

The
ART
of the
Advanced Dungeons & Dragons[®]
Fantasy Game



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Fantasy Game

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Editor





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The introduction to an artbook should whet the appetite and tempt the palate, like hors d'oeuvres before the main meal. In that spirit, I'm about to tell you some of my own observations about the amazing, talented artists represented in this book, things they aren't willing to tell or haven't recognized in themselves. As the managing editor of TSR's book department, it has been my pleasure to work with each of these artists over the years, and they have left me almost as many personal impressions as their art has created for us all.

Something about Clyde Caldwell reminds me of a swashbuckler. I can see him in my mind's eye at the bow of a sailing ship, saber in hand, his brightly colored tunic wafting in the salty breeze. Yet his hands are not those of a pirate—they are fine-boned artist's hands. He has a ready, distinctive laugh, a slow, southern drawl, and he seems to thrive on popcorn and yogurt. The women in his paintings are the dreams of many men and cause depression among us women. We know that those women really exist somewhere because he works from photographs of his models.

I haven't been able to shake the image of Jeff Easley as a Middle-Eastern sultan since Clyde painted him into the cover of the novel, *Red Sands*. Or the image of Jeff with a bloody axe wedged in his forehead—part of his homemade Halloween costume of a couple of years ago. He's a quiet, gentle man who seems able to absorb the chaos of TSR's art room and sum it all up with some incredibly witty observation. While interviewing TSR's staff artists for *The Art of the DRAGONLANCE® Saga*, I tried to pry from him some juicy tidbit about his painting entitled "Lair of the Live Ones," which is the one with Raistlin standing near a pit, surrounded by all sorts of goopy eyeballs and slimy creatures. I said something pithy like, "It looks as if you really got into this piece and had fun creating these weird creatures. Did you enjoy painting it?" Jeff looked at the photocopy of the painting, glanced away thoughtfully, stroked his thick, red beard once, and said in a deep, mock-serious voice, "Yes, I did." That was it. I like to time my noon meal in the cafeteria to coincide with his, mainly to see what incredibly weird concoction he comes up with from the nearby grocery store. Whatever it is, from sardines to chicken, it's bound to be covered with liberal dashes of the hot sauce he keeps near his drawing table.

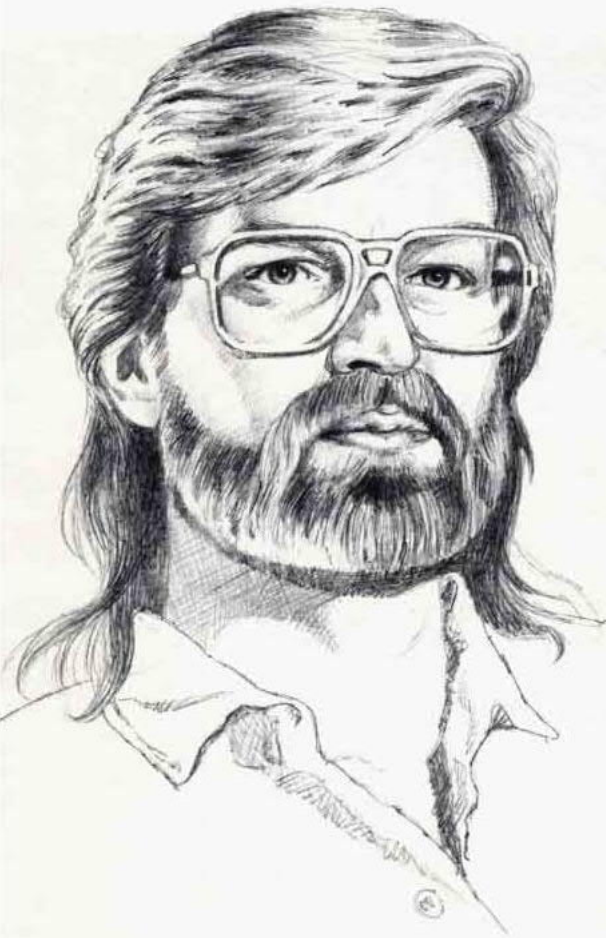
If you can picture it, Larry Elmore reminds me of a cross between Larry's own sexy renditions of Tanis Half-Elven from the DRAGONLANCE® saga and a slightly befuddled Yosemite Sam. There's a genuine warmth about Larry that radiates to his co-workers and his fans; he gives you the impression that he doesn't take himself or his accomplishments too seriously, though he is very serious about his art. He's filled with funny stories, but my favorite is the one about his beloved hot rod burning up just three feet beyond the jurisdiction of the local fire department. And don't let him tell you that that curly dark-haired woman in many of his paintings isn't his wife. He vehemently denies it, as does she, but the rest of us know better.

My impression of Fred Fields has been colored by two events. The person who introduced us not too long ago said, "This is Fred Fields, our new artist. Doesn't he have the blackest hair you've ever seen?" So now every time I see him my eyes settle on his hair and I unconsciously think, "Yeah, it *is* really black." The other event came up just yesterday, when Fred told me that he had been wanting to include a self-portrait in one of his pieces and he'd managed it in the piece entitled "Art Warriors." I secretly thought Fred was far nicer looking, not so severe and brutish, and that the guy in the painting looked more like Lyle Alzado. But Fred entered the "Unflappable Illustrator's Hall of Fame" during a meeting when we were discussing the subject of his first book cover for TSR. The art director and I, the two fastest talkers in the world, had discussed the look we had in mind for the cover and were both excited by this shared vision. Speech speed set at 78, we slammed into Fred with our enthusiasm, knocked him to the floor with endless detail, and then jumped on his lifeless form by announcing an impossible deadline. While we caught our breath and waited for the protestations, Fred calmly lifted his eyebrows and said, "I can do that, yes." Stunned, I retreated to my office, whereupon Fred arrived not two hours later with a sketch that proved he had heard every word we'd said. So far, he seems to eat relatively normal food, but I suspect that extended exposure to the other artists will soon change that.

Keith Parkinson has always looked more like an athlete than an artist to me, and I think it's because of his hands. There are calluses on them, not just paint beneath the nails, as if he's not afraid to use his hands for things other than art. He's a very focused person who seems to know who he is and where he's going with his life and his work. And yet in every mental image I have of Keith he's smiling, and his smile always leaves a twinkle behind in his eyes. The other thing that comes to mind about Keith is his painting moods. Suddenly he'll feel like doing a western scene, so he'll search and search for a way to slip some aspect of that into an assignment. And then there was his "gray period," when he was using a lot of somber tones. I liked to tease him and ask if the paint store had run a special on gray paint and he was trying to cut costs.

Wonderfully quirky, yet amazingly focused, these artists have succeeded in showing us just what the world of the **ADVANCED DUNGEONS & DRAGONS®** fantasy game looks like. Their compelling work places them among the finest in the fantasy and science fiction genres. But I'm sure you already know that. And now, I hope you're all very hungry, because dinner is served.

Mary Kirchoff
Lake Geneva, Wisconsin
30 August 1989



As an only child growing up in a small town in North Carolina, I found plenty of opportunity to read, daydream, and draw—I can't remember not drawing. My father was a printer, and one of his co-workers was Sam Grainger, a commercial artist who did art for Marvel Comics on the side. So every Friday afternoon my dad would bring home comic books and read them to me while I studied the colorful panels, especially "The Batman." Afterward, I'd do ink drawings of super heroes and send them to work with my dad, who would get Sam to critique them.

Around the age of fourteen I discovered the adventure fantasies of Edgar Rice Burroughs that sported the fantastic artwork of Frank Frazetta and Roy G. Krenkel. I read tons of SF and fantasy literature and could conceive of nothing more satisfying than to illustrate for authors whose works were so fascinating to me.

I was already in college studying art when I became aware of fanzines, and for the next six years I did drawings and logo designs for many obscure publications. By this time I had decided that "fine art" was not for me—I had set my sights on a career in illustration. I had been submitting work to some of the New York publishers and gathering a lot of rejection slips when I got my first professional SF assignment from a small magazine called *Unearth*. An art agent spotted my work there and helped me get my foot in the door at some of the New York paperback publishers and at *Heavy Metal Magazine*.

Clyde Caldwell



"The Forgotten Realms," 1989



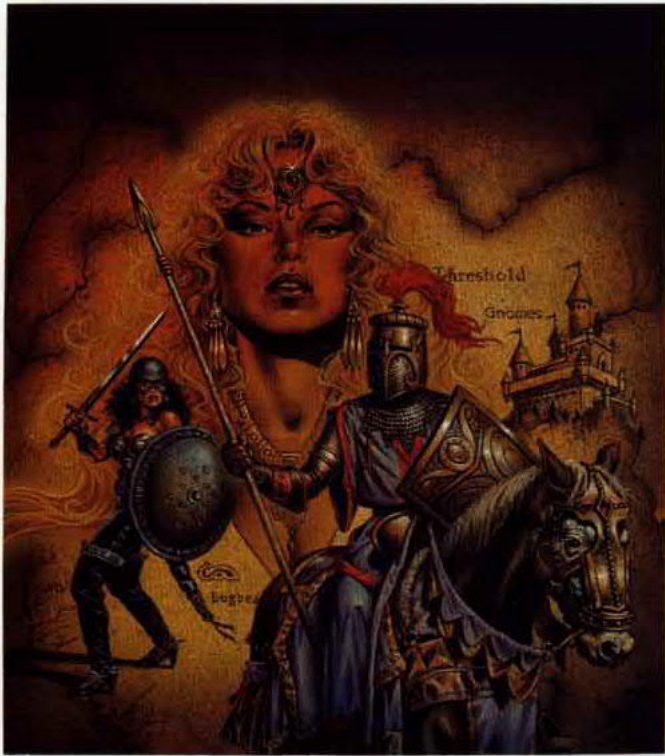
During this time I began doing covers for DRAGON® Magazine, and TSR asked me to join their art staff. I was amazed to find a group of kindred spirits—artists with similar outlooks and interests—after having been so isolated in North Carolina as a fantasy illustrator with no one to share my enthusiasm.





"The Principalities of Glantri," 1987

"The Grand Duchy of Karamikos," 1987

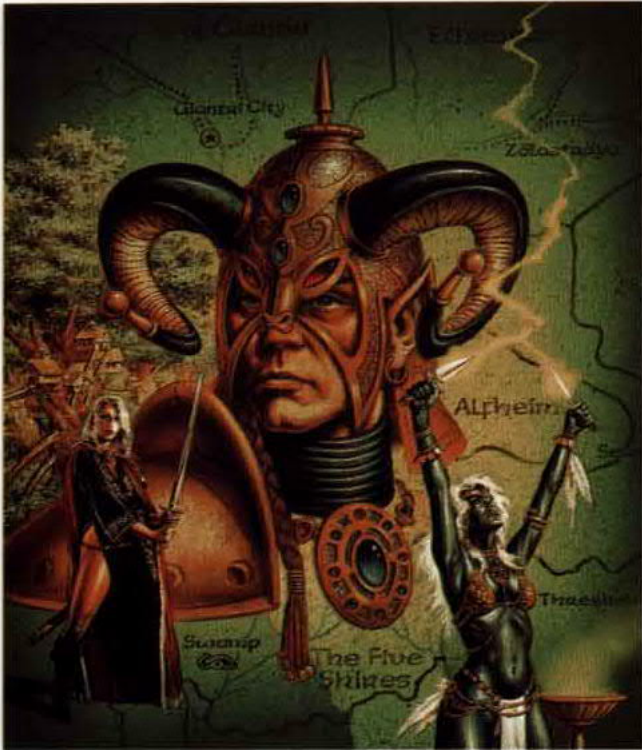


"The Emirates of Ylaruam," 1987



"The Kingdom of Terendi," 1987

"The Elves of Alfheim," 1988

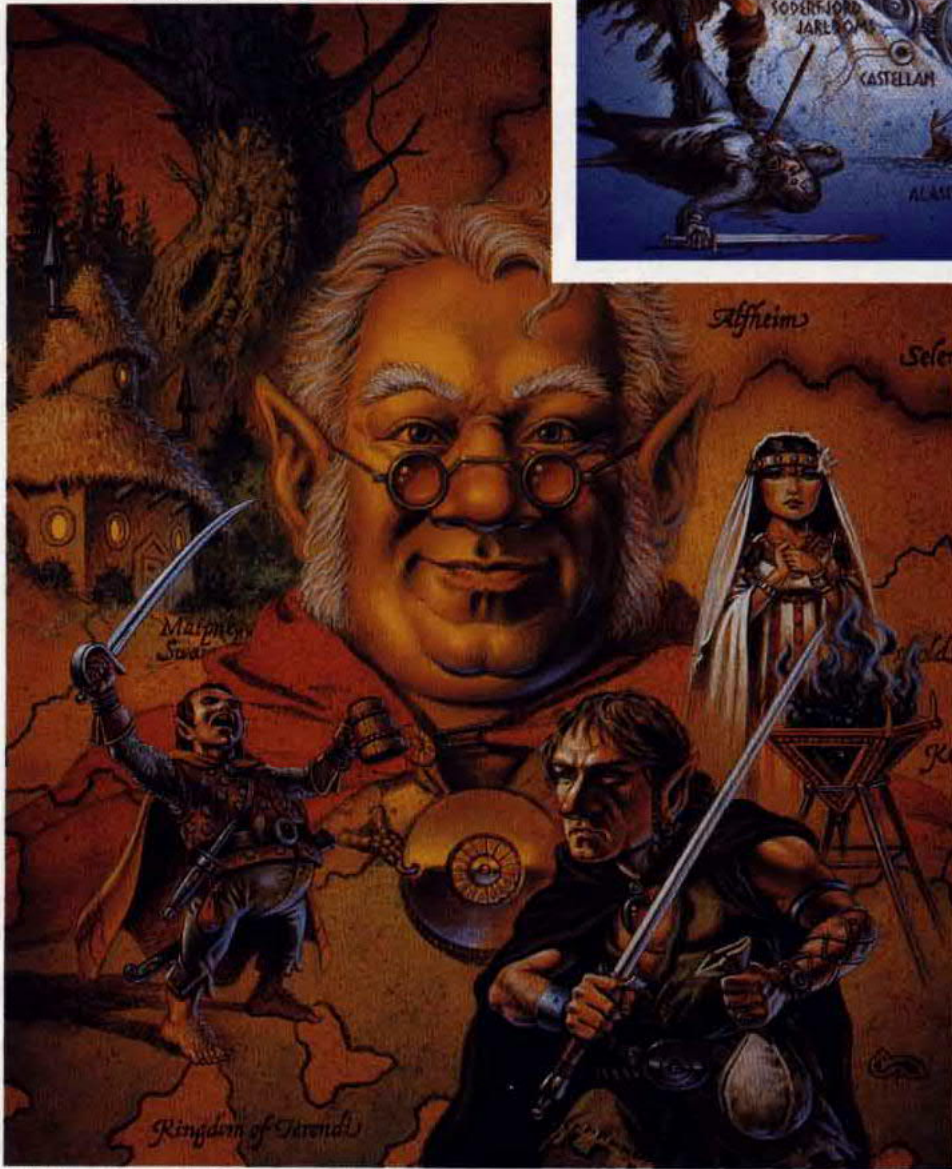
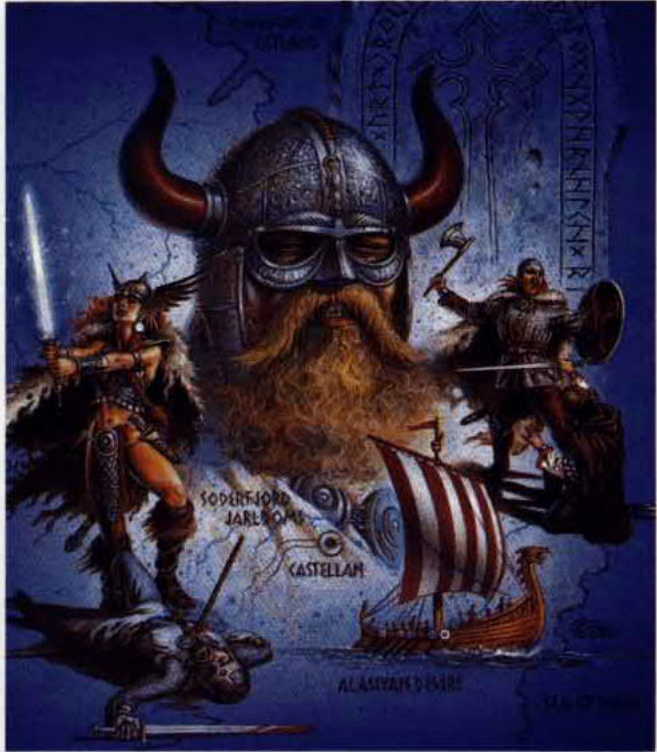


