



Of Mines & Men: A Look at Art that Depicts Mining

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*There's gold, and it's haunting and haunting
It's luring me on as of old;
Yet it isn't the gold that I'm wanting
So much as just finding the gold.*

—Robert W. Service
“The Spell of the Yukon”

OF MINES & MEN

A Look at Art That Depicts Mining



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MINING INVOLVES THE EXTRACTION of ores and minerals from the earth, and miners are the people who labor to wrest those materials from the rock in which they are encased. In a sense, any collector who has searched for and worked to remove mineral specimens from the ground could be considered a miner.

This article features the works of selected contemporary artists who paint various aspects of mining—the miners and the tools and machinery that they use, abandoned mining buildings and miners' shacks, and current mining operations.

Those who attend mineral shows or peruse antique shops and flea markets sometimes see such items as old mining lamps and tools and posters depicting miners at work. These make nice additions to a mineral collector's home and serve to remind us of the men who spent their lives laboring underground. We often only feel the nostalgia and romance

associated with such memorabilia, yet forget that mining also has a dark side. It is a dangerous and risky business, and we owe much to those who have worked in the earth to help provide us with the quality of life we enjoy today. It is to those people that this article is dedicated.

Susan Robinson is a free-lance artist specializing in paintings of mineral and gem specimens as well as birds and wildlife.

The Mining Artists and Their Work



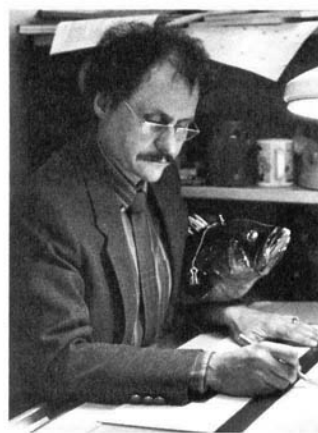
Rose-Aimée Bélanger
(b. 1923)



Figure 1: Miner Sitting on Lunch Box; brown clay, 30" high, by Rose-Aimée Bélanger.

BORN IN QUEBEC, ROSE-AIMEE BELANGER now resides in the village of Earleton, Ontario, where her home and studio are located near the forest. The quiet and peaceful surroundings influence her sculptures, which exude a quality of gentleness and strength. She prefers to sculpt in clay and wax and then cast her works in bronze. The sculptures of miners and geologists that she creates are quite realistic and have been influenced by her son's occupation as a mining technician. One of her sculptures is illustrated in figure 1.

Ms. Bélanger has had numerous exhibitions in the major cities and mining towns of Ontario since 1982; some of her works reside in private collections in both Canada and the United States.



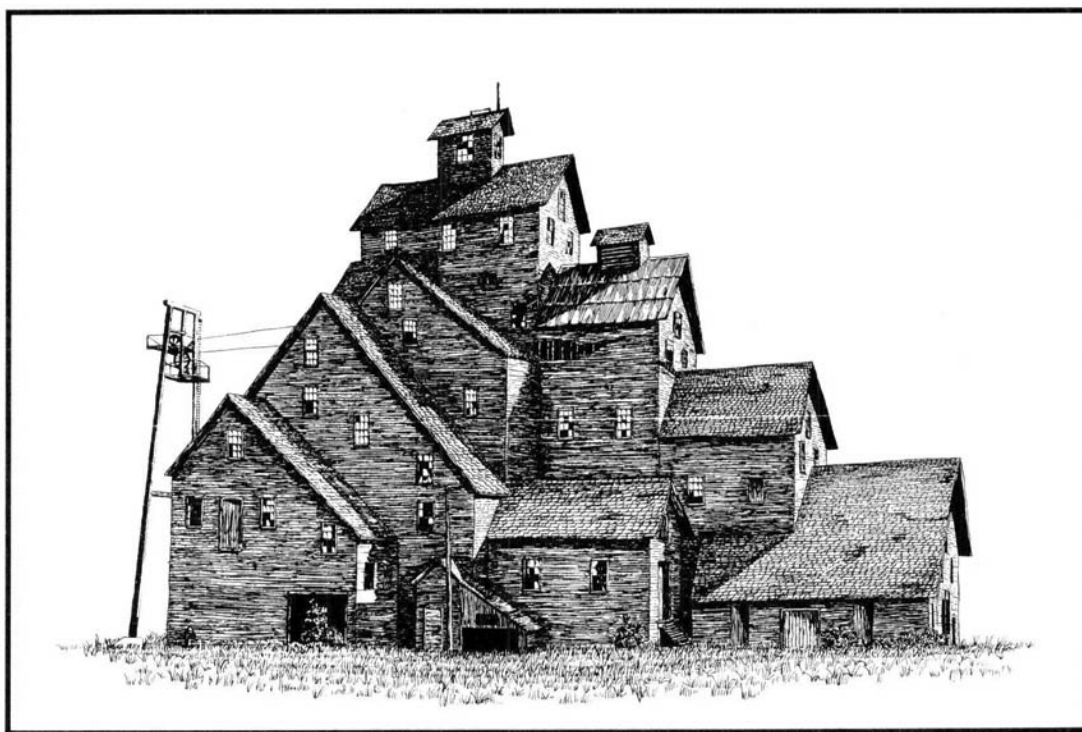
Carl Bentley
(b. 1941)

ALTHOUGH HE HOLDS A DEGREE in geology from Michigan Technological University, Carl Bentley works as a graphic designer in Connecticut. His education in geology and work experience in Québec doing prospecting and mapping, as well as mineral collecting, have given him a strong foundation for his mining-scene illustrations. Mr. Bentley prefers to work with pen-and-ink, watercolor, and acrylics. He is learning the techniques of computer art and practicing airbrush to further develop his talent for free-lance commercial art and cartooning, in which he also specializes.

Mr. Bentley enjoys combining the beauty of minerals with his interest in old mine buildings by portraying a well-known mineral specimen along with a detailed scene of the mine from which it came. His spare time is spent searching for old collectibles and studying tae kwon do. He resides in Bloomfield, Connecticut.

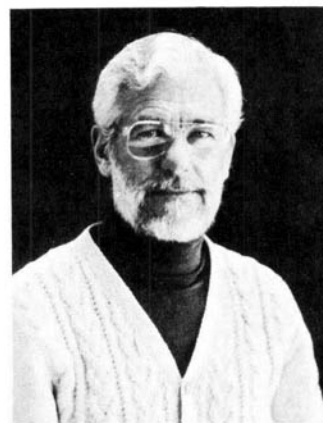
A pen-and-ink of the Quincy mine building at Hancock, Michigan, appears in figure 2.

Figure 2: *The Quincy #2 Mine, Hancock, Michigan;* pen-and-ink, 6¾" × 10", by Carl Bentley.



Tom Berger
(b. 1922)

TOM BERGER HAS A DIVERSE background in art. He has worked as a design graphic artist, architectural delineator, newspaper editorial cartoonist, and art teacher. He graduated from the Famous Artists Commercial Art School and also attended the Rocky Mountain School of Art in Denver. Mr. Berger chooses to work in watercolor and uses this medium to depict the weathered mine buildings and ghost towns symbolic of historic Colorado. He has won numerous awards and honors from many watercolor exhibitions, and his works have been widely viewed across the United States and in England. Mr. Berger is a member of several art associations, including the Whiskey Painters of America, and his watercolors reside in private and corporate collections. His art is represented by many galleries throughout Colorado and the western United States; one of his watercolors is shown in figure 13.



Michael H. Cleary
(b. 1930)

BEFORE HE TURNED TO PAINTING full-time in 1968, Michael Cleary worked as a mining engineer in England, Ghana, and Canada, where he was employed at the mines in Falconbridge and Wawa, Ontario. He received an education in geology and mining at the Cornwall School of Mines and at the University of Toronto. His experience in mining has led him to paint many of the old mine buildings in Cobalt, Red Lake, and Wawa, Ontario, and more recently at Nanisivik on Baffin Island, Northwest Territories, where he spent three months.

