950's, I would be rich.

We had sometimes wondered what became of you. The new crop of fans that visit here are not the same as in your day. Now fans want something fine drawn or signed or shaken holy water upon so they can rush to a comic fans convention someplace and sell it. I get a little embarrassed at the attention, and although I know it's a passing fad, the duration of the fad scares me.

Yes, we moved to Goleta. The climate had changed in San Jacinto from intermittent hot spells to everlasting hot spells. We got roasted out.

Must get to work on my painting orders. It was nice to hear from you. Write again.
Sincerely Carl Barks

Fame and Price.

Several years had passed since Carl and I had been in touch with each other. I'd been "off yondering," as one of Carl's favorite western authors, Louis L'Amour, might have called it, while he and Garé had moved around Southern California. They lighted in a coastal community above Santa Barbara, and I settled for a while in New Mexico, where I'd served as a Vista Volunteer (a domestic version of the Peace Corps) in the *barrios* below Las Cruces and in the mountain commu-

ities around Peñasco and Truchas. At some point a Barks fan, Kim Weston, and I made contact and Kim told me where the Barksies were then living. Carl replied to my letter with the note shown here, enclosing his snapshot of a painting that had sold for \$2,250 at a convention in New York—"The Goose Egg Nugget." The old duck man would be amazed to know this same masterpiece (in a more gaudy frame) commanded \$119,500 at a Heritage Auction in 2008. —J.C.

A CARL BARKS 'MASTERPIECE'
SOLD FOR \$2,250.00 AT A
CONVENTION IN NY
"THE GOOSE EGG NUGGET"



Front and rear of the snapshot Carl sent with the letter at left.