"The Dwarves of Rockhome," 1988

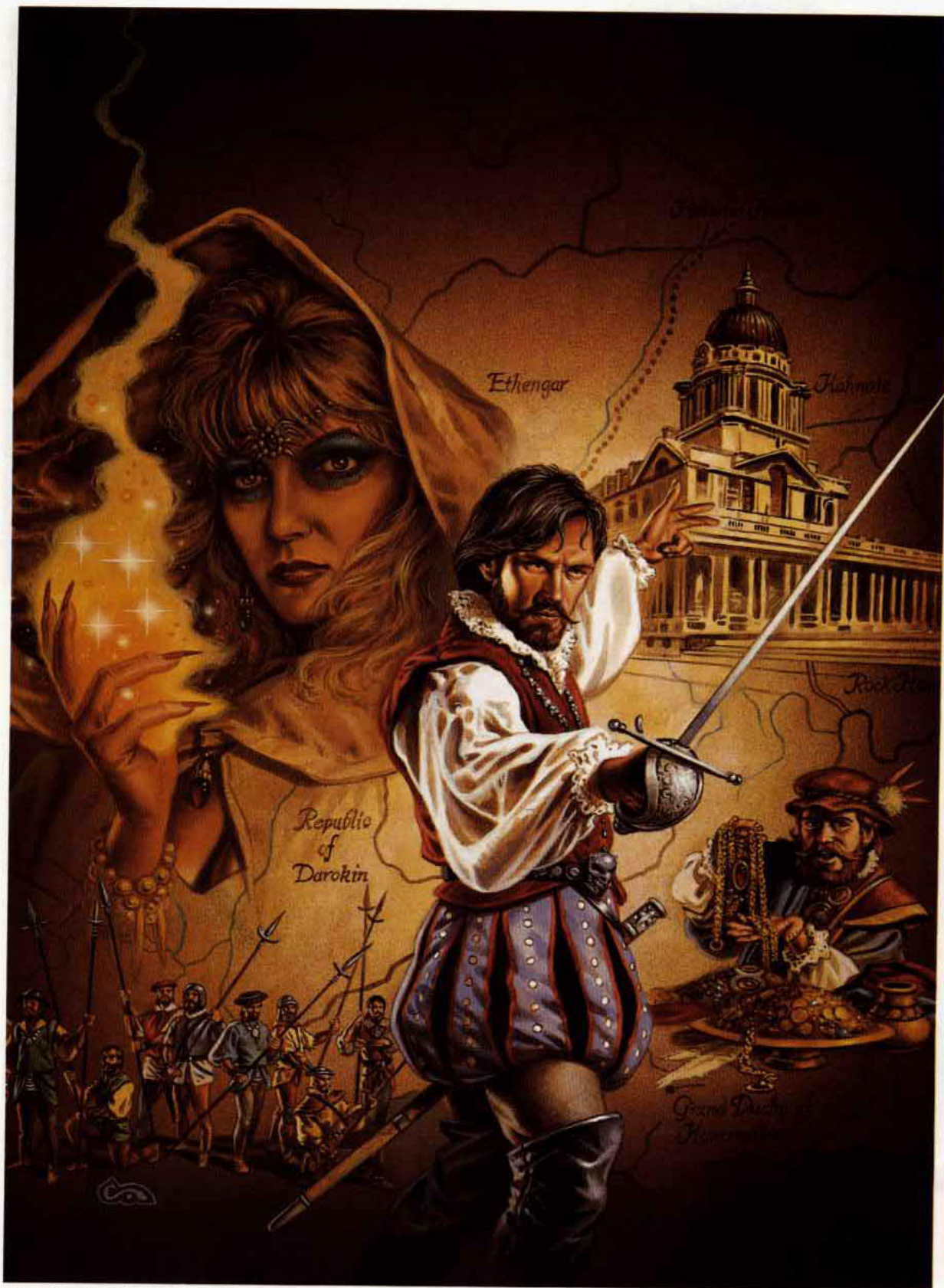


"The Minrothad Guilds," 1988

"The Northern Reaches," 1988

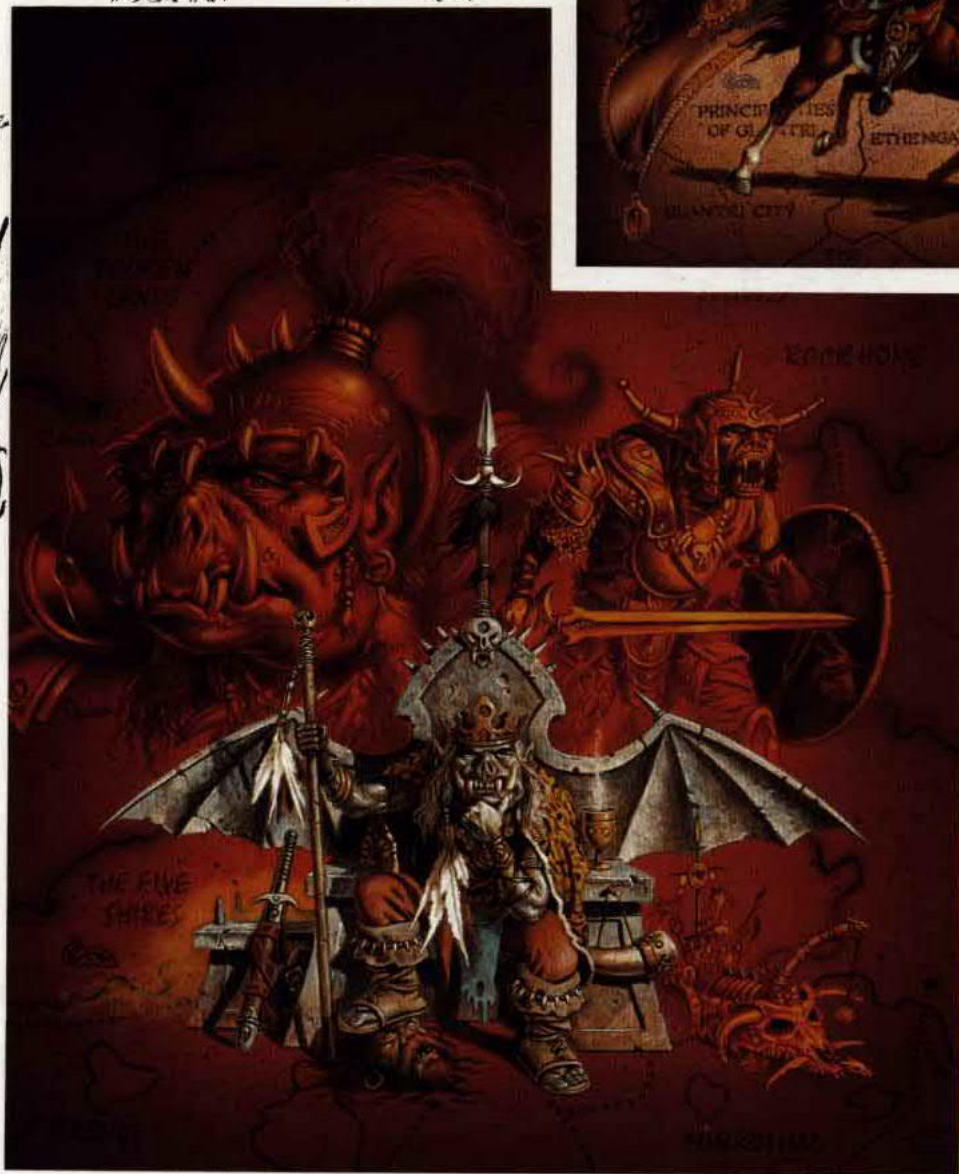
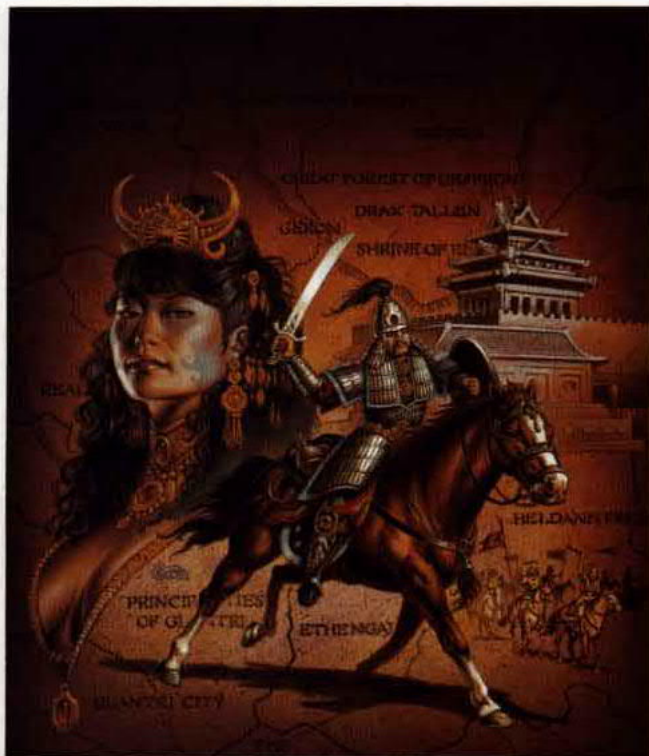


"The Five Shires," 1988



"The Republic of Darokin," 1989

"The Golden Khan of Ethengar," 1989



"The Orcs of Thar," 1988



"Dream of the Red Wizard," 1988



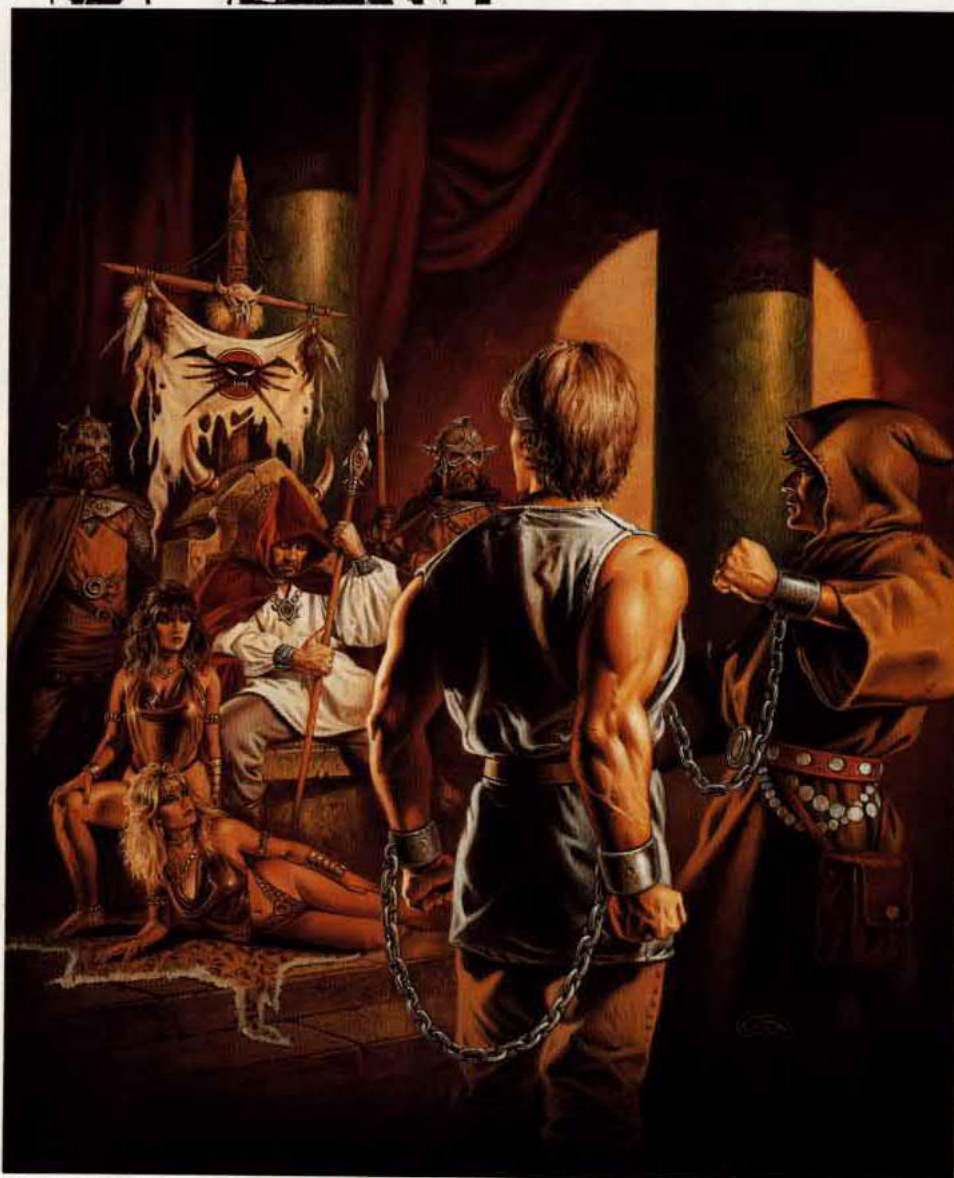
"The Jewels of Elvish," 1989



"Fire from Heaven," 1988



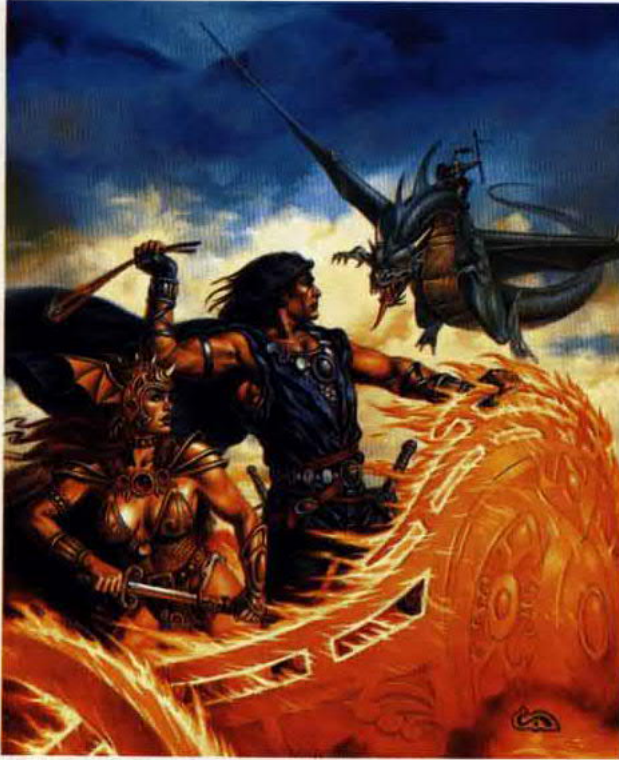
I took the job at TSR and began working alongside, among others, Jeff Easley, whose work I had admired and whom I had competed for space with back in my fanzine days, and Larry Elmore, who had also been doing work for *Heavy Metal*.



"Tantras," 1989



"The Dark Queen," 1988



"Artifact of Evil," 1986

Larry and I often laughed about the issue of *Heavy Metal* in which a really grotesque painting of mine was selected for the front cover (it wasn't very good), and Larry's very nice painting was relegated to the back cover because it wasn't "weird" enough.