During his last years in grammar school in England, Mr. Cleary was introduced to watercolors, which he prefers to use. He has also studied drawing, oil painting, and various crafts. He purposely did not take instruction in watercolor, choosing to develop his own technique with that medium. Mr. Cleary's landscapes are painted outdoors directly from the subject, thereby giving more realism to his works. He paints slowly, producing only a limited number of originals

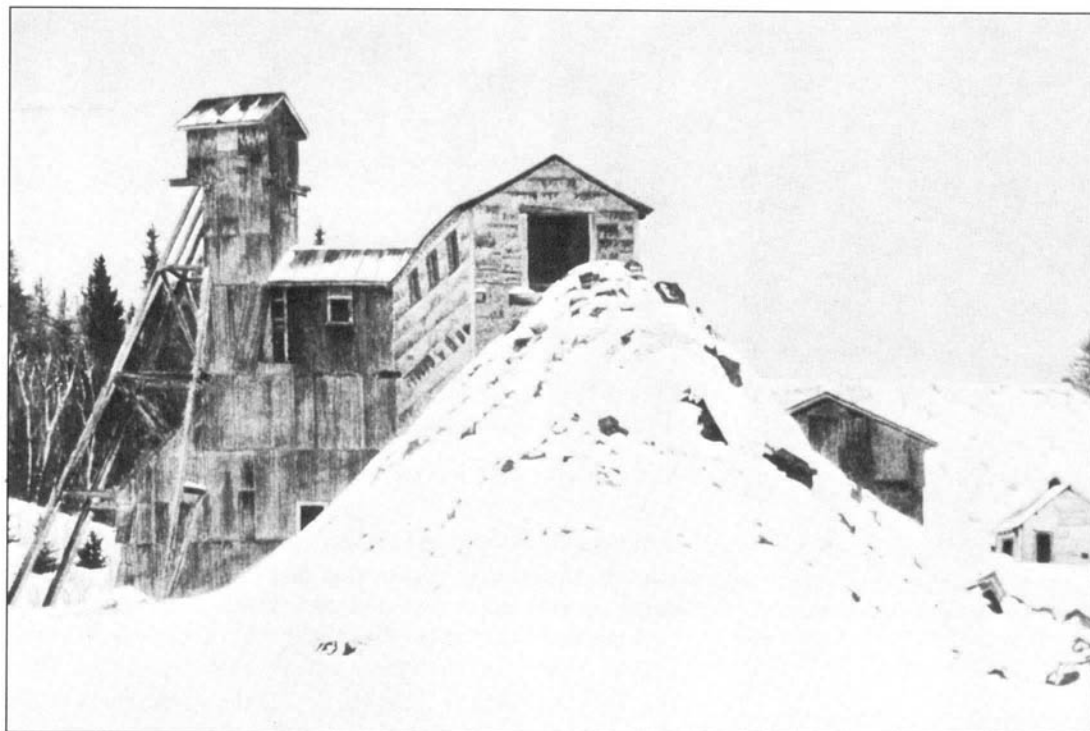
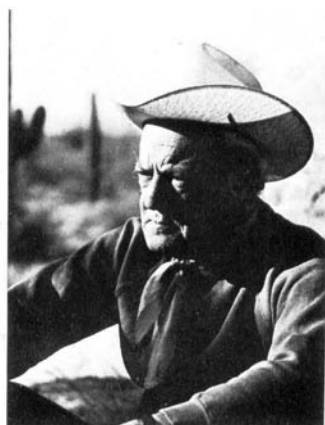


Figure 3: Cobalt Headframe; watercolor, 12" × 16", by Michael H. Cleary, circa 1982.

per year. His art is in corporate and private collections in many countries, and a permanent collection of his paintings resides in the Temiskaming Art Gallery at Haileybury, Ontario. Other interests include photography, sailing, and carpentry.

Mr. Cleary and his wife recently sold their home and gallery so they could travel and experience new vistas to paint. The areas surrounding Muskoka and Algoma, Ontario, however, continue to lure them back because of the beautiful and varied subject matter there. One of his watercolors is shown in figure 3.



**Lew Davis
(1910–1979)**

LEW DAVIS WAS THE FIRST Arizona artist to receive national recognition for his work. At age seventeen, he hitchhiked to New York to study at the National Academy School of Fine Arts, returning nine years later to Jerome, Arizona (where he was born), to paint the miners there. His

paintings mainly used oils, although some also utilized pastels. Mr. Davis's early pictures of miners and mining towns were rendered in a social realist style and later changed to a more abstract approach, characterized by more color.

Mr. Davis's works have been exhibited at such prestigious galleries as the Corcoran in Washington, D.C., the Art Institute of Chicago, and the Kansas City Art Institute. In 1970, the Art Center of Northern Arizona University held a forty-year retrospective exhibition of his art, displaying nearly one hundred works from the United States and Canada.

A dynamic artist, Mr. Davis's original approach to his subjects reflects the land he loved and the social aspects of life in the Southwest. One of his oil paintings is illustrated in figure 15.



**Walter Comper
(b. 1958)**

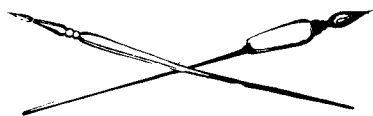
WALTER COMPER'S ART IS GREATLY influenced by the asbestos mining industry in Cassiar, British Columbia,



Figure 4: Mine Truck and Shovel, Asbestos Mine, Cassiar, B.C.; pencil, by Walter Comper, 1987.

where he resides. His art is created from everyday objects of the workplace and the mining area there. In addition to working in several media, he also carves from wood, bone, and antler. He enjoys making handmade paper and castings from asbestos and does paintings and drawings of mine vehicles and equipment, such as the truck and steam shovel in figure 4.

Mr. Comper studied art at Vancouver College and the University of Victoria. His works have appeared in several publications and have been exhibited in local shows at Cassiar as well as Vancouver, Victoria, and Whitehorse. He has received commissions and designed award crests and logos for the Cassiar Mining Corporation and several local organizations.



Lois Dierlam
(b. 1933)

LOIS DIERLAM LIKES TO CONVEY a “happy mood” in her art. She prefers to work in watercolor, acrylics, and oils, creating a feeling of respect for both people and the environment through her works. She is greatly affected by color in what she views and uses subtle colors and gentle rhythms in her art to project a peaceful mood. Ms. Dierlam attended classes at the Ontario College of Art and the Central Technical School. Her father, Howard Dierlam, was the director of art for the Toronto Board of Education for many years and greatly influenced her art career in landscape painting. She has also attended several workshops in Canada and the United States; she presently teaches classes in watercolor and acrylics for the Continuing Education program in Toronto, where she resides.

Ms. Dierlam has received many commissions from mining corporations, and her latest show of watercolors from the mining area at Nanisivik, Baffin Island, Northwest Territories, was a sellout. One of these paintings is shown in figure 22. Her works reside in numerous corporate and private collections in Canada. She hopes that through her art and teaching she can give joy and “make people see what is there, if only they would take the time and *look*.” Her happiness is found through making others happy, both in her art and volunteer service for a community self-help group for women.



Joseph Dorris
(b. 1952)

JOSEPH DORRIS IS A SELF-TAUGHT artist and amateur geologist/mineralogist residing in Colorado Springs

with his wife and family. He has an M.B.A. degree from the University of Montana and is a major at the United States Air Force Academy. A versatile artist, he enjoys working in oil, watercolor, pen-and-ink, acrylic, and pastel. His subjects include wildlife, mining, and mineral paintings—whatever inspires him when he is collecting or roaming in the outdoors. His works have been published in *Lapidary Journal* and several commercial catalogs, and he has recently produced several illustrated pamphlets as well as two coloring books for young mineral collectors. Mr. Dorris's paintings have been publicly displayed since 1973 in numerous states, and he has done several murals. His mining art ranges from still lifes of mining tools and everyday items to scenes of mine adits and ore cars.

His business name is Glacier Peak Fine Art and Gems, and he frequently travels to major mineral shows throughout the United States. An example of his art can be seen in figure 14.



Jean Dreyer
(b. 1927)

A SELF-TAUGHT ARTIST, Jean Dreyer received exposure and inspiration for her sketches of now-defunct mining buildings through her work as a secretary and office administrator for several mining and oil companies in Colorado. In her paintings she tries to “capture the spirit and determination of the miners and the strength, ingenuity, and dedication of all the pioneer people. I learn their stories and try to preserve our heritage in pictures before it is lost entirely.” Working in drybrush watercolor, pen-and-ink, and oil, Ms. Dreyer has completed over seven hundred sketches and paintings. When she is not seeking old buildings to draw, she is teaching her techniques in perspective and color to classes made up of children and retired adults whom she takes to nearby ghost towns for on-the-spot painting.

Ms. Dreyer's paintings have been in numerous exhibits in Colorado, including the Denver Art Museum's Colorado Artists Exhibit; the Mining Gallery, Leadville; and by special request, the American Mining Congress Convention. She also has a complete collection of pen-and-ink renderings on permanent file in the Denver Public Library. Her works have won several awards, including a first-place from the Leadville Arts Council.

Ms. Dreyer's spare-time interests are music, reading, and enjoying the company of her three grandchildren. She lives in Aurora, Colorado. One of her pen-and-ink pictures is shown in figure 5.

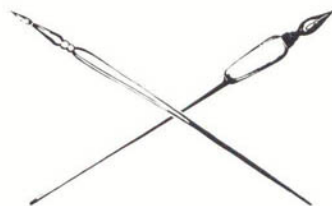


Figure 5: Leavick Mill on Fourmile Creek, Fairplay, Colorado; pen-and-ink, by Jean Dreyer, 1987.

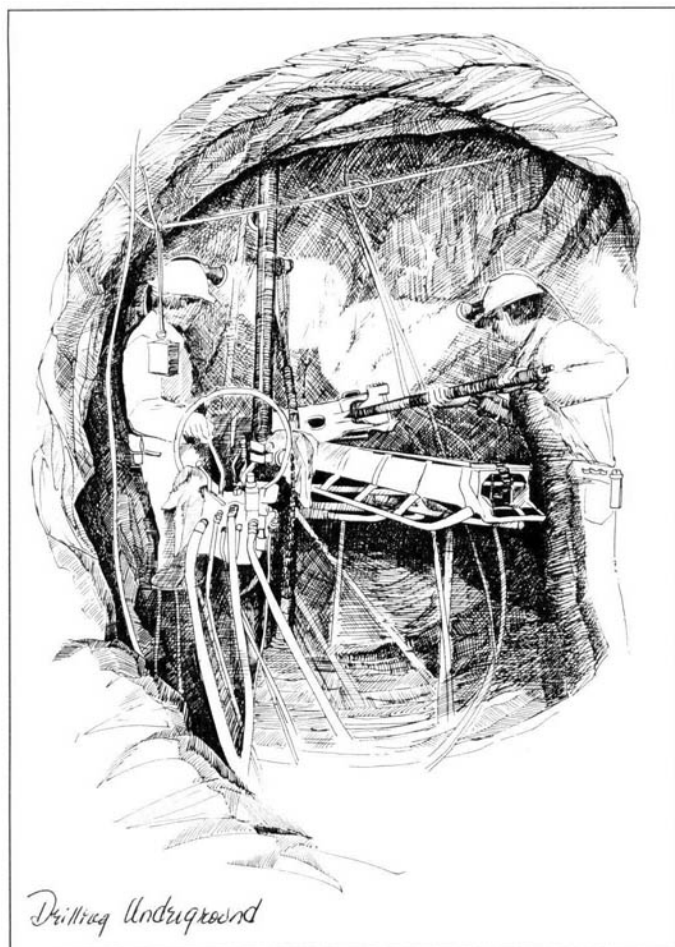


Figure 6: *Drilling Underground*; pen-and-ink, 7" × 9", by Pan Eimon, 1988.



**Pan Eimon
(b. 1921)**

PAN EIMON BEGAN STUDYING ART at age seven at the Cincinnati Art Institute and continued her education at the Art Institute of Chicago and the Watkins Institute at Nashville, Tennessee. She holds a bachelor of science degree in art from the University of Tennessee at Knoxville. Because her husband is an exploration geologist, she has traveled extensively to many areas of the world and has painted the mining areas of Missouri, the high Andes of Argentina, the mining camps and workings of the Arizona desert, and the silver districts of other areas in the West.

Ms. Eimon prefers to work in pen-and-ink, acrylics, oils, and watercolor—in that order. From 1960 to 1988, she had thirty-five solo exhibits of her work and also found time to do covers and illustrations for such geology-related publications as *Mining Engineering*, *Skilling*, and *Paydirt*. Her other art interests are finding and creating new niches and audiences for artists. She helped create a show at Amarillo College that combined music, song, and art. Ms. Eimon tries to convey the "Hispanic spirit" in her work, which is derived from her years of living in Central America and Argentina; she enjoys the colors and open spaces of the Southwest, especially the Tucson area.

Her art is represented by several galleries in Colorado, the Design Studio in Amarillo, Texas (where she and her husband live), and the Mining Club of the Southwest in Tucson. She enjoys working in the arts and humanities and is the chairman of the Amarillo Library Board as well as the past chairman of the Amarillo Arts Committee. The works of this prolific artist are in private and public collections throughout the world. A pen-and-ink picture by Ms. Eimon is shown in figure 6.



**Robert W. Fisher
(b. 1923)**

ROBERT FISHER IS NOW RETIRED after working for thirty years as a research biologist for Agriculture Canada. He also studied art and painted continuously during that time. He has traveled widely with other well-known Ontario artists—among them A. Y. Jackson—and says that all of his teachers and fellow artists have influenced his style. His love of the outdoors has encouraged him to interpret nature's sights and sounds and its moods of heat, cold, wind, and the odors that come with the changing seasons. He tries to use the colors, paper, and canvas that will best convey these variances in nature to the viewer. He has done over two thousand art works since 1950 in media that range from watercolor, oil, and inks to etching and linoprints. Mr. Fisher has taught night-school courses in landscape painting since 1972 and private classes in oils and watercolors. He has had several one-man and group shows and has been the recipient of first-prize awards at several art shows in Ontario. Besides having seen most of Canada, he has traveled and painted throughout Europe and the South Pacific. Accordingly, his art resides in many private collections in these regions.

For relaxation, Mr. Fisher enjoys back-yard gardening at his home in St. Catharines, Ontario, where ninety-two species of wildflowers flourish in his care and serve as subjects for his drawings in India ink. He has also studied and drawn at least eight hundred mushrooms that grow in the Niagara Peninsula. An example of his art is given in figure 9.



Hank Gentsch
(b. 1926)

IF YOU HAVE EVER VISITED the mining museums in some of the famous mining towns in Colorado, you probably were captivated by the dioramas that depict miners and mining life of a time gone by. The little wooden figures and the scenes that were created around them were done by Hank Gentsch, a former civil engineer. Because an accident impaired the full use of his hands, he carves the figures with a hammer and chisel and does not use a knife. Besides woodcarving and producing museum dioramas of miners, homesteaders, and cowboys, he also enjoys oil painting and creating life-sized animations and robots.