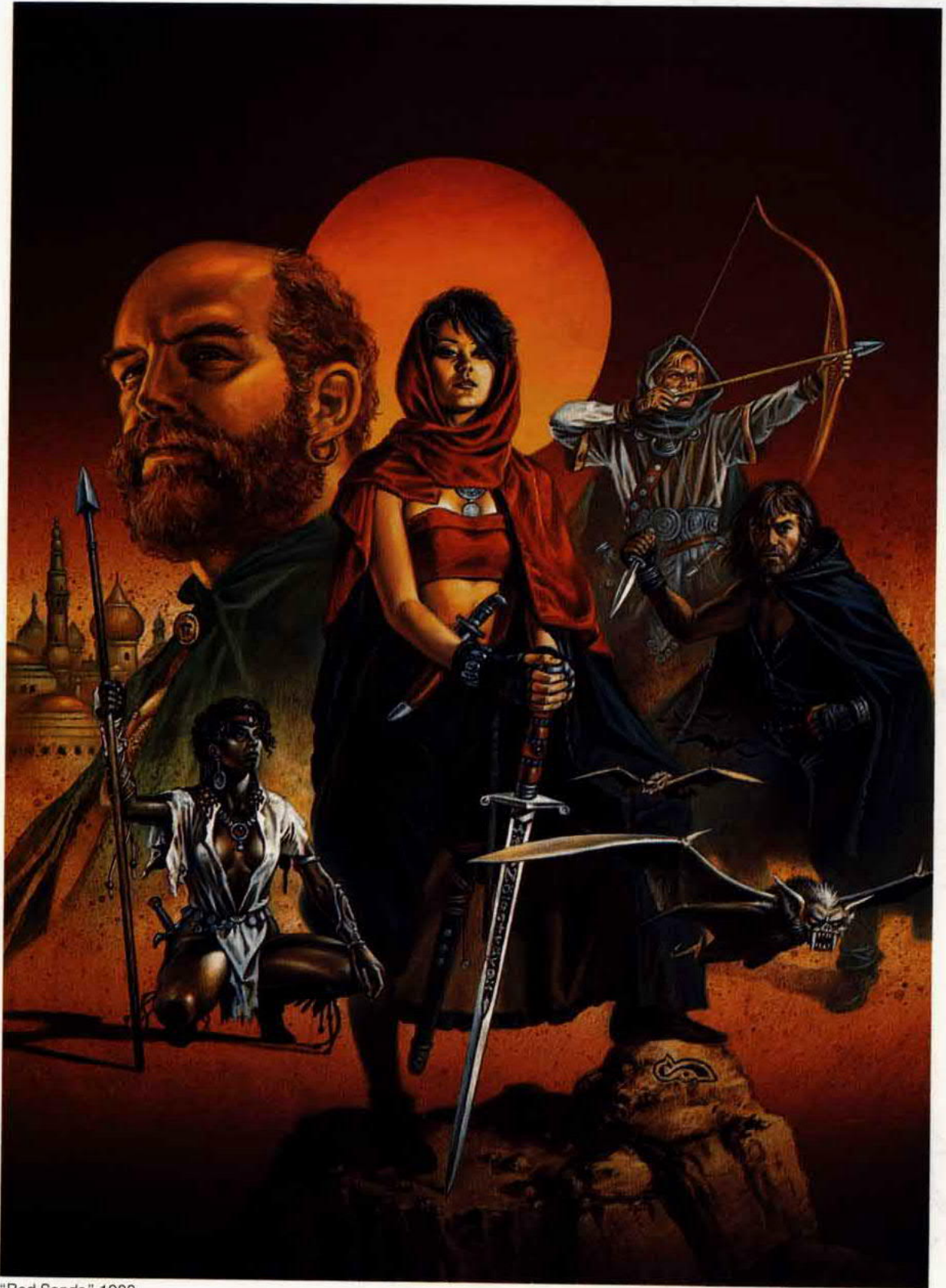
"Captured," 1987



"The Price of Power," 1987



"The Demon Hand," 1988



"Red Sands," 1988



"Waterdeep," 1989



I focus my art on the characters. I love to take an author's character and flesh it out, make the character visually real for the reader. I remember having vivid images of characters and monsters after finishing a Burroughs story, but when I would go back to take notes for an illustration, I was often amazed at how little description was actually present. The author had given me that vision without getting bogged down in detail.



"Warlords," 1986





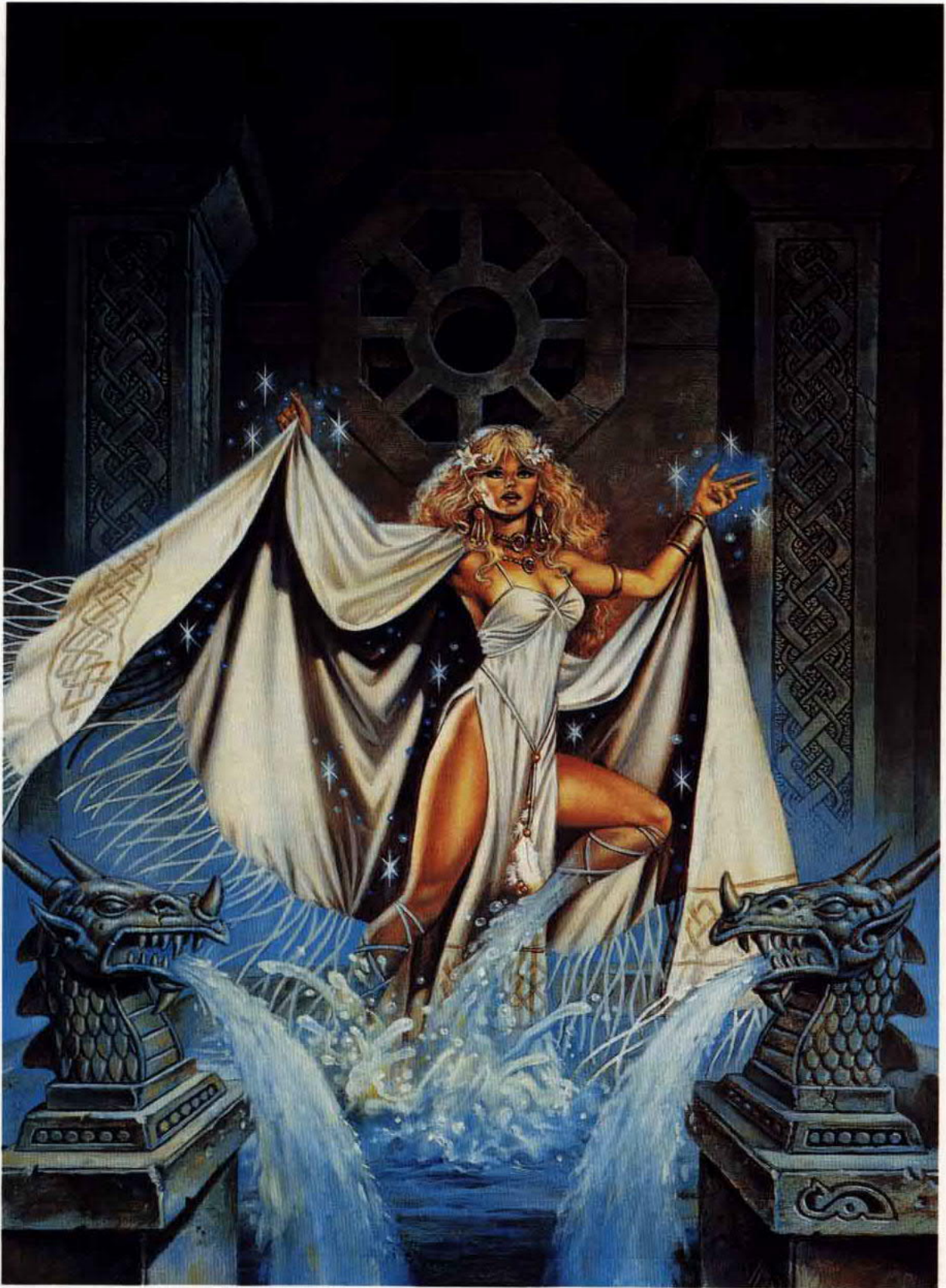
"Streams of Silver," 1988



"Needle," 1987



"Azure Bonds," 1988



"Faeriemound of Dragonkind," 1987



"Spellfire," 1988



For me, filling in that detail as an illustrator helps me recapture those magical moments in my youth, when I first discovered fantasy.



"Unconquered," 1986



It all started in a 5,000-watt hospital near Nicholasville, Kentucky. I, like every other artist in every other personal reminiscence, started drawing at an early age. My parents were, and remain, a constant source of encouragement. I still have a number of my old notebooks from the ages of four and five, and strangely enough, most of the subject matter revolved around ghosts and monsters and various other creepy-crawlies. So the die, such as it is, was cast at an early age. I used to cut monster-movie ads out of the paper and keep them in a shoe box (I *still* haven't seen them all, but I'm getting there).

A few other pertinent thrills from my formative years include a local TV station's late-night movie series "Terror in the Night," my first copies of "Famous Monsters of Filmland," and *Creepy Magazine*. *Creepy #2* was especially pivotal in that it gave me my first look at a Frazetta (capital letters) painting. And, also like so many other artists, it made me what I am today.

My interest in the fantastic waned somewhat during my high-school years. I went into Murray State University with the vague intention of becoming an artist. But after a couple of years of classes that consisted of doing left-handed gesture drawings in the dark while listening to Spanish guitar music, I began looking toward the future, having married fellow art major, Cynthia Edwards. I started contributing to some Edgar Rice Burroughs fanzines just about the time Frazetta's first artbook came out, and suddenly the future I was looking at a few sentences ago became clear to me.

Jeff Easley



"Empires of the Sands," 1988

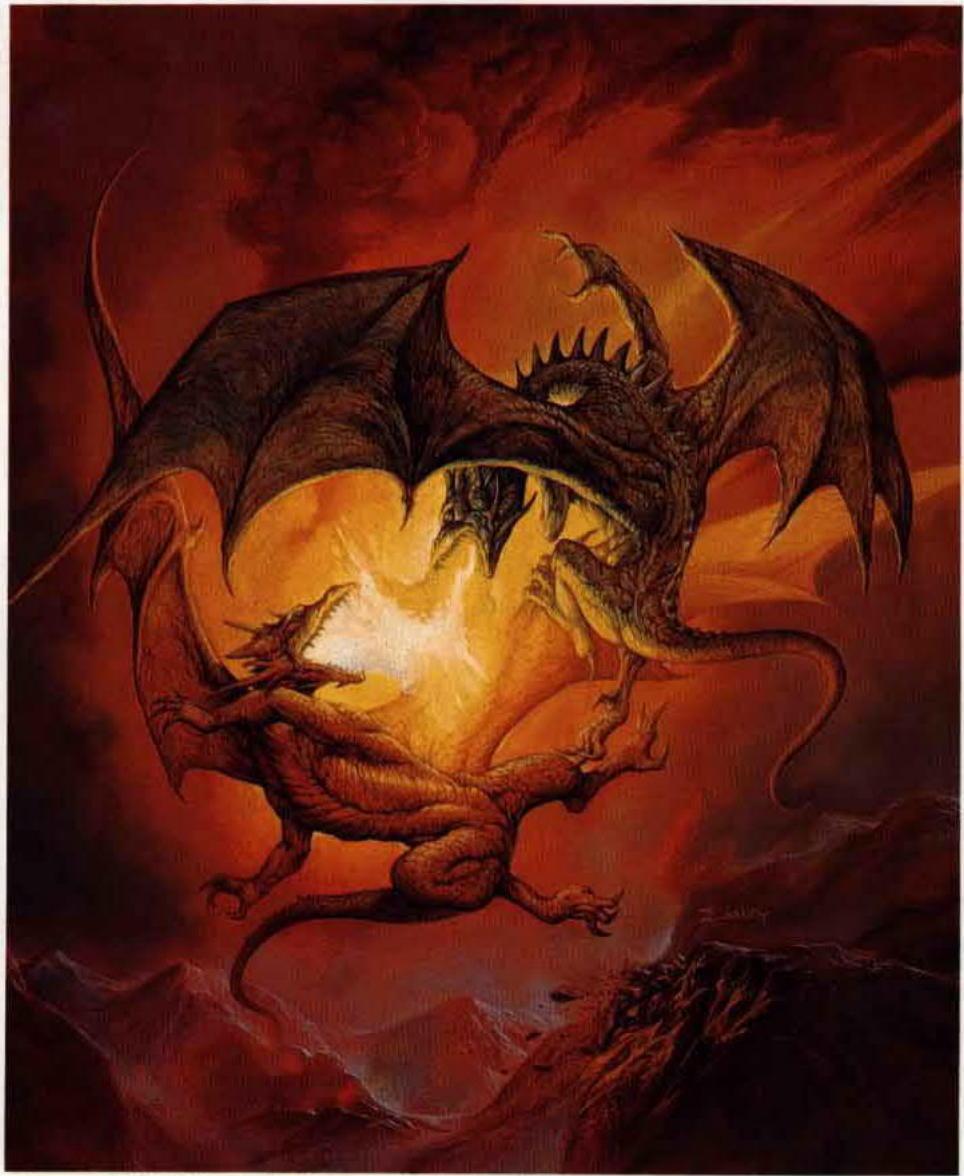


"Wizard and Dragon," 1989



"Verminaard," 1988

Easley



"Dragon Duel," 1989



"Mages' Battle," 1988



"Astral Encounter," 1988



"Griffon Flight," 1988

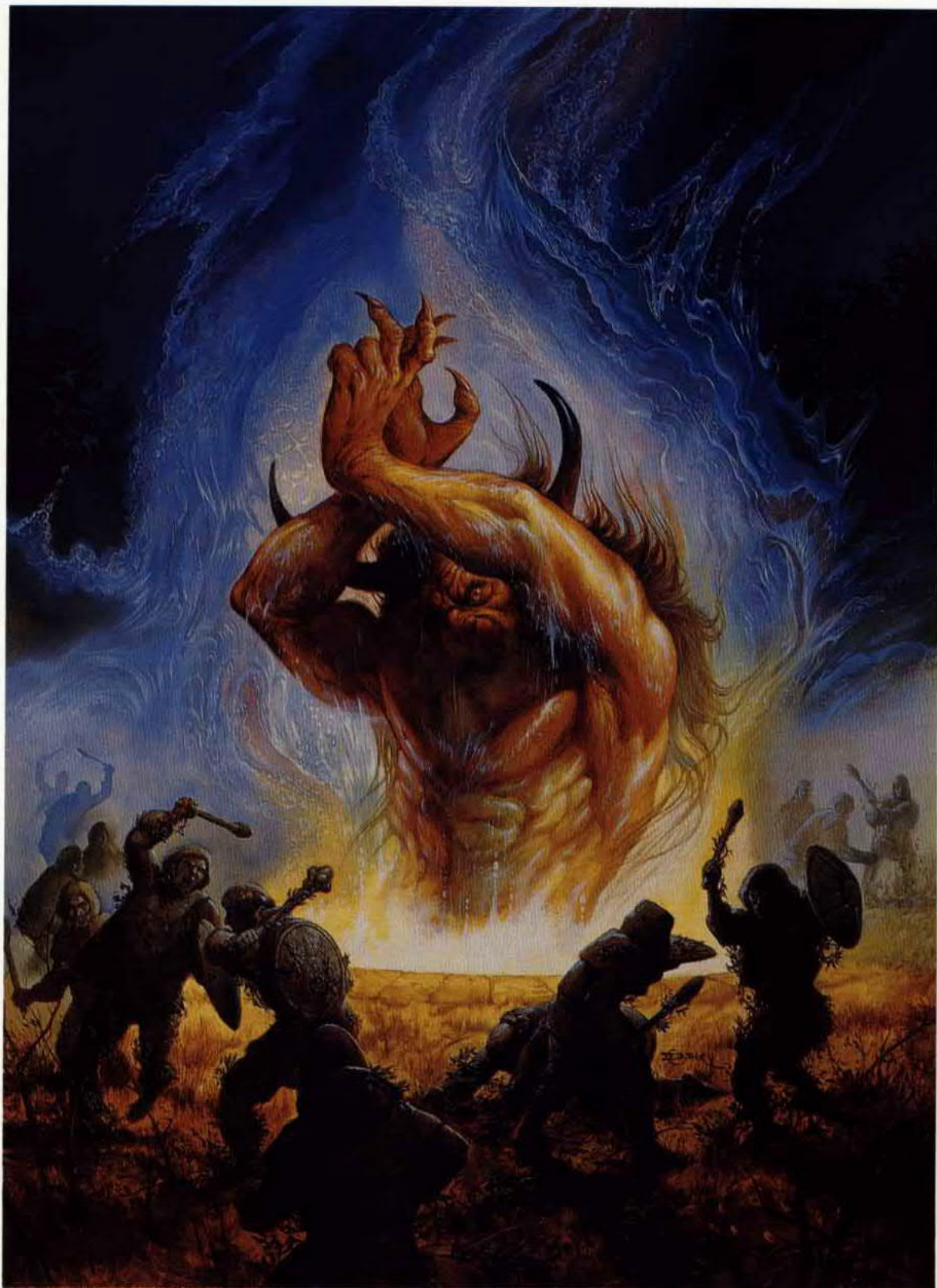


"The Dark Citadel," 1988



"Vengeance of Alphaks," 1986



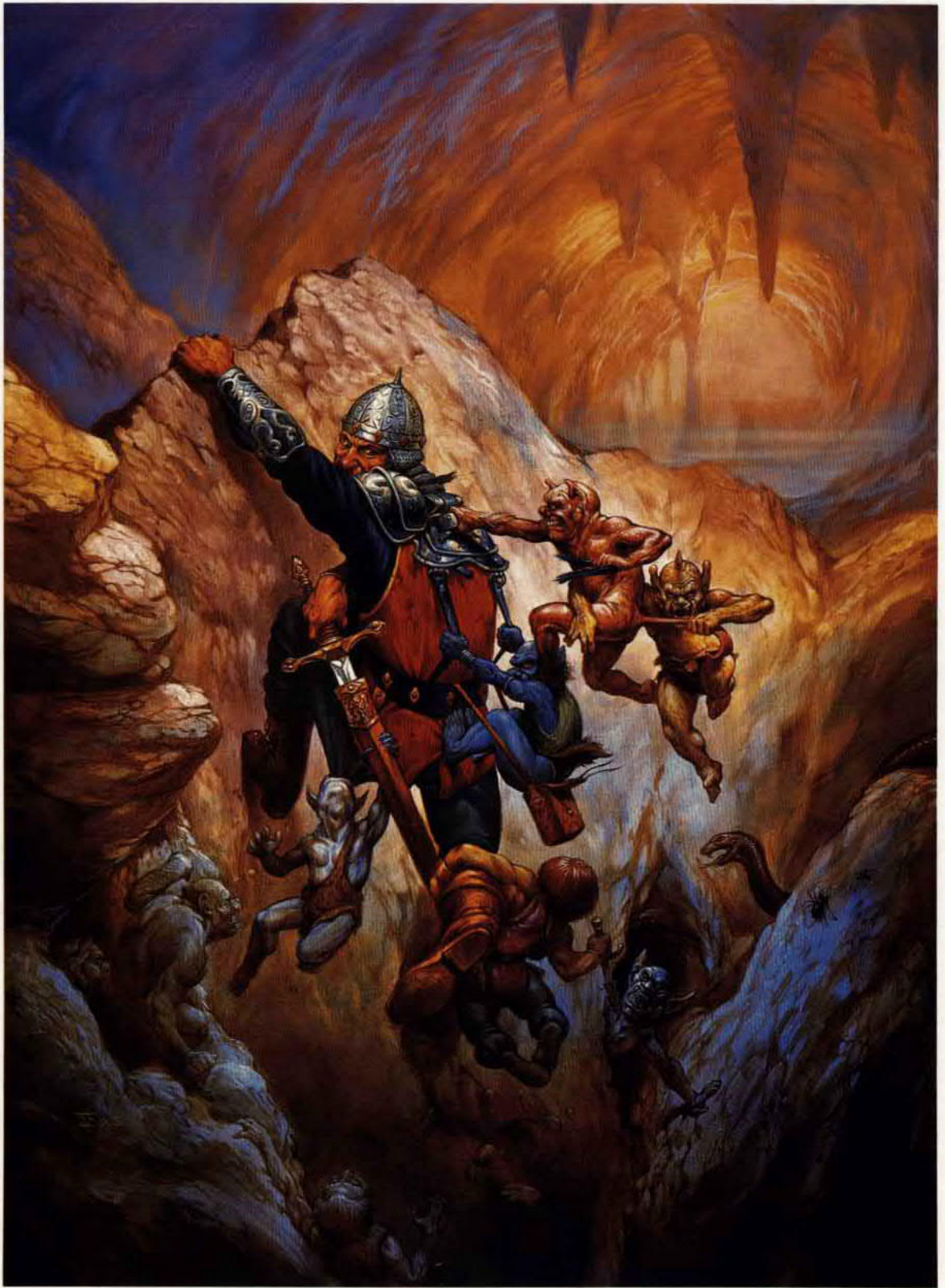


"Darkwell," 1988





"Unexpected Encounter," 1987

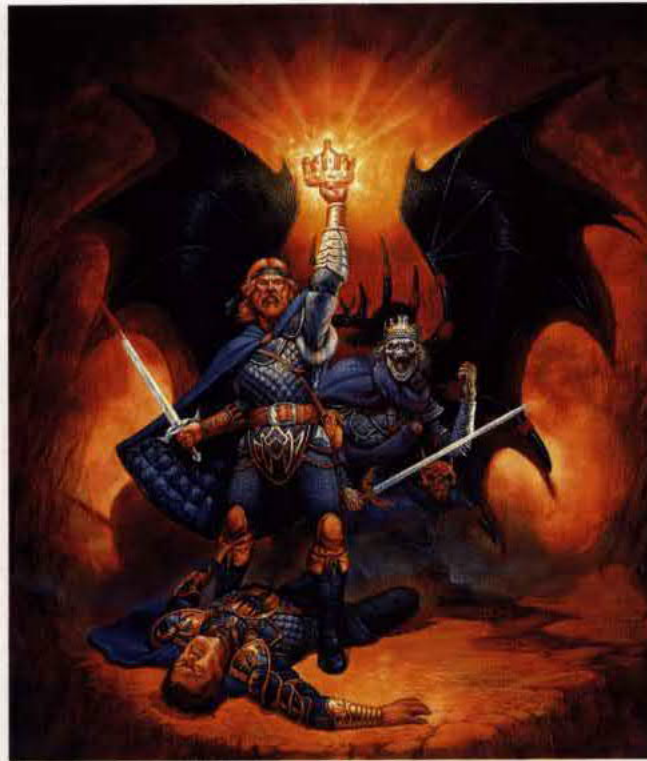


"Dungeon Horde," 1986



"The Magister," 1988

"Crown of Power," 1988



I finished college and managed to do a bit of freelancing, which included some covers for good ol' Creepy Magazine, fun stuff, indeed.



"Lords of Darkness," 1988



"Knight of the Living Dead," 1989



"Trick or Treat," 1988



"Bloodstone Wars," 1987



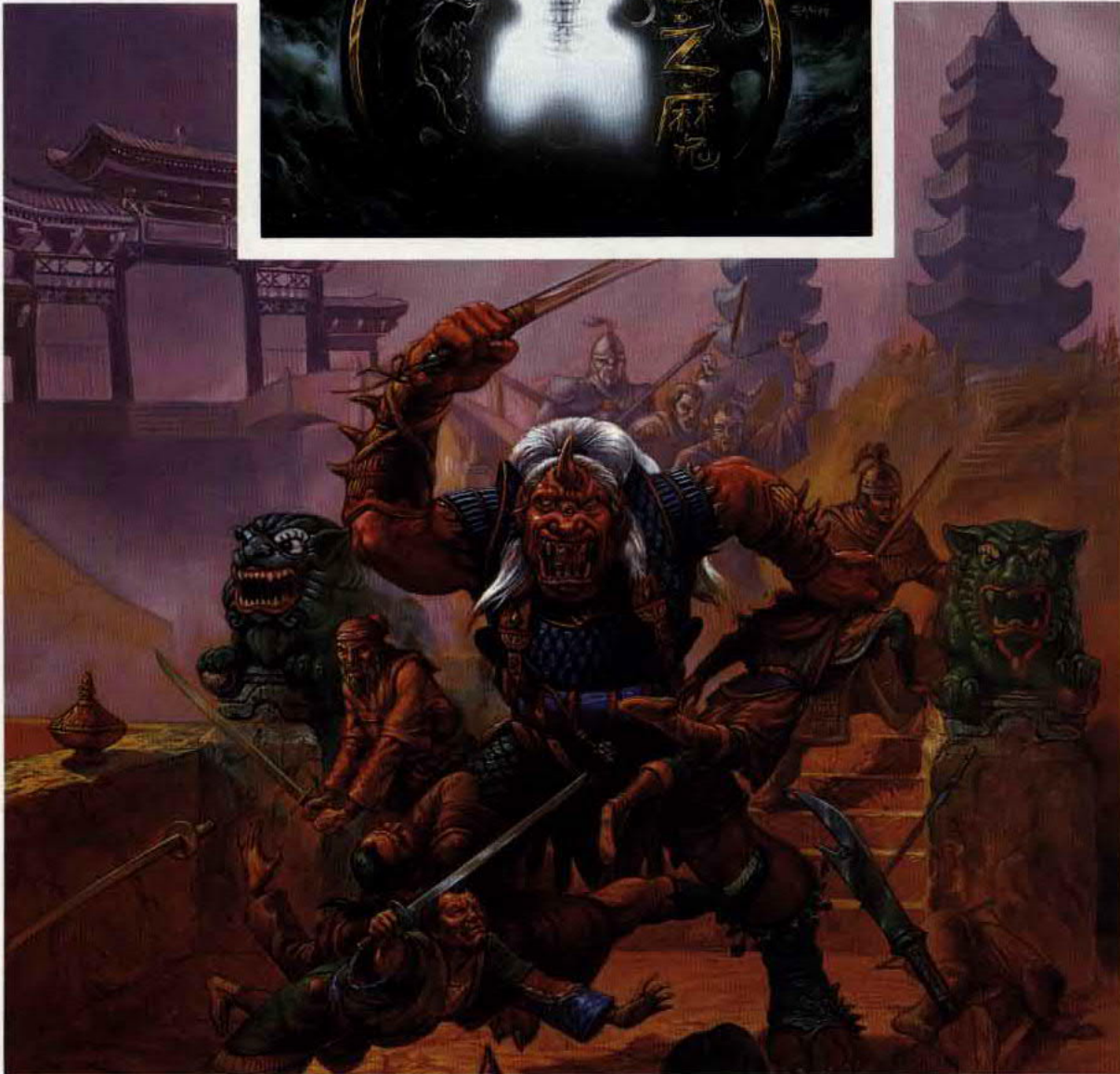


"Samurai Attack," 1985

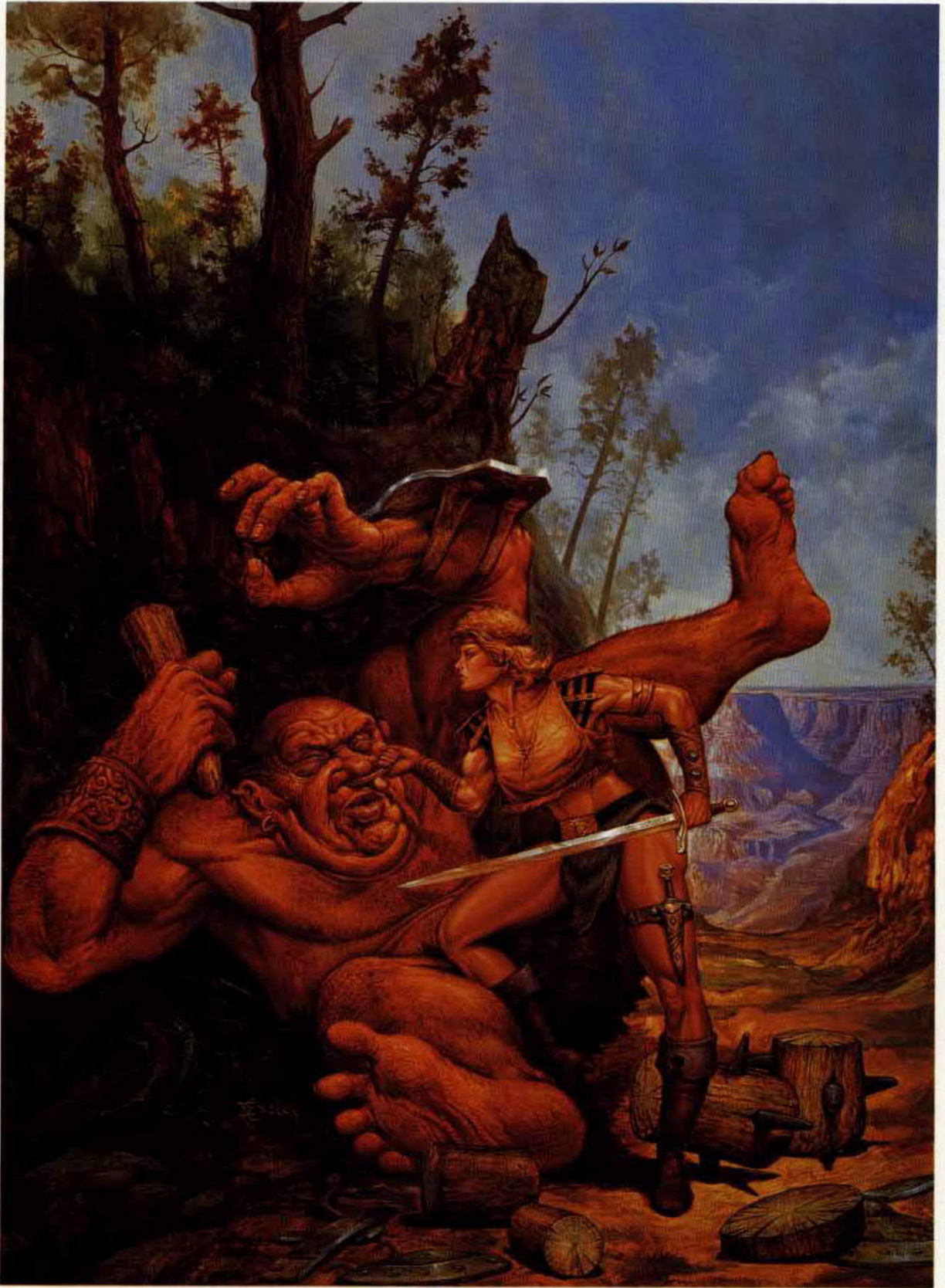
"Ochimo, the Spirit Warrior," 1987



At the same time I held a number of "make-ends-meet" jobs, which included working in a popcorn factory and an oil seal spring factory.



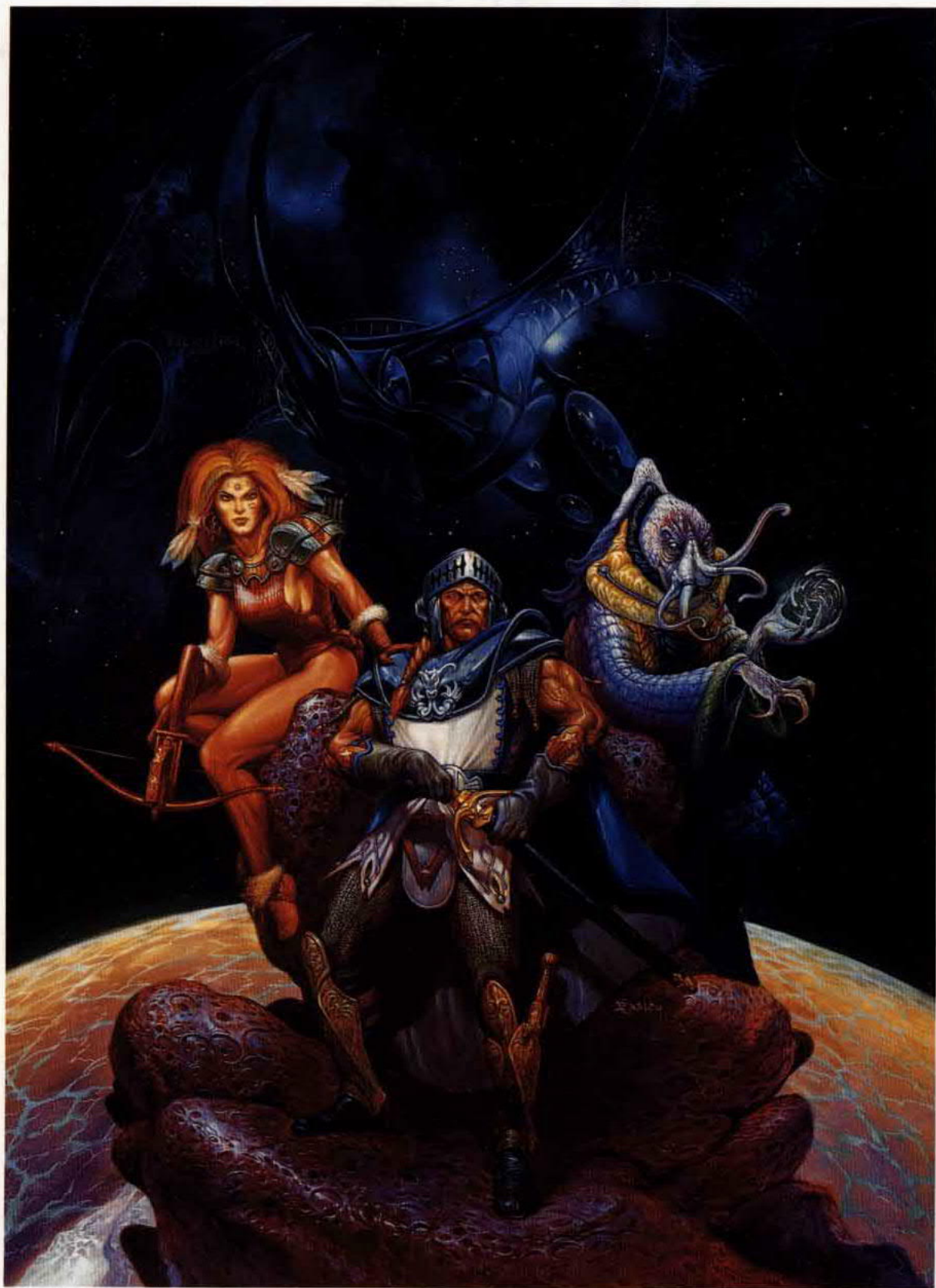
"The Eastern Realms," 1988



"With this ring . . ." 1989



"Day of Al' Akbar," 1986



"The Spelljammer," 1989

"The Charge," 1988



Fortunately, at some point, although it's all a blur now, I became aware that TSR was looking to fill out its art staff. I applied, was accepted, and the rest, if not history, is at least public record.