Figure 7: Sluice Box Diorama, Central City, Colorado; carved wood, with background mural painted in oils, by Hank Gentsch.

Mr. Gentsch learned to carve wood and paint in oil as part of his rehabilitation therapy; he then attended Colorado Historical Museum seminars and learned about museum science. His dioramas spring from his interest in history, especially the mining history of Colorado. The accuracy of his dioramas is strengthened by his collection of rare photographs of pioneer Colorado and his determination to preserve some of the heritage and history of that state. His first museum dioramas are in Central City, but he has others in such places as Fairplay (South Park City), Leadville, Empire, the Colorado School of Mines in Golden, and the Denver Public Library. Altogether he has made "dozens and dozens of dioramas and museum displays."

Hank Gentsch lives in Englewood, Colorado, where he is still busy carving his lifelike little people in wood. An example of one of his dioramas in in figure 7.



Don Holcombe
(b. 1946)

WITH ONLY TWO YEARS of formal training in art, Don Holcombe has become an accomplished artist who left a job in advertising art at a corporation and has never looked back. Most of his work is done on slabs of "picture" sandstone—the type that shows prominent cross-bedding; these have been trademarked as "glyphs." He cleverly paints miners, cowboys, animals, and the like on the sandstone, incorporating its natural structural features to create a scene so intriguing that one forgets that part of the scene is a work of nature.

Mr. Holcombe's early interest in art began with cartoons that he copied from comic books when he was growing up in New Jersey and Florida. He continued sketching while serving in the U.S. Navy, and one of his early jobs was as an art director in a printing and engraving company. After ten years in commercial art and design, he moved to Phoenix; later, in 1983, he became self-employed. He usually works in acrylic on stone and panel but is also accomplished in the media of pen-and-ink and pencil. Influenced by the artists Robert Bateman and Guy Coheleach, he tries to convey a sense of imagination with a touch of humor or a twist of a story line in his pictures. His art has been admired and valued by collectors in the United States, Canada, Asia, and Europe, and he has had major exhibits at galleries in Oregon, Colorado, Pennsylvania, and Arizona. In addition, he

has been featured in the publications *Rock and Gem* (April 1985), *Artists* (February 1986), *North Light* (October 1987), and *Arizona Highways* (August 1988).

In his spare time, Mr. Holcombe sings in a barbershop quartet, participates in sports with his two sons, and enjoys mineral collecting, hiking, and working on computer graphics. When not traveling to shows, he is busy at his studio in Payson, Arizona. One of his glyphs is pictured in figure 26.



Edith Jerome
(b. 1922)

EDITH JEROME MOVED TO the Yukon over twenty years ago and fell in love with its rugged beauty and colorful history. She has had a deep appreciation for wildlife and the outdoors since childhood and has had many occupations, including skidding logs, chasing wild horses, breaking broncos, cooking for bush camps, nursing, and even working as a telephone operator. Painting for a living since 1976, she prefers to use acrylics, oils, or pen-and-ink. Most of her work involves scenes and people of the Yukon—the miners, trappers, the historical cabins and buildings, and the sled-dog racers. She frequently paints a gold panner on one side of a shovel or gold pan, putting a poem about mining life in the Yukon on the reverse side. A goldpanner painted by Ms. Jerome on a shovel head is shown in figure 17.

Ms. Jerome had art training through the extension department of the University of Alberta; she also studied at numerous workshops. Her work has been displayed at Red Deer, Alberta; the Banff School of Fine Arts; the Yukon Art Society in Whitehorse; Haines, Alaska; and at the Old Shanty Art Gallery in Dawson City, which she formerly owned and operated. In her spare time, Edith enjoys boating and driving to scenic spots in the Yukon and Alaska, and she hopes to one day travel through the Chilkoot Pass area.



Caroline MacArthur
(b. 1917)

CAROLINE MACARTHUR HAS A STRONG background in art. She taught art and personally exhibited her works for years and also founded several art groups both in Canada and the United States. She was director of the Northern Ontario Art Association for eighteen years and founded the Northern Ontario Art Association Artist Colony. In addition, she was president of the Cobalt Art Club in Cobalt, Ontario, and one of the founding directors of the Temiskaming Art Gallery. In the winter months when she resides in Mesa, Arizona, she is involved in the Pallet Art Club there.

Her first media choice to work in is watercolor, followed by oil, pen, pastels, and egg tempera. Besides painting landscapes and motifs of mining towns, she also enjoys painting on bone china. Ms. MacArthur does not feel that her work is influenced by any particular artist. Her goal is “to portray the unique beauty and character of the rocks and mine shafts in my area (Cobalt, Ontario).”

Her works have been exhibited in both group and personal shows, and many of her mining paintings reside in corporate and private collections in Canada, England, Australia, and the United States. One of her watercolors is illustrated in figure 21.



Muriel E. Newton-White
(b. 1928)

MURIEL NEWTON-WHITE'S ART REFLECTS her love of the northern landscapes around her home in Englehart, Ontario. A scholarship enabled her to study and graduate with a degree in fine arts from the Ontario College of Art in

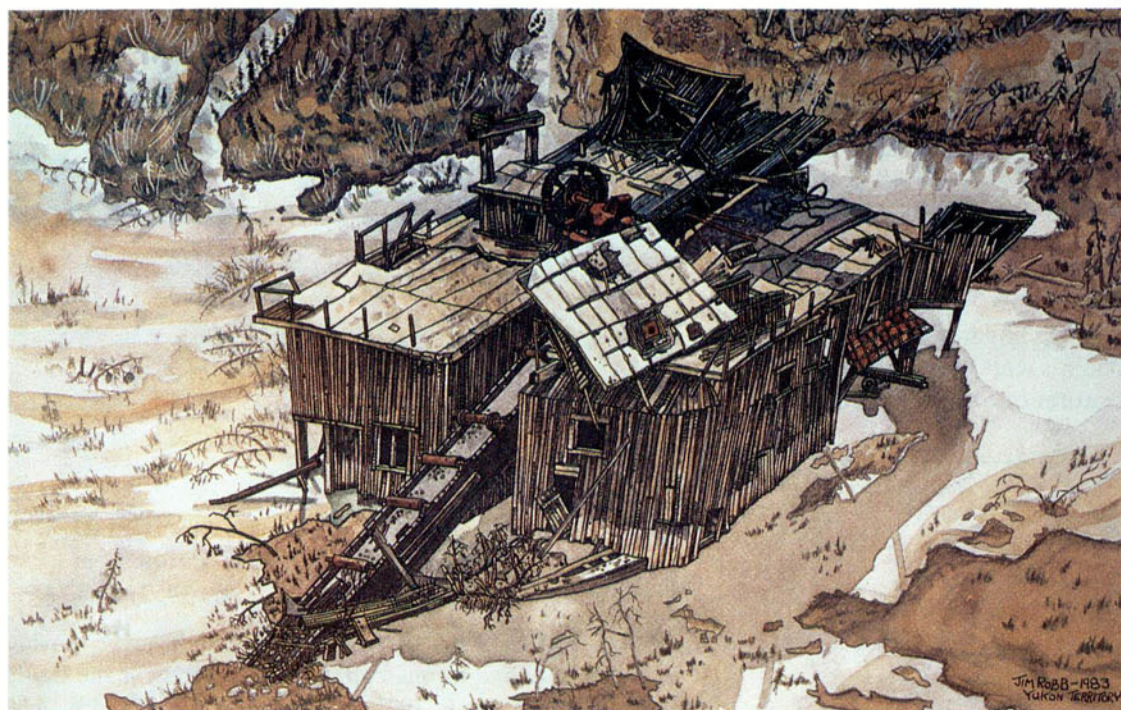


Figure 8: *Remains of Early Gold Dredge, Glacier Creek, Yukon; pen-and-ink with watercolor, by Jim Robb, 1983.*