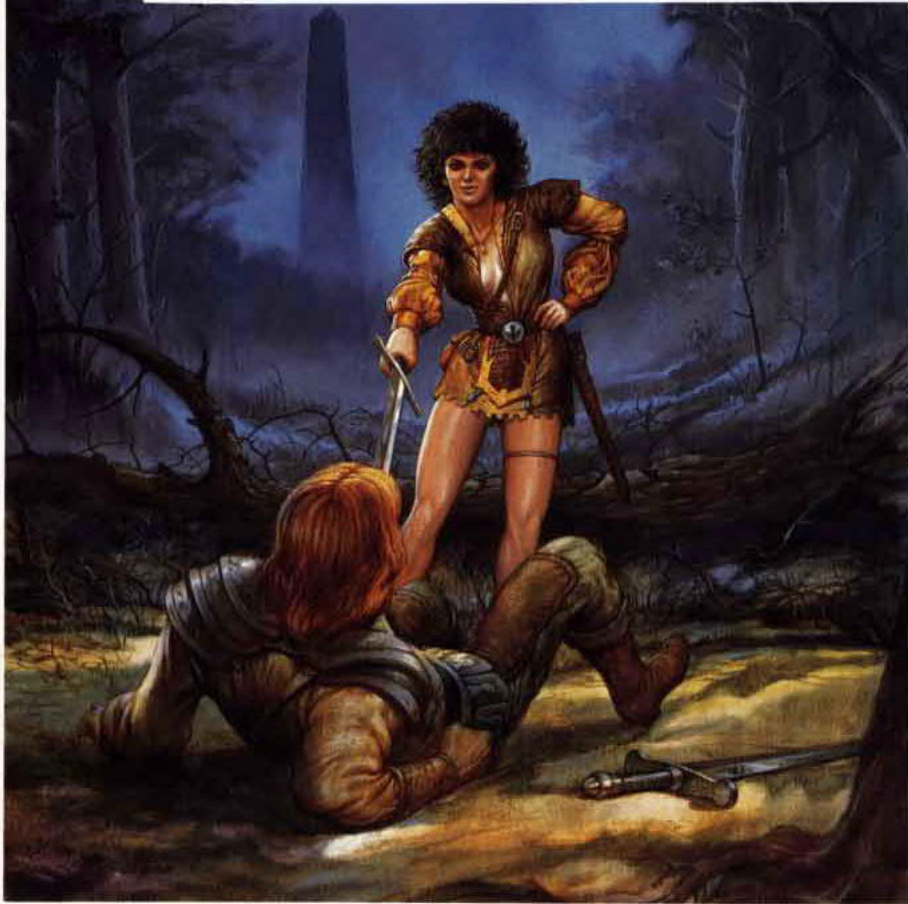


"The Halfling's Gem," 1989

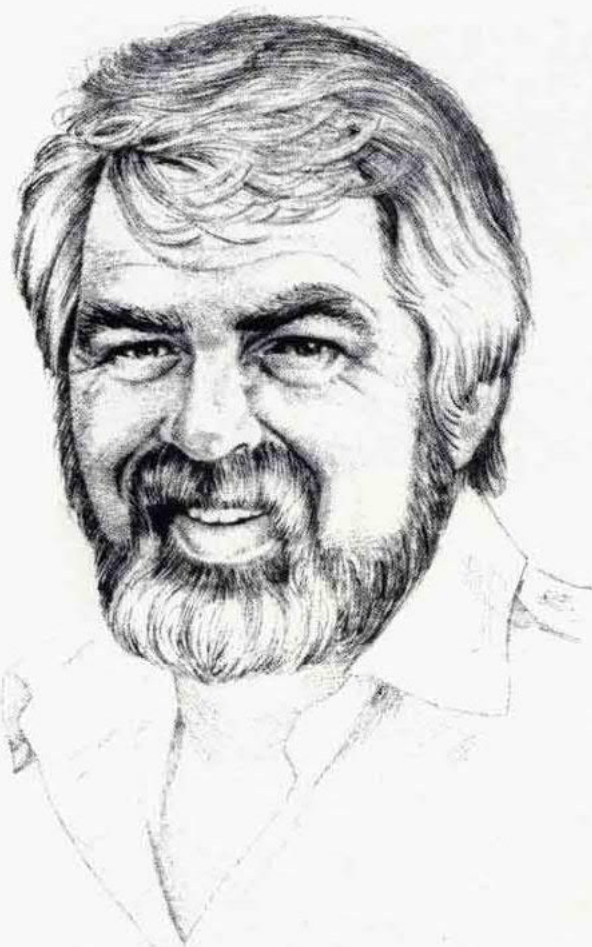


"Brothers Majere," 1989

"Kendermore," 1989



"Darkness and Light," 1988



When I was asked to write something about myself for this book, I thought, "Oh, no! What am I going to say without boring all the readers?" Most of the time, these things read like a job application, listing all universities attended, degrees received, and experience, and they drop as many names as possible. If you are interested in that list, please write to me personally—I hope you're hiring at a b'jillion dollars a year! Until then, I decided to answer questions that I'm most often asked.

The number one question is: "How long does it take to do a painting?" As much time as I can squeeze out of a client. Usually, with my horrible scheduling, I allow myself two weeks; *that's fourteen days, at twelve to sixteen hours per day!* Then I collapse for twenty-four hours and start all over again. When I was a staff artist I had to do some paintings in three days, and those are the ones that stay around to haunt me.

"How long have you been painting?" I started in college, and I've been painting on and off for fifteen years. There have been a few dry spells, the longest being when I was drafted into the army (it's tough trying to paint and drive an APC at the same time).

"Did you go to school to learn how to paint?" This is a trick question! I received a BFA degree from Western Kentucky University, but I'm still learning. No one can learn to paint in four years, or six years, or sixty years, and that's the seductive side of art for me. Perhaps the next painting will be a great one, or the next. . . . I see all the faults when I look at my art, and I'm never completely satisfied.

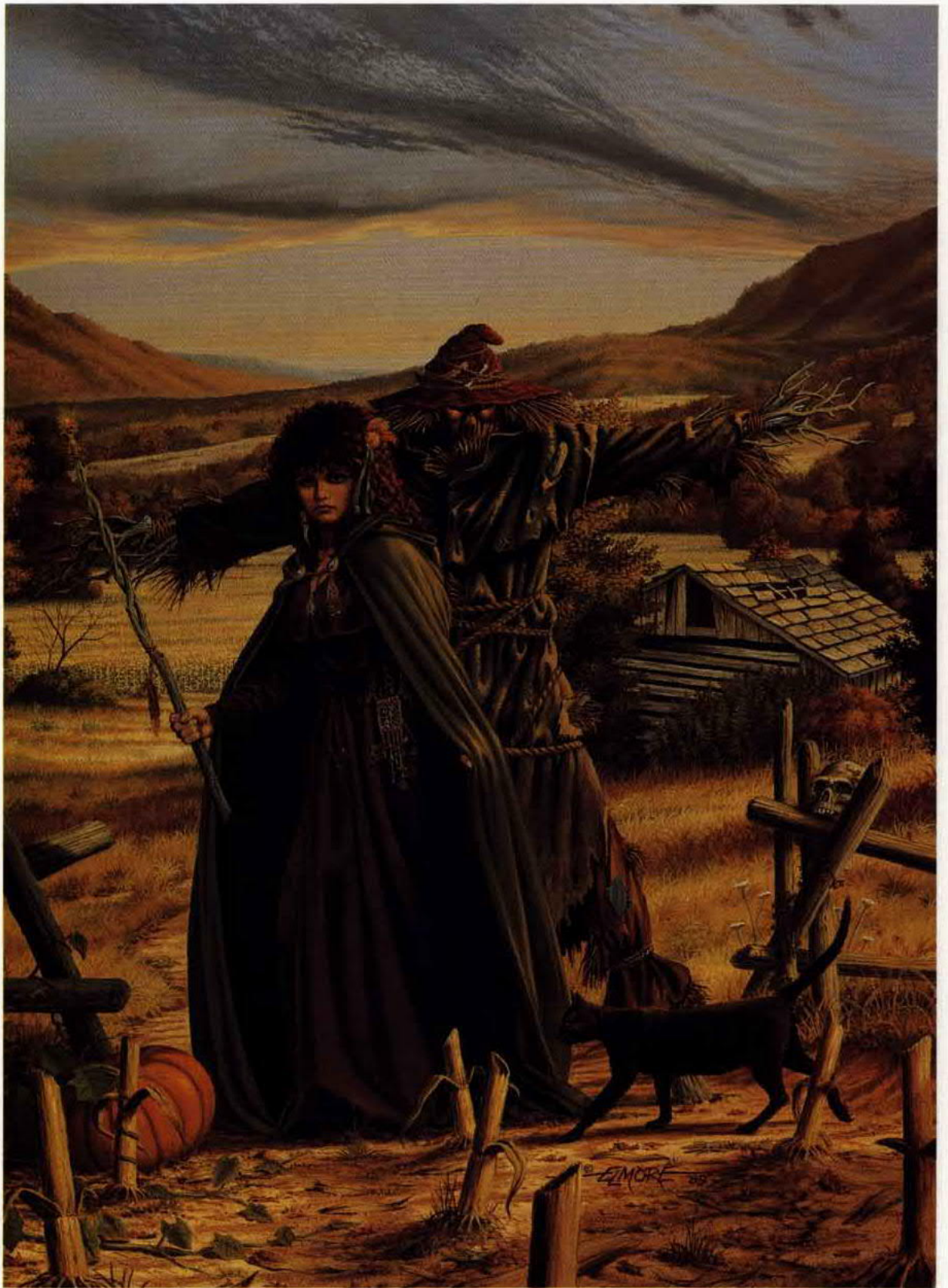
Larry Elmore



"Bloodstone Lands," 1989



"Avalyne, the Life-Giver," 1989



"Witch and Scarecrow," 1989



Do you use oils or acrylics? Do you use an airbrush?" I use oils on Masonite. My paintings are getting larger, too, and Masonite is heavy (I'm going to kill myself lifting these things). Occasionally, I paint with acrylics on heavy-duty illustration board. And airbrushes! Ugh! They hate me. Everytime I've tried to use one, it spit on me, clogged up, splattered—I think one tried to bite me once. So I stopped fooling with them years ago. Give me a normal brush, because I don't think I can handle anything more complex ("just remember, Larry, fuzzy side down").



"Two for the Road," 1989



"The Companions of the Lance," 1988



"The Tree of Life," 1986



"Love and War," 1987



"Dragon slayers, and proud of it!" 1989



"Fool's Gold," 1988



"Cities of Mystery," 1989



"Weasel's Luck," 1988

How old are you? What are your hobbies?" I'm older than I think and older than I want to be. Age treats me like airbrushes do. At thirty, my hair was ninety percent gray. Between there and forty, I worked my buns off and the years took their toll. Say it, Larry, say it! Okay, I'm forty-one going on fourteen.





"Book of Lairs," 1987



"Stormblade," 1988



"The Crystal Shard," 1987

My wife says that she has three children; we actually have two. But art keeps me young at heart, and I often let the child in me come out and play. Driving is my hobby. I grew up in the age of hot rods and happy days, so I've always kept something from that period to drive. And I still love rock 'n' roll.



"The Savage Frontier," 1988



Do you use your own ideas, or do publishers tell you what they want you to paint?" Well, it's a little of everything. Sometimes I have total freedom, and I generally think those are my better paintings. Most of the time, however, the idea for a painting is a compromise between me, the art director, the editor, the writer, the president, the janitor, Uncle Fred, and on and on.



"Temptation," 1987



Now comes the part where I say something profound, like "art flows from me like an endless creative river." Dream on. It's been a lot of hard work and an uphill crawl. My art is just now getting to the point where I can say, "Well, that painting is OK."

I don't want my art to stagnate, so I'll continue to crawl, I guess. And don't think for a moment that I don't appreciate all the comments and letters I get, good or bad; you keep me on the right track. Thanks a million!





In 1974, at the age of nine, I took my first painting lesson. In 1988, at the age of twenty-three, I painted my first DRAGON® Magazine cover. Fortunately, my parents saw that I had some talent at a young age and they were very supportive, encouraging, and gave me direction.

I grew up in Burlington, Kentucky, and took art classes for eight years from a German-born artist, Anneleise Wharenburg, to whom I owe a great amount of credit. In high school, I took a vocational class in commercial art. After graduation from high school, I enrolled in a two-year program at Central Academy of Commercial Art in Cincinnati, Ohio, and graduated with honors. Three short weeks later, I accepted a position illustrating television storyboards for Leo Burnett Advertising in Chicago, Illinois.

During this time I was working on a fantasy portfolio in my spare hours, never really thinking that I would one day do fantasy art for a living. Having had my fill of advertising, I returned to Kentucky and freelanced for two years in Cincinnati. There I received my first fantasy art assignment from Ral Partha Miniatures Company, illustrating blister cards and box covers.

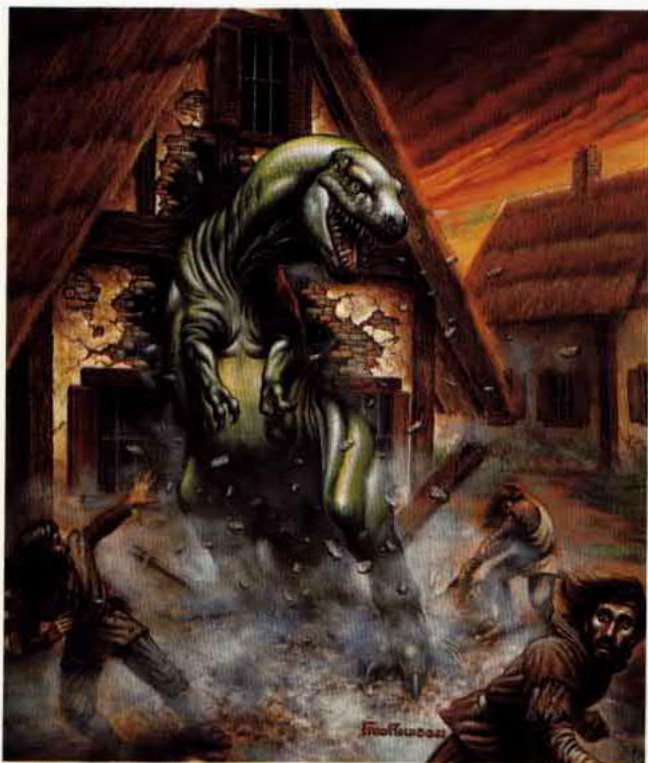
Like a lot of fantasy artists, I was influenced immensely by Boris Vallejo, Michael Whelen, and Frank Frazetta. I liken my first glance at a Frazetta book at the age of sixteen to the monkeys touching the obelisk in the movie *2001: A Space Odyssey*.