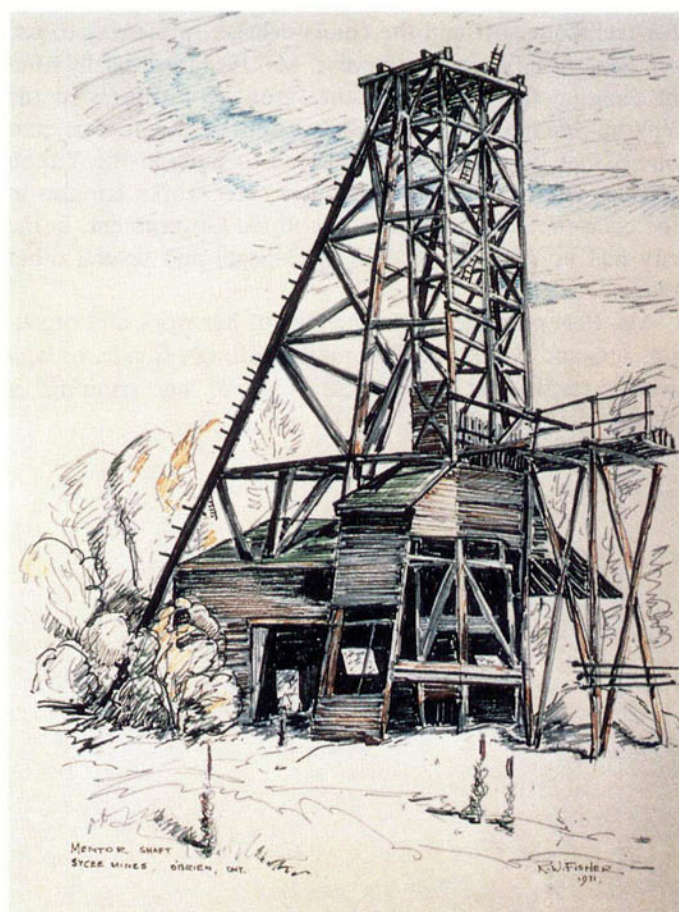


Figure 9 (above): *Mentor Shaft, Sycee Mines, O'Brien, Ontario; colored inks, by Robert W. Fisher, 1971.*

Figure 10 (right): *The Doll; cast bronze, 10½" high, by Gary Prazen.*



Toronto; since then, she has been producing realistic works that strive to "be a reflection of the beauty God has created." She does many types of art: sketching, calligraphy and illuminating, mural painting, and teaching art on a volunteer basis. She chooses to work in watercolor, oil, acrylic, egg tempera, and India ink to express her favorite subjects of northern landscapes and flowers. Her art can be seen in both private and public collections in North America, New Zealand, the British Isles, and Europe as well as in the Little Gallery in Haileybury, Ontario. Ms. Newton-White has written and illustrated twenty-one children's books. In her spare time she conducts children's workshops and teaches at a church camp. Figure 24 features one of her oil paintings.



Larry Otto
(b. 1943)

LARRY OTTO IS A PRACTICING physician in the Yukon Territory. He originally came to Faro in 1979 and was fascinated by its beautiful scenery. He uses watercolor to capture the landscapes that surround him and has even produced a book, *Faro in Watercolour*, that captures various moods in everyday scenes around that community.

Besides art, Dr. Otto's other interests are playing the banjo, running triathlons, marathon running, and kayak-

ing. Summertime finds him in Dawson City; he spends the long winters in Whitehorse. A watercolor by Dr. Otto is shown in figure 11.



Diane Paton Peel
(b. 1952)

DIANE PEEL IS BASICALLY a self-taught artist, having attended only one formal course in oil painting at the Banff School of Fine Art in 1971 and only a few workshops since then. She paints only present-day and historical mining scenes of the Yukon area where she lives. She tries to keep her technique soft and the colors delicate, preferring to use oil, pen-and-ink, and watercolor. Ms. Peel is especially fond of painting the wildflowers that grow so profusely in the Yukon. She has had six solo shows in the past ten years, and one of her oil paintings was chosen to hang in the Yukon Pavilion at Expo '86 in Vancouver. Her works are also in the collections of the Yukon Territorial Government, in the city hall in Whitehorse, Yukon College, and several other places.

Ms. Peel publishes reproductions of her work and organizes arts-and-crafts sales for the Sourdough Rendezvous, a winter carnival at Whitehorse. One of her paintings is shown in figure 12.

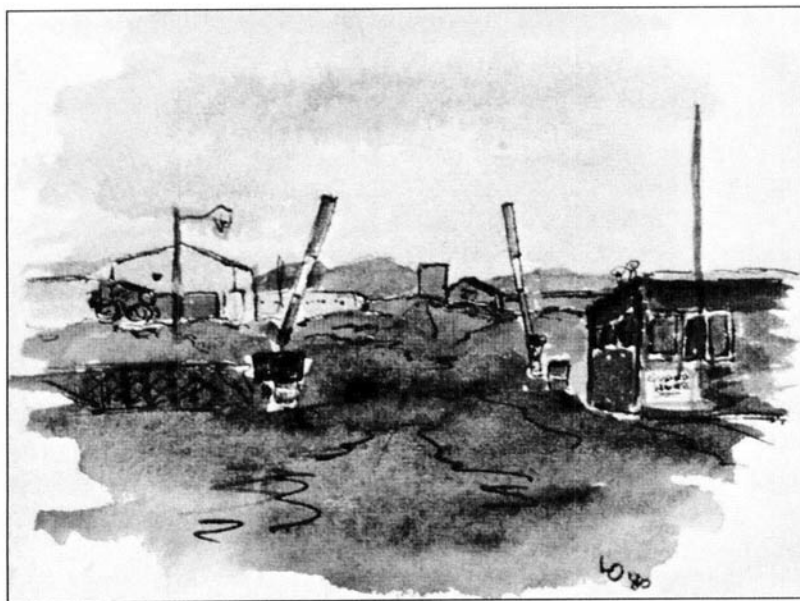


Figure 11: The Guard House, Cyprus Anvil Mine, Faro, Yukon; watercolor, 4" × 4½", by Larry Otto, 1980.



Zenon Podlecki
(b. 1939)

ZENON PODLECKI SAYS THAT painting is a hobby he taught himself by subscribing to art magazines and studying books. He likes to work in oil pastel, soft pastel, and watercolor; his art has been displayed at the Territorial Art Gallery and the Yukon Arts Council in Whitehorse. There is also a permanent exhibit of his works in Elsa, Yukon.

Impressed with the Yukon's beautiful landscapes, he does paintings of old abandoned mines as well as modern ones.

He has worked as a steam engineer at the United Keno Hill mine in Elsa. He doesn't aim for any style in his work and paints on location what he sees and likes, hoping to preserve the scene and capture some of the Yukon's beauty.

When Mr. Podlecki is not at his job or painting, he enjoys crafts, photography, and the outdoors. One of his pictures done in oil pastels is presented in figure 16.



Gary Prazen
(b. 1936)

THE DYNAMIC SCULPTURES OF MINERS both past and present created by Gary Prazen capture the realism of their labors and struggles. The artist researches every piece in an attempt to capture the miners' facial expressions and moods as well as the history of the mining industry. He feels that modern artists have neglected the subject of mining, and he strives to turn each sculpture into a "storytelling creation that is pleasing to the eye and mind."

A background in mining and energy-related work and a strong foundation in blacksmithing, welding, and structural steel design, enable Mr. Prazen to create works at his own foundry. He began doing his art full time in 1979 after the

successful reception of his work showing John Wayne on horseback from the movie *True Grit*. Most of Mr. Prazen's sculptures are cast in bronze, but he also specializes in sculptures rendered from direct metal, wire, and fiberglass and occasionally does multimedia-type mural art.

Mr. Prazen has received much acclaim and recognition for his numerous works. Besides creating the world's largest collection of bronze mining-related sculptures, he has produced several monuments commemorating famous mining officials and mining disasters, medallions for awards, a 30-foot metal mural in Spokane, Washington, depicting its history, and life-sized sculptures of such animals as elk and bighorn rams. Prolific not only in his art, he has found time to design a pantograph-enlarging machine used to create monumental-size sculptures and also to write poetry about his creations and put it to recorded music. He also likes to help beginning artists develop their careers. Illustrations of Mr. Prazen's sculptures have appeared in many publications, such as *The Mining Record* and *Coal People Magazine*, and his works are in numerous ongoing displays and shows across the United States.

Mr. Prazen's business, known as Original Creations, Inc., is family run, with his children and their spouses all working together. He also enjoys fishing, being on his houseboat on Lake Powell, and spending time with his granddaughters and family. He resides in Helper, Utah. One of his sculptures is shown in figure 10.



Jim Robb
(b. 1934)

IF YOU HAVE TRAVELED TO Whitehorse in the Yukon and happened across the magazine *The Colourful Five Percent Illustrated*, then you have probably seen the art of Jim Robb. He not only originated the magazine, but he also acts as its editor and main illustrator and writes many of its stories. The title refers to the unique and colorful characters and people who settled in the Yukon and were a vital part of its history. Mr. Robb does most of his work in pen-and-ink and watercolor but also enjoys using pencil, charcoal, and pastel.

His formal art education consists of three years in art school; he says his style is his own. His pictures of old gold dredges and miners' cabins also appear on cards that he produces; his art has been featured in such publications as *Up Here*, *Arctic in Colour*, *North, Alaska*, and the *Reader's*

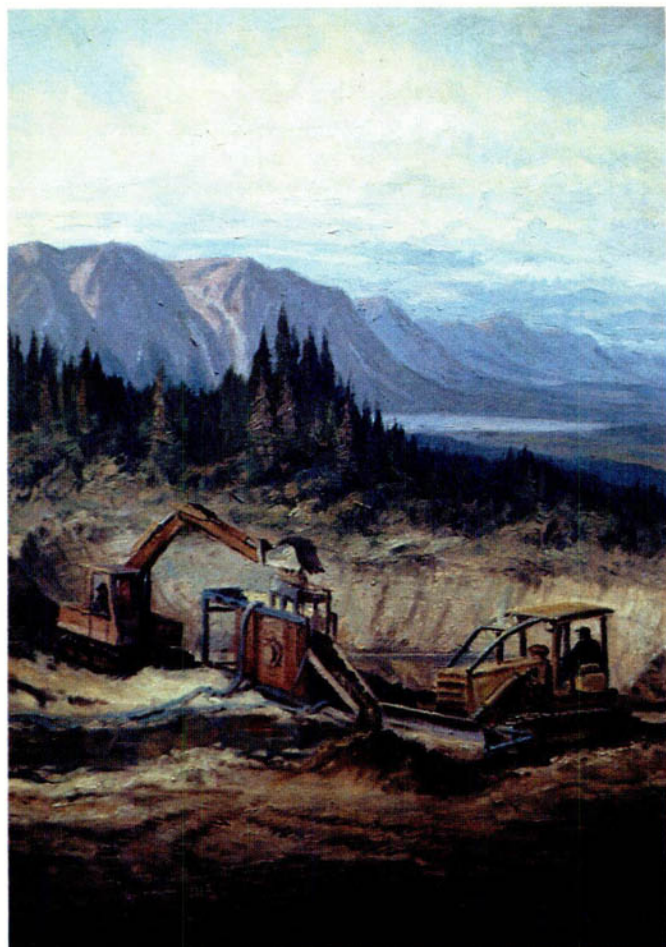


Figure 12: *Placer Mining Near Spruce Creek*; oil on canvas, 15" × 21", by Diane Paton Peel.



Figure 13: *Mine Tipple in Creede, Colorado*; watercolor, 16" × 20", by Tom Berger.



Figure 14: *Ore Cart in Colorado*; oil, 30" × 24", by Joseph Dorris.



Figure 15: Shift Change at the Magma; oil, by Lew Davis; 1940. By permission of Riva Yares Gallery, Scottsdale, Arizona.



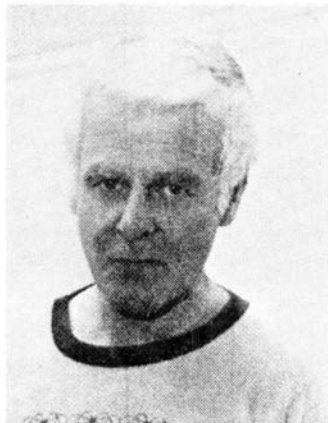
Figure 16: The Headframe at the Husky Mine, Elsa, Yukon; oil pastel, by Zenon Podlecki.



Figure 17: Goldpanner; acrylic on a shovel head, by Edith Jerome.

Digest; and his works also reside in the Yukon Permanent Art Collection.

Mr. Robb defines his drawing style as the “exaggerated truth” that emphasizes the shapes, colors, and features of the subjects to further express their characters. From familiarity with his subjects, he also produces fine photographs. In 1984, he received an award from the Yukon Historical and Museums Society in recognition of his efforts in preserving and publishing some of the history there. Jim Robb resides in Whitehorse, and his picture of a gold dredge appears in figure 8.



Elmar Schultes
(b. 1940)

BEFORE ELMAR SCHULTES BECAME a full-time carver and sculptor, he worked as a European-trained hotel chef. He arrived in Vancouver, British Columbia, in 1960 from West Germany and not only cooked for a living but also created sculptures from ice and lard for fancy buffets. He is a self-taught artist, working entirely in wood of pine and

yellow cedar, with his carvings depicting the heritage and pioneer themes of western Canada. He says that his carvings are influenced by the traditional Bavarian style of woodcarving, and his figures and animals are lifelike and energetic. He left the restaurant trade in 1976 to pursue his art on a full-time basis. He has completed numerous commissions from mining corporations and lumber companies. Two of his largest carvings are a 10- \times -18-foot mural, which is on the highway leading to Chemainus, British Columbia, and another 11- \times -25-foot yellow cedar carving at Port Alberni. Most of the smaller carvings are bought by executives as presentation gifts.

Mr. Schultes' carvings have been exhibited at many galleries in western Canada, and he has been featured in newspaper articles, television interviews, and in the July 1986 issue of *Reader's Digest*.

He relaxes by going fishing—he also finds that his carving scenes of fishermen are among his biggest sellers. One of Mr. Schultes' carvings is shown in figure 18.