On June 5th, 1989, I was hired by TSR, Inc., and became the newest member of its art staff. Home is now in Milwaukee, Wisconsin, with my wife, Connie, my dog, Brandy, and my iguana, Fido.

Fred Fields



"The Marsh Dragon," 1988



"Of Nests and Nations,"
1988

People ask me whether I sometimes work from photos. The ideas and rough sketches come from my imagination. Once I get the scene arranged roughly the way I want it, I find models and make photos to help fine-tune the figures.



"Art Warriors," 1989



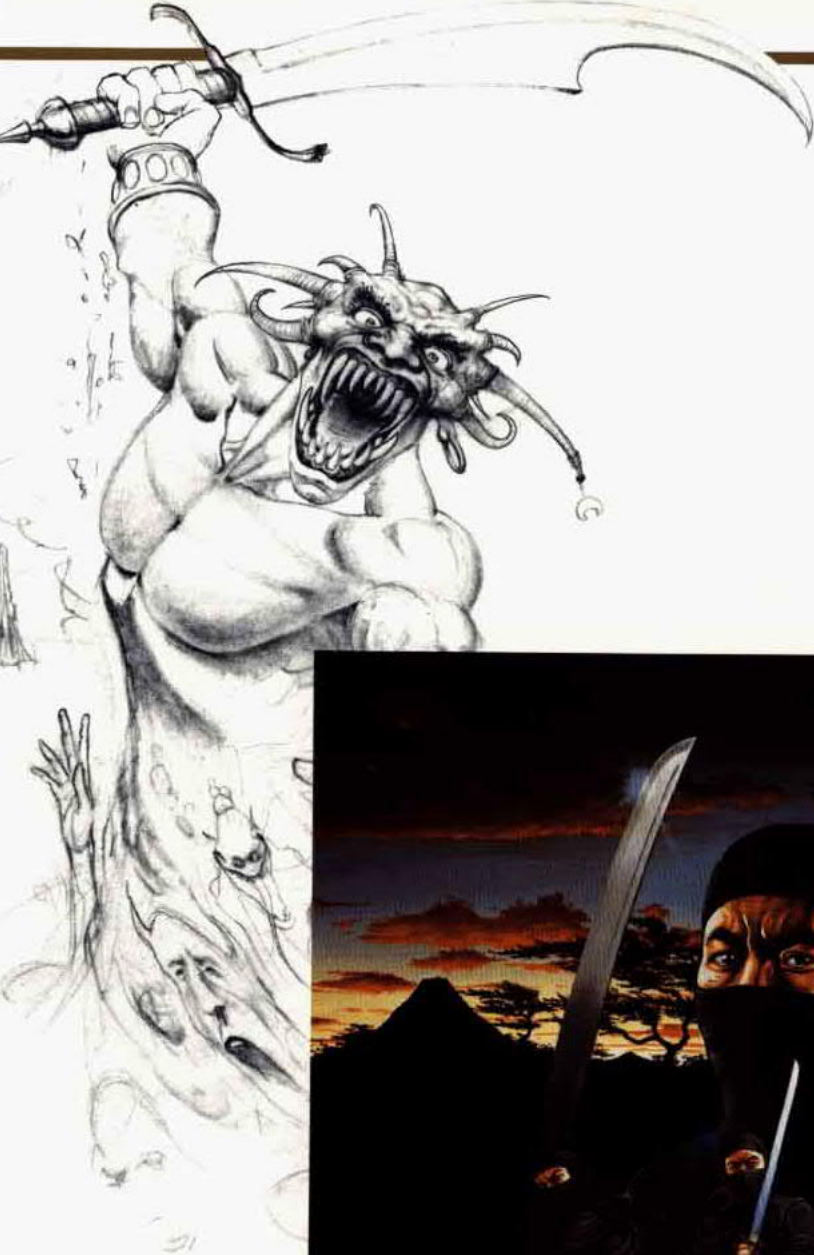
"Night Watch," 1989



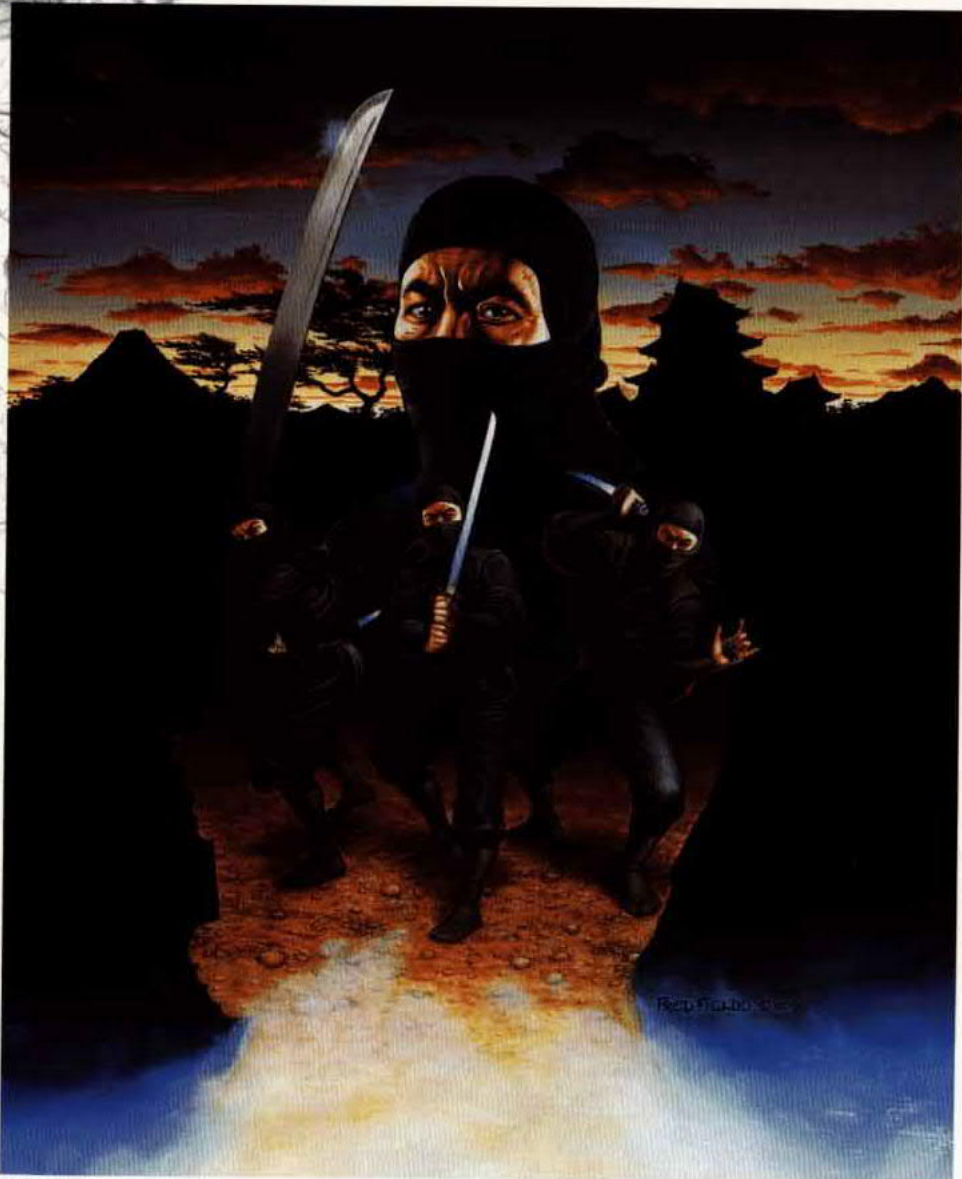
"The Wizard," 1989



"The Fire Minion," 1989



There are often subtleties in photos that I may not have thought to put into an illustration. I usually follow the photo very closely, but sometimes those nuances may cause me to stray from it completely.



"Ninja," 1989



When I think of the kind of art I like, it creates a mood. It takes the viewer to a place—a real place or a specific event. When I go outside to a lake, a woods, or wherever, each specific place has its own feel. Trying to capture that and get that across to the viewer, to bring him to that spot through my art, is what I try to do. The more control I have over the content and direction of a piece of art, the easier that is to accomplish.

I've found that in addition to the actual image itself, the size of the painting also makes a difference. BIG IS BETTER. On most projects now, I work larger than I previously did. The minimum size for my own art (as opposed to art for a publisher, which is usually smaller because of time constraints), is 24" x 30", but I'd really like to be in the 3' x 5' range.

Currently I work on primed Masonite. I am seriously considering going back to canvas on board, though. Masonite is brittle, and the corners chip easily. Recently, I did a 30" x 40" painting on Masonite for a major book publisher. En route to the publisher, the painting was somehow *folded in half*. What a deal, two paintings for the price of one, eh? Needless to say, they weren't amused, and neither was I. I had to physically and artistically return the two pieces into one painting.

Oils are my medium of choice now, primarily because dried colors stay true to their wet appearance. Occasionally, particularly if I'm doing an SF piece that involves airbrushing or lots of hard, straight edges, I'll use acrylics.

Keith Parkinson



"North Watch," 1988



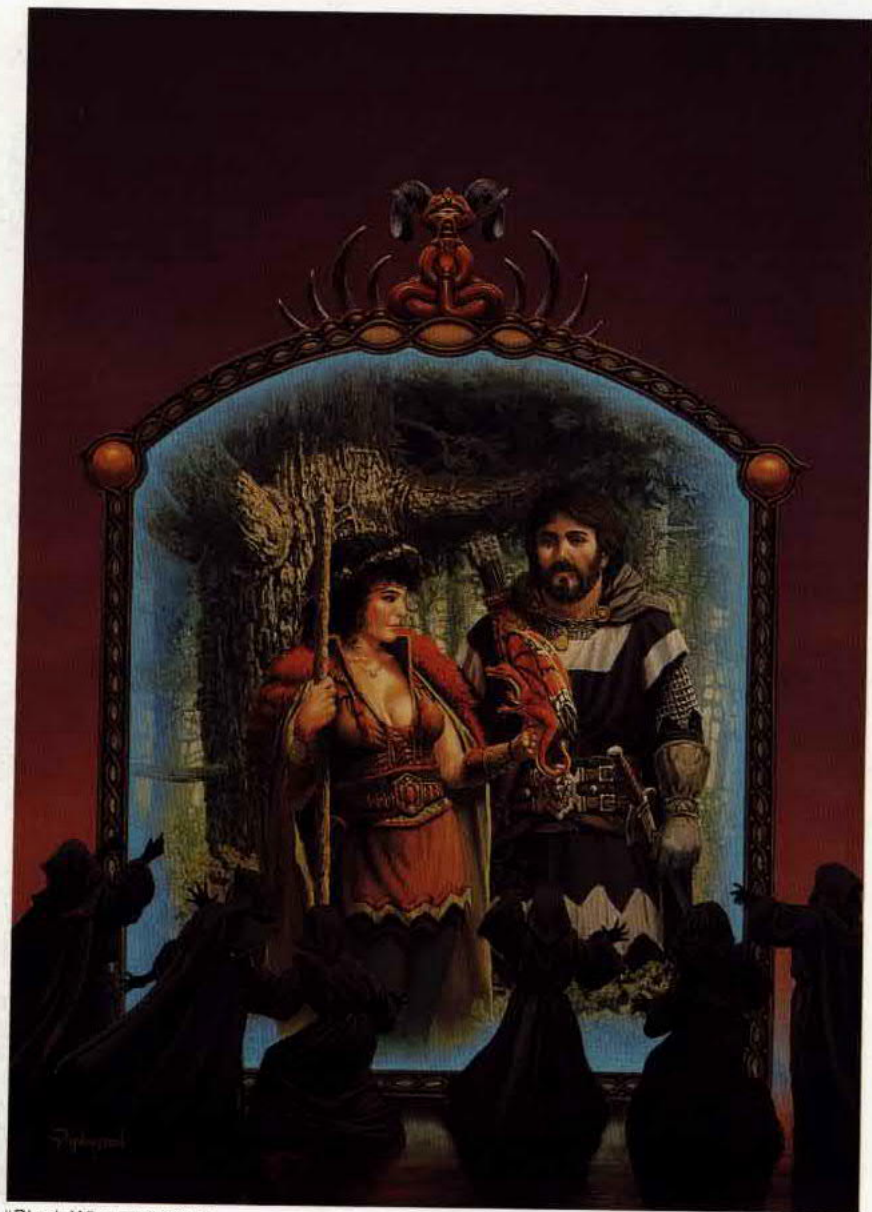
"Horseman Near Lake," 1987



"Riverwind And Goldmoon," 1987

A friend of mine once said this about my art: "You make the fantastic mundane and the mundane fantastic." I think that sums it up very well. When a fantastic subject—a dragon, for example—is put in an ordinary background, such as a

snow scene, the dragon's existence becomes more believable. No one would look twice if a polar bear were used in that scene, but because it *is* a dragon, the mundane snow scene is transformed into an interesting, fantastic snow scene.