William D. White
(1886–1959)

VISITORS TO THE MINERAL MUSEUM in the Department of Geological Sciences on the University of Arizona campus in Tucson might recall having seen some paintings depicting mining in the Southwest hanging on the walls. Those pictures are just a small portion of the works completed by William Davidson White, who was born in Wilmington, Delaware, and received training at the Pennsylvania Academy of Fine Arts from 1914–1916. He later did a

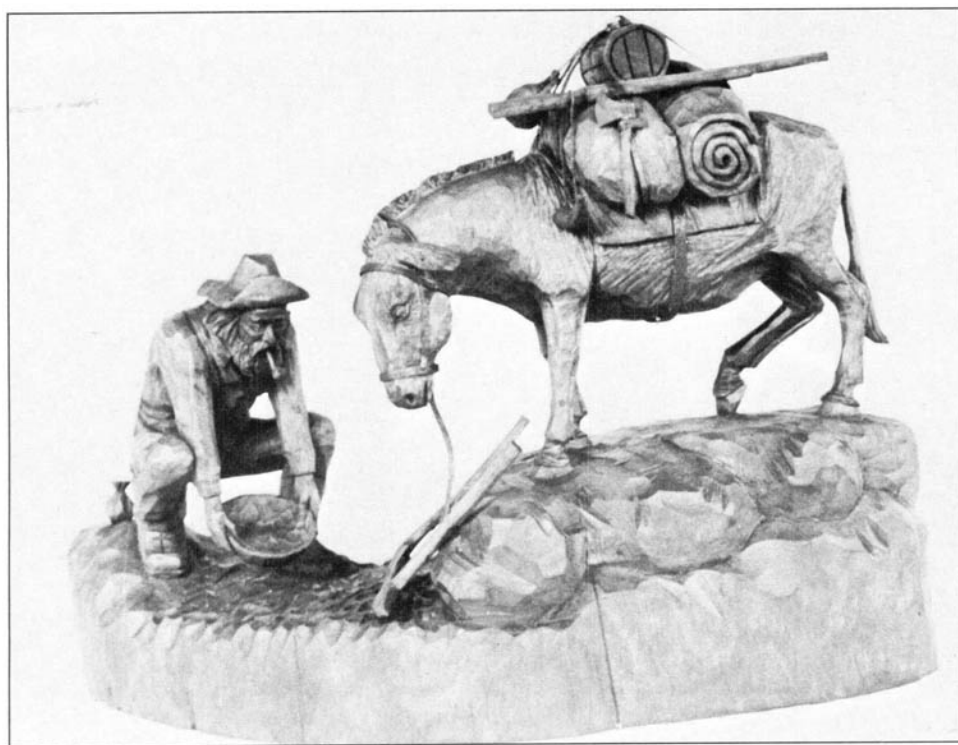


Figure 18: The Gold Prospector and His Mule; carved wood, by Elmar Schultes.



Figure 19: *Underground Ore Trammer*, oil on canvas, 19" × 24", by William D. White. Courtesy of the Mineral Museum, Department of Geological Sciences, University of Arizona, Tucson.

five-panel mural—most of which is still there today—for the Dover, Delaware, post office. Mr. White came to Arizona in the early 1920s on a commission from P. G. Beckett and the Phelps Dodge Mining Company to paint the miners of that region and of northern Mexico. He continued with another commission from them in the early 1930s. Besides painting miners of the Southwest, Mr. White also depicted coal miners for a Pennsylvania company, but the whereabouts of those paintings is unknown.

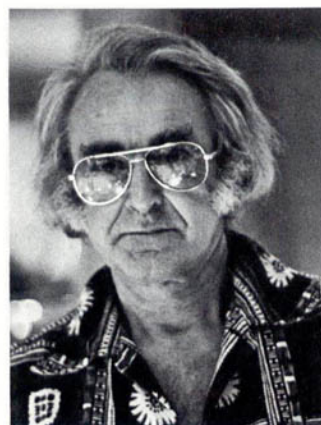
Most of his works are done in oil on canvas and depict laboring miners in a somewhat idealistic way. His underground scenes are very subdued and somber, but the above-ground ones show liveliness in the use of color and contrast. After extensive searching, I regret that I could not find a photograph of Mr. White to accompany this text. An example of his art is given in figure 19.



**Wendell E. Wilson
(b. 1946)**

THE STRIKING STILL LIFE, entitled *Underground Mining Scene*, that is shown on the cover of this issue is by Wendell Wilson. A resident of Tucson, Arizona, he is the editor and publisher of the *Mineralogical Record*. He has a

Ph.D. in mineralogy and has also studied computer programming, museum science, and art. His media choices are oil, pen-and-ink, and occasionally prismacolor pencils; he is also interested in antique mining tools and lamps, which he illustrates in the same detail achieved in the painting. A more complete biography appears in the article "Mineral Art Today," published in the September/October 1987 issue of *Rocks & Minerals* (62:328–343).



**Prosper Williams
(b. 1910)**

BORN IN SOUTH AFRICA, Prosper Williams attended school in England, then returned to South Africa at the age of sixteen and started work. He was a town planner and used his art talent to do perspective sketches of the proposals. He later changed his profession to work as a building contractor. In 1961, he arrived in Canada, opened a shop, and became a mineral dealer. Many mineral collectors and dealers will recall his incredible stock of African minerals obtained from his many trips to Tsumeb and other areas.

Mr. Williams likes to work in pen-and-ink, pastels, oils, and acrylics. His clean, minimalistic style readily captures the scene or animal he is depicting. He enjoys making note cards of animals, minerals, landscapes in pastel, and even portraits in acrylic. He has had solo shows in South Africa and in Olds, Alberta. No longer dealing in minerals, he enjoys devoting time to his art. His other hobbies are making

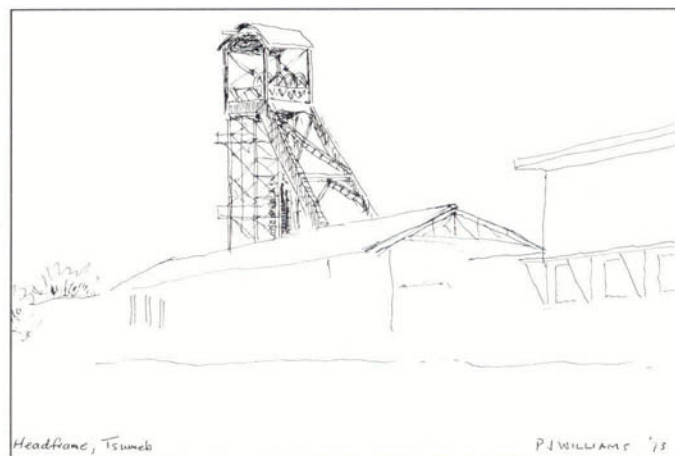


Figure 20: *The Headframe at Tsumeb*; pen-and-ink, 7" × 10", by Prosper Williams, 1973.



Figure 21 (left): *The Mining Corporation Building, Cobalt, Ontario; watercolor, 15" × 18", by Caroline MacArthur.*

Figure 22 (below): *Nanisivik, Baffin Island, Northwest Territories, Canada; watercolor, by Lois Dierlam, 1985.*





Figure 23: *Silver Centennial Stamp, 1959, by Robert L. Miller. California Statehood Stamp, by Victor S. McCloskey, Jr., 1950.*



Figure 25: *Resource Development Stamps of Canada, 1978. Designed and painted in gouache by Will Davies.*



Figure 24 (left): *The Old Headframe; oil, 18" × 24", by Muriel E. Newton-White.*

Figure 26 (above): *Hard Rock Cafe Is Now Closed; acrylic on picture sandstone ("glyph"), 23" × 29", by Don Holcombe, 1988.*