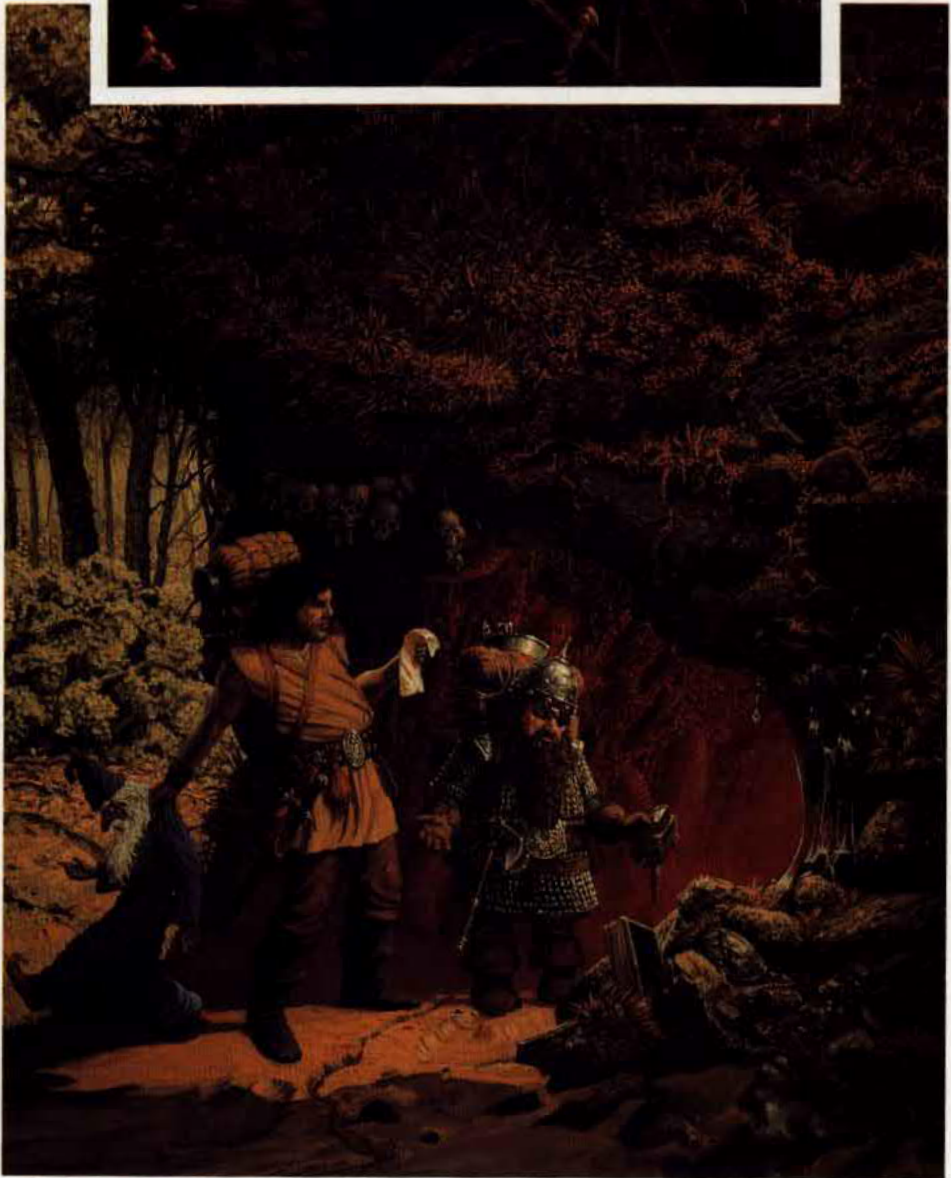


"Black Wizards," 1987



"The Forging of the Dragonlance," 1987

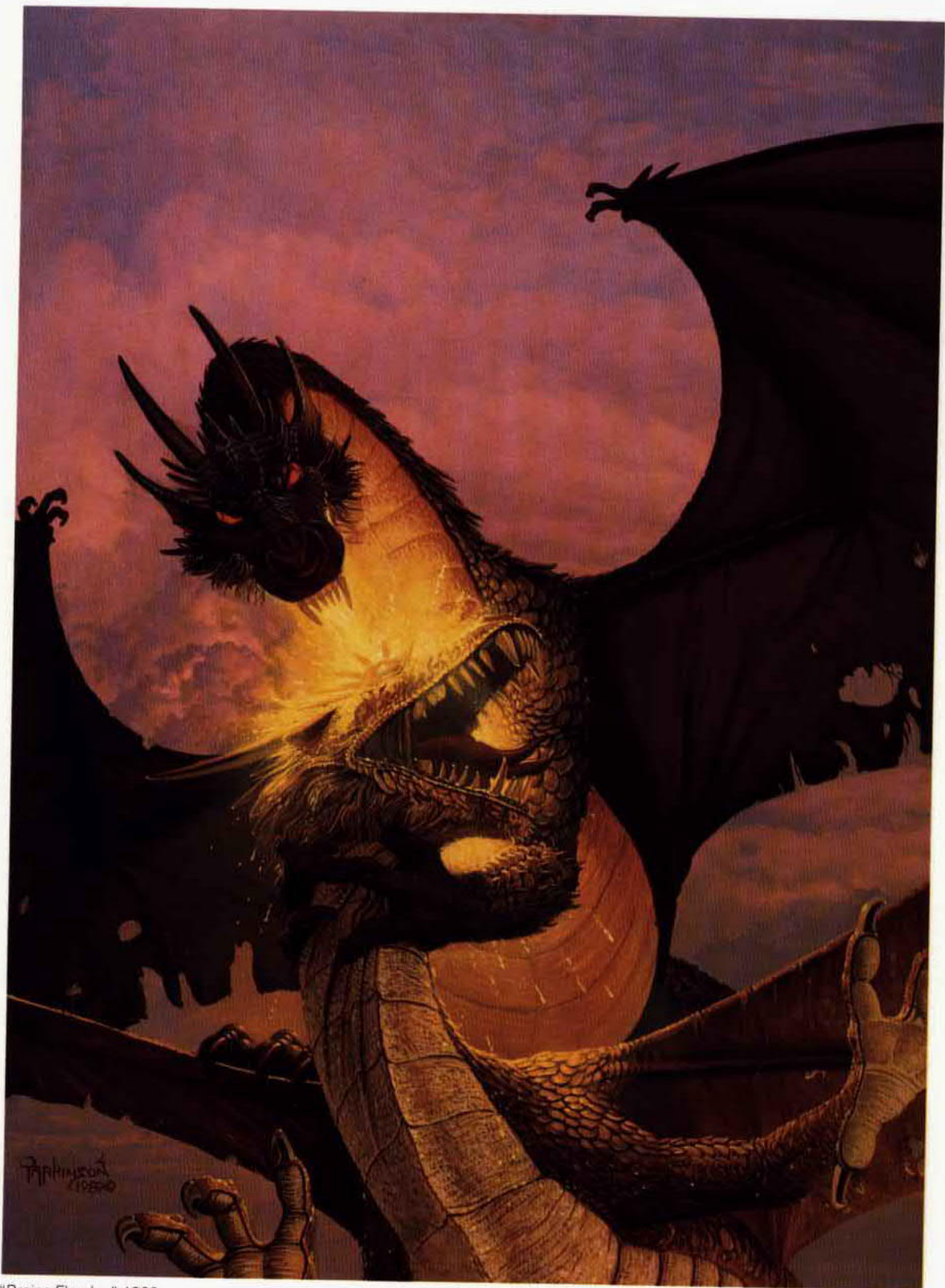
"Look At Those Jewels," 1985



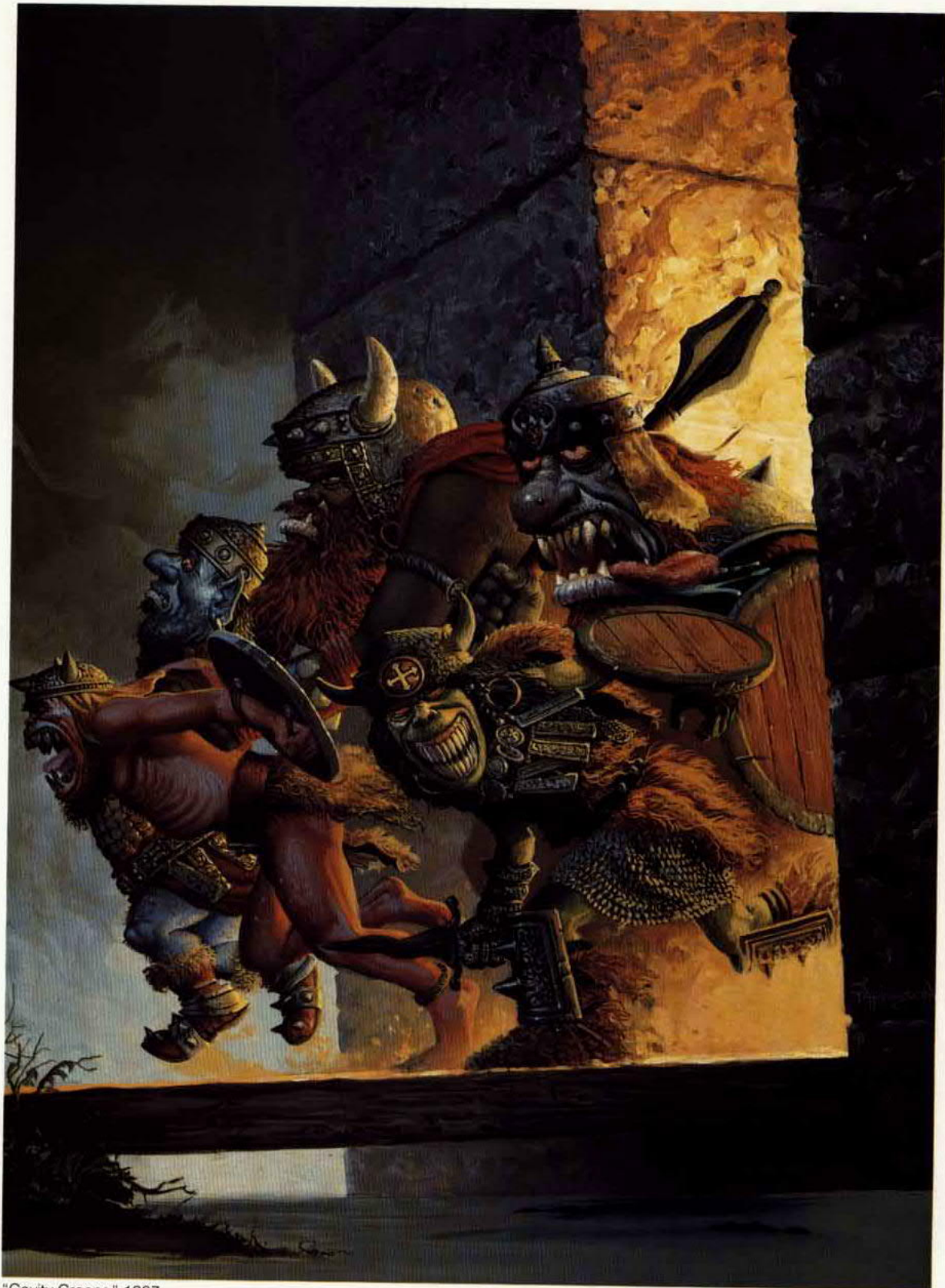
"This Must Be The Place," 1986



"The Great Red Dragon," 1986



"Brains Flambe," 1989



"Cavity Creeps," 1987



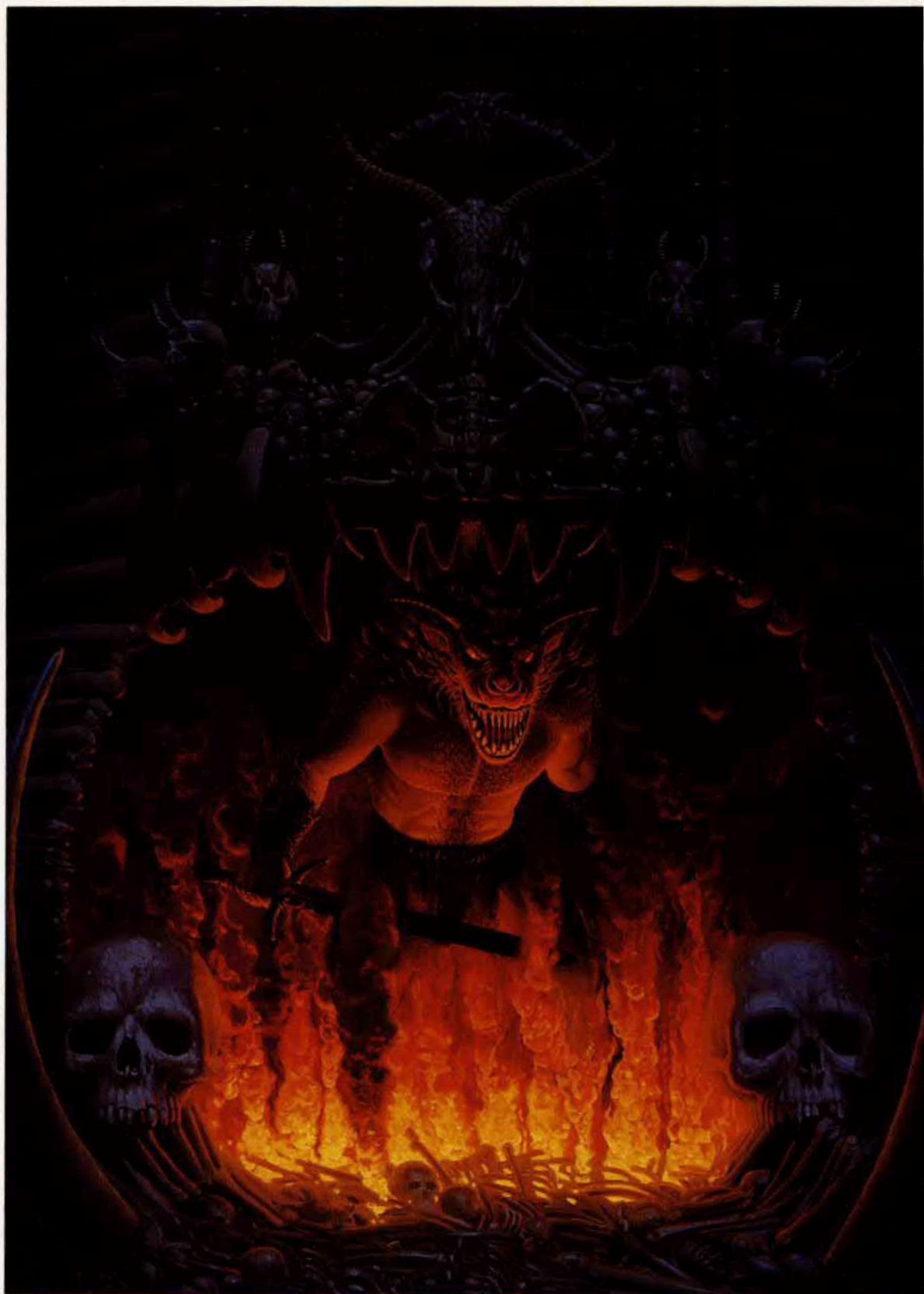
"The Big Stash," 1987



"Gods of Lankmar," 1986



"Queen of the Spiders," 1986



"Orcus's Doorman," 1987

When I left my staff artist position at TSR in November of 1987 to pursue a freelance career, I thought I would have more time for my family and other interests. Boy, was I wrong! My work output has grown considerably, which is vital since the publishing field, for which the majority of my art is done

these days, is so competitive.

When I look back at a lot of the work I did in those first couple of years as a staff artist, it makes my eyes hurt. I like to think that the quality of my art is constantly improving, and I'm sure you'll notice a progression as well.



"The Shadow Lord's Tower," 1986



"Mines of Bloodstone," 1986



"Dead Guy with Camels," 1987



"Crown of Ancient Glory," 1986

The sheer volume of art needed by a company the size of TSR makes it impossible to produce all of it in-house. Consequently, we work with a multitude of equally talented freelance artists whose widely varying styles open new artistic channels for us. Though all these gifted artists are not represented here, we have provided a tasty sampling.

George Barr's forte is detail, and his quality is always superb. George lives in California.

Denis Beauvais is a Canadian artist living in Ontario. He has done several covers for DRAGON® Magazine, providing us with what are considered to be some of our best in-flight battle scenes between dragons.

Jeff Butler, former TSR staff illustrator, now freelances in Milwaukee, Wisconsin. He is probably best known for his superhero artwork, but the range of his talents can be seen in his two paintings in the 1990 FORGOTTEN REALMS™ Calendar.

David Dorman is an accomplished comic book illustrator and hails from Florida.

Stephen Fabian is one of our favorite black-and-white artists, and you'll certainly see why. Stephen lives in New Jersey.

Jim Holloway specializes in oriental-related art, and he has recently completed a series of module covers in our Oriental Adventures product line. Jim lives in Fontana, Wisconsin.

Husband and wife artist team, John and Laura Lakey, enjoy building models to use as references. The dragon on "Child's Play" is sculpted from clay. They live in North Carolina.

Erik Olson is our latest freelance find. Originally from Madison, Wisconsin, Erik now lives in California.

Jack Pennington works at an ad agency in Detroit, Michigan. He enjoys doing fantasy art because it provides a pleasant break from his day-to-day work.

And Valerie Valusek has been doing freelance work for us for about five years. Her beautifully detailed black-and-white illustrations often have hidden surprises, if you look closely enough. She lives in Lake Geneva, Wisconsin.

Contributing Artists



"Oh, @#?!" 1988, by John Lakey



"Child's Play," 1988, by John and Laura Lakey



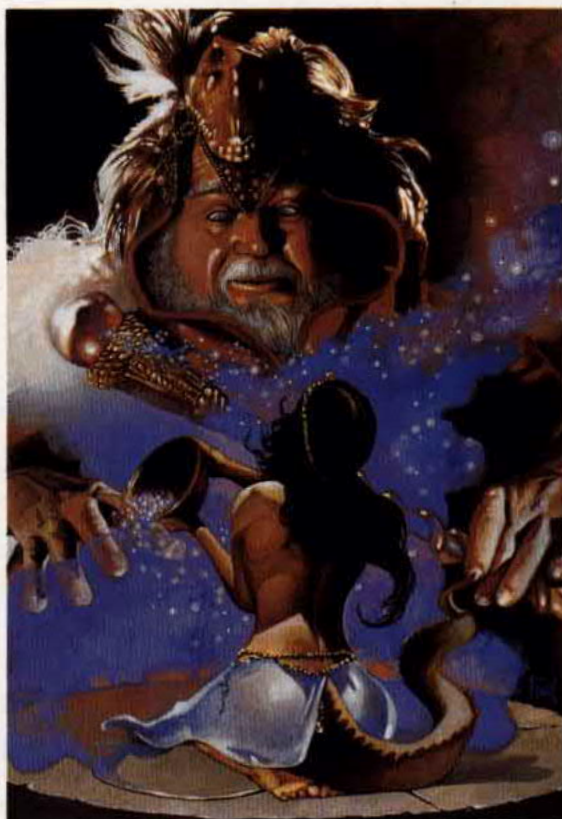
"Massacre of the Harpies," 1987, by John and Laura Lakey



"Tamsen Meets Chewppa," 1987, by John and Laura Lakey



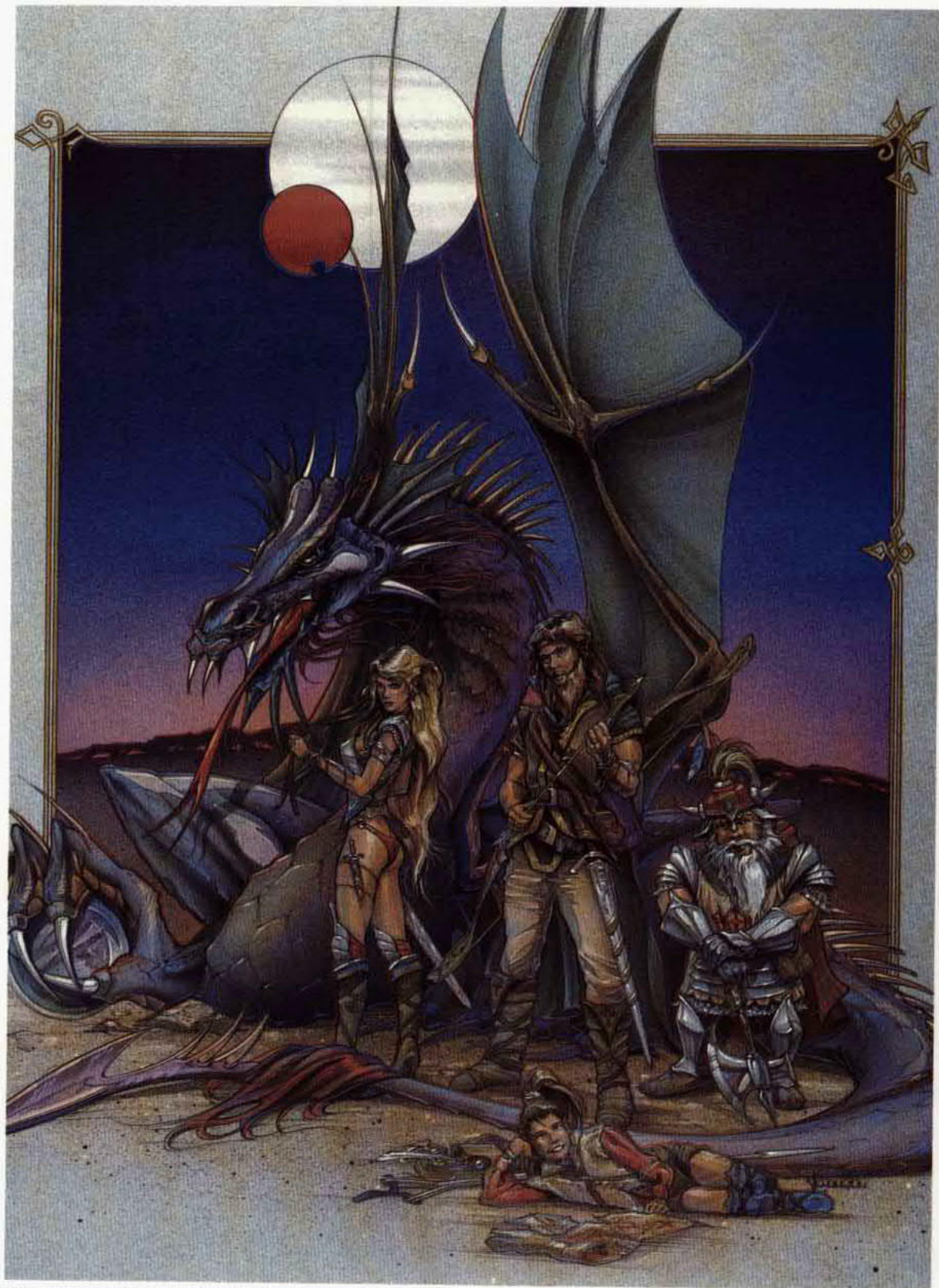
"The Warrior Wall," 1989, by John and Laura Lakey



"Sorcerer's Surprise," 1989, by John and Laura Lakey

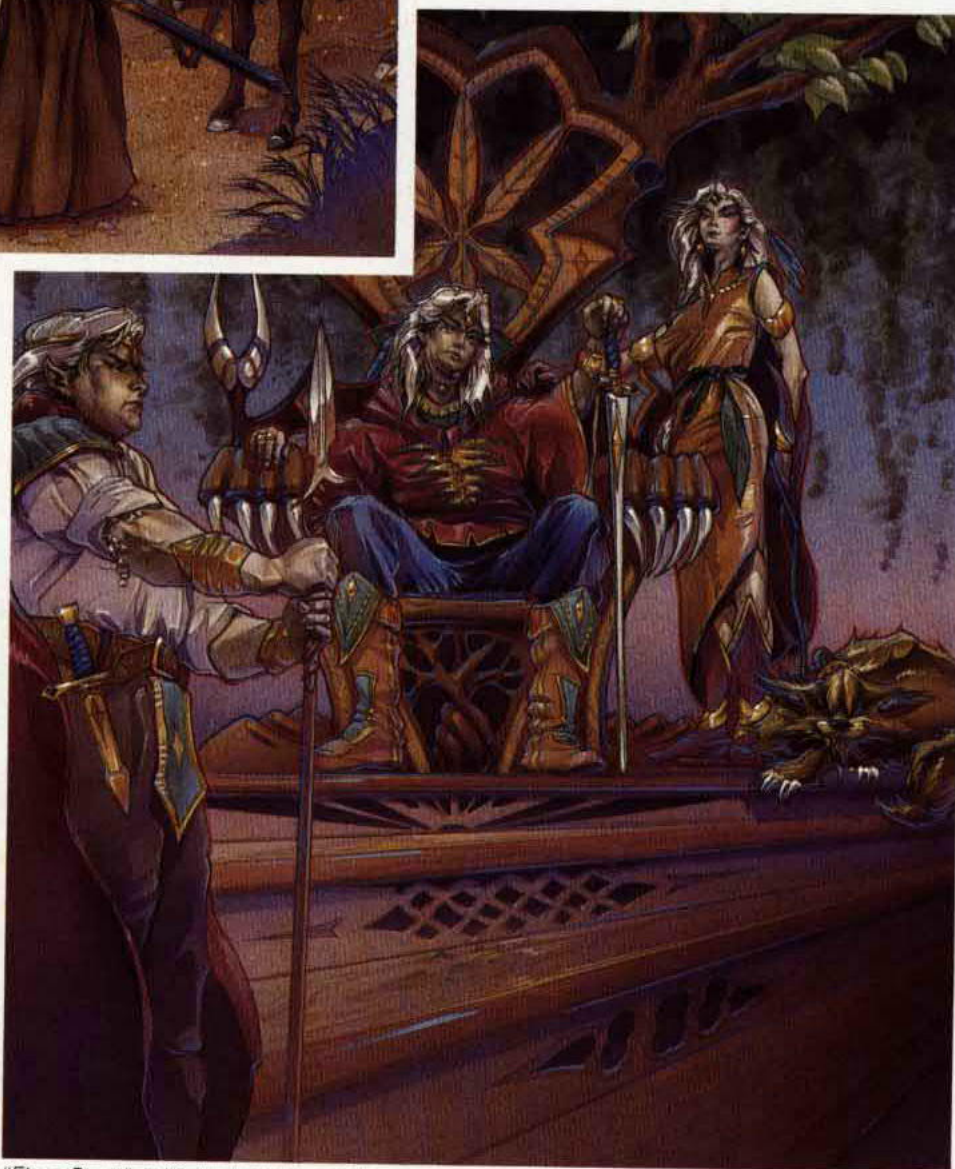
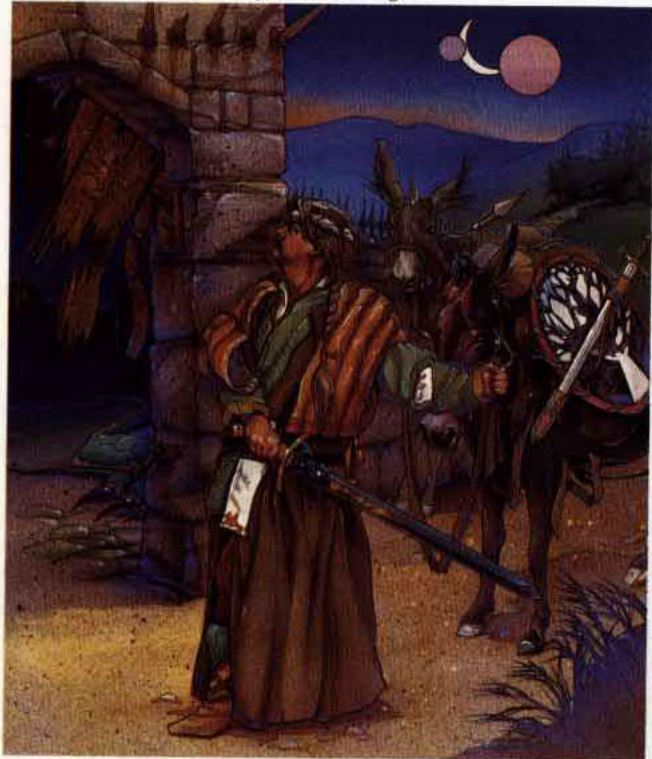


"Antagonist," 1986, by Denis Beauvais

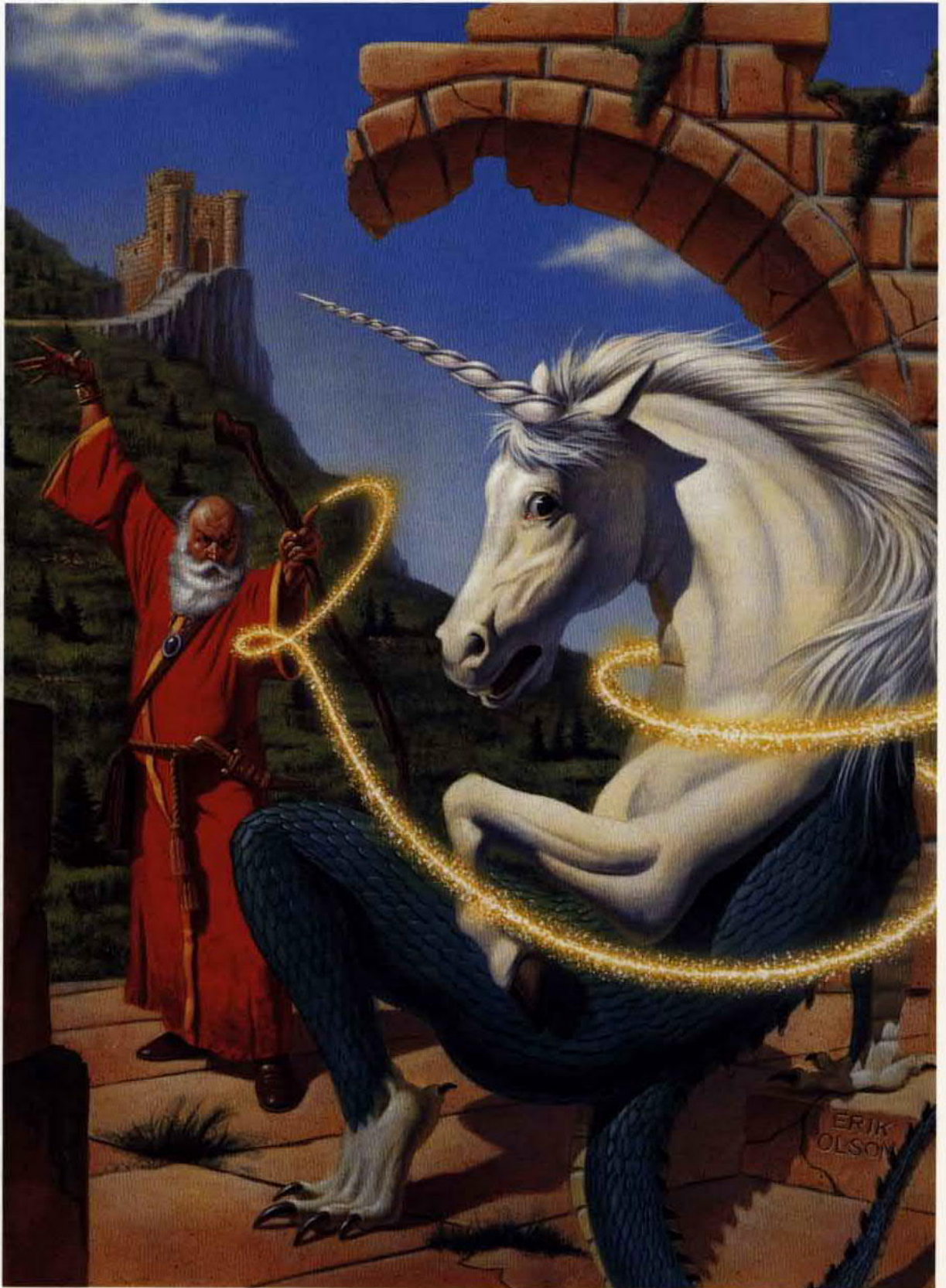


"Dragon Keep," 1988, by Jack Pennington

"The Adventurer," 1988, by Jack Pennington

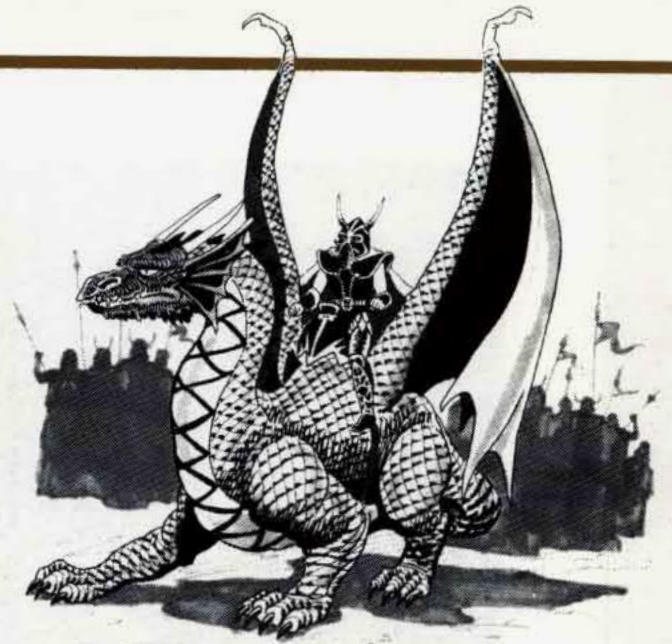
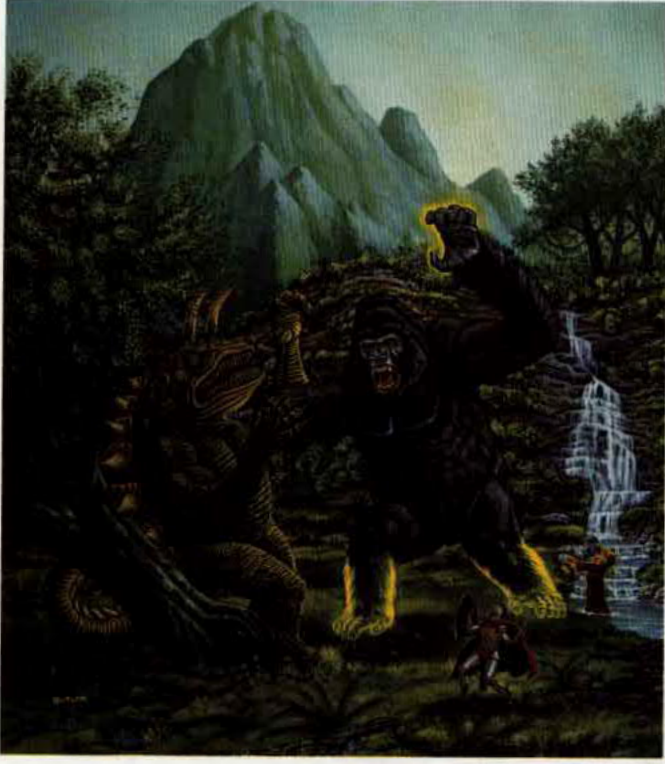


"Elven Court," 1988, by Jack Pennington



"Mage's Surprise," 1989, by Erik Olson

"The Tarrasque," 1989, by Jeff Butler