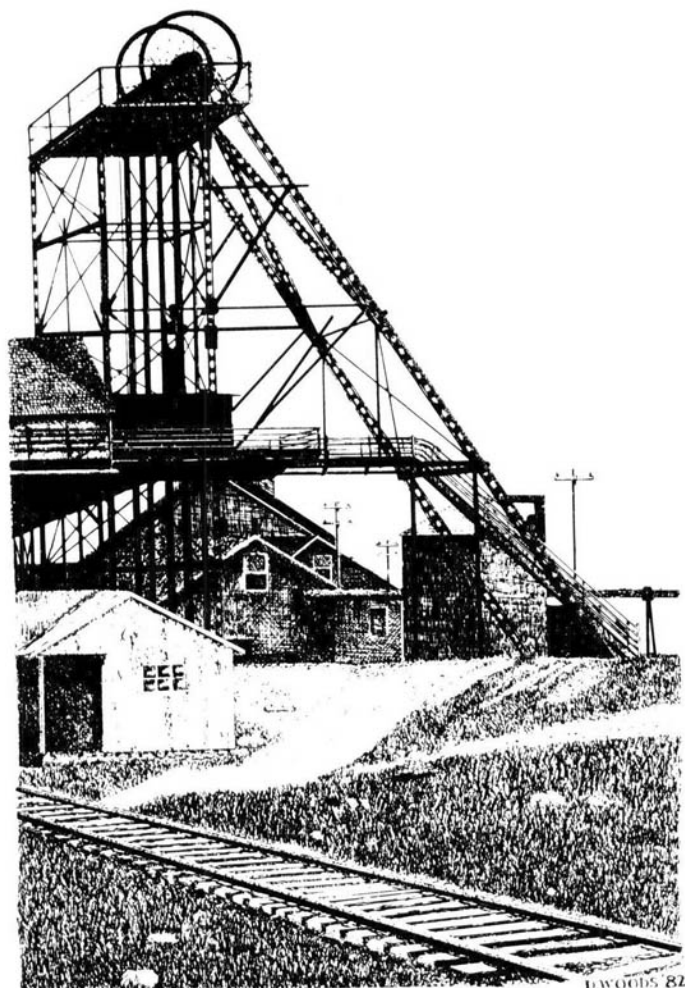
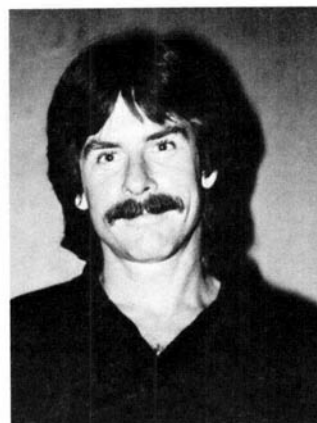


Figure 27: The Parker Shaft, ca. 1899; pen-and-ink 5½" × 8½", by David Woods, 1982.

jewelry and faceting stones. He is also concerned about how we have "plundered the earth" and assists in environmental and ecological changes, trying to undo the damage.

Figure 20 illustrates a pen-and-ink sketch of the headframe at Tsumeb, Namibia, that was done by Mr. Williams.



**David Woods
(b. 1954)**

AFTER ATTENDING A PROGRAM in engineering at Lehigh University in Pennsylvania for three years, Mr. Woods left school in 1974 to become a carpenter. He is self-taught as a graphic artist and goldsmith, although he didn't develop his talent in metalsmithing on a full-time basis until 1976. His talents have taken two roads: two-dimensional art using pen-and-ink to depict mining scenes, and metalsmithing using gold, silver, or a combination of both, to create jewelry and objets d'art. He sometimes ventures into oil and watercolors. His art depicting mining scenes of Franklin, New Jersey, and the minerals that came from there have appeared on several covers of *The Picking Table*, the journal of the Franklin-Ogdensburg Mineralogical Society. Mr. Woods's goldsmithing utilizes gold as its main medium and uses the lost-wax technique of casting. Most of his designs involve animal and plant motifs, and he has recently begun to use enamel on his gold work. Mr. Woods has also created some miniature, brass carbide mining lamps that actually work. His metalsmithing art has appeared in the Winter 1986 issue of *Gems and Gemology* and has been displayed at the Tucson Gem and Mineral Show.

Although he spends most of his free time doing goldsmithing and some occasional lapidary work, he also enjoys birdwatching and hiking, which provide inspiration for his art. Mr. Woods lives in Branchville, New Jersey. An example of his work is given in figure 27.

Mining Art on Postage Stamps

The Newfoundland Stamp of 1897

THIS STAMP WAS ISSUED on 4 June 1897 to commemorate the 400th anniversary of the founding of Newfoundland and Queen Victoria's Diamond Jubilee. It is reputed to be the earliest known example of mining art on a postage stamp. The design was done by Raymond Ostrander Smith

(1873–1933), who was employed as an artist and designer for the American Bank Note Company in New York City and later by the Bureau of Engraving and Printing in Washington, D.C. He returned to New York in 1902 and continued his work at the Bank Note Company until his death. The stamp, which originally sold for five cents, is shown in figure 28.

The Silver Centennial Stamp of 1959

THIS WAS ALSO A COMMEMORATIVE stamp and celebrated the 100th anniversary of the founding of the Comstock Lode in Nevada. The stamp pictures Henry Comstock claiming the Ophir mine from two prospectors and was done from a woodcut designed by Robert L. Miller of the Bureau of Engraving and Printing in Washington, D.C. The stamp itself is printed in a simulated silver color, done by reducing the color in the black ink to give the desired metallic effect. It is pictured in figure 23.

The California Statehood Commemorative Stamp

THIS STAMP WAS ISSUED in California on 9 September 1950 and is a composite of several scenes of early settlers to the state. The drawing was done by Victor S. McCloskey, Jr., and shows a prospector panning for gold in the foreground (figure 23).

The Resource Development Stamps of Canada

ISSUED 19 MAY 1978, these stamps were designed by Will Davies of Toronto. Unfortunately, the author was unable to obtain any biographical information on this artist. Both pictures were originally done in gouache, and the colors of the typography represent silver and oil, the resources being extracted. One stamp depicts a miner drilling in a hardrock silver mine at Cobalt, Ontario, and the other shows a huge bucket-wheel excavator used in strip mining the Athabasca tar sands in Alberta. These stamps are shown in figure 25.

Acknowledgments

I want to thank each of the artists who participated in this endeavor; without their cooperation it would have been an

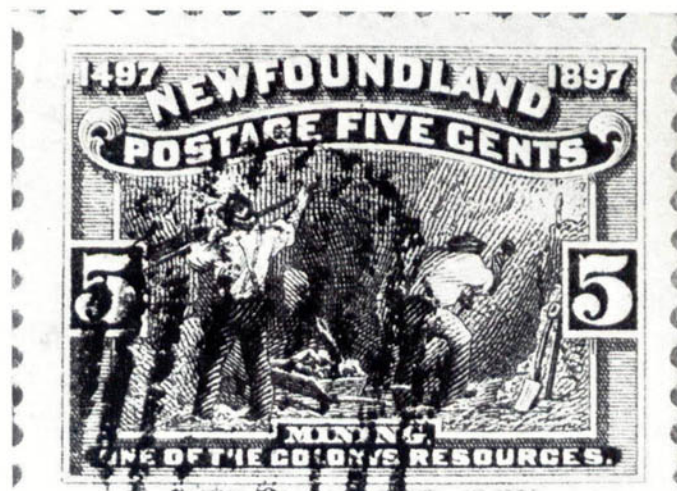


Figure 28: Newfoundland 1897 Stamp, designed by Raymond Ostrander Smith.

impossible task. Gini Horn, William Pinch, Cimon Morin, James Brennan, and Leonard Buckley provided information for the stamps. Additional information and assistance were provided by Art Soregaroli, Michael Evick, Rod Tyson, Shirley Wetmore, Richard Hauck, Fred and Karen Bailey, Bernard Walter, Carol A. Davis, Ronald Bentley, Pauline Scott, Eleanor Huff, Nancy Smith, and John de Jong.

I am especially grateful to the Riva Yares Gallery, Scottsdale, Arizona, for furnishing the information and photograph of Lew Davis, to Carolyn Robbins for the biographical data on William White, to Stanley J. Dyl for designing the title, and to my husband, George, for critically reading the manuscript and assisting with the project.

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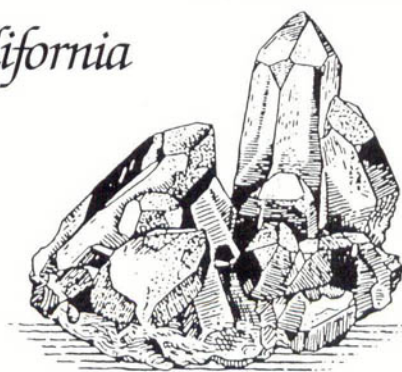
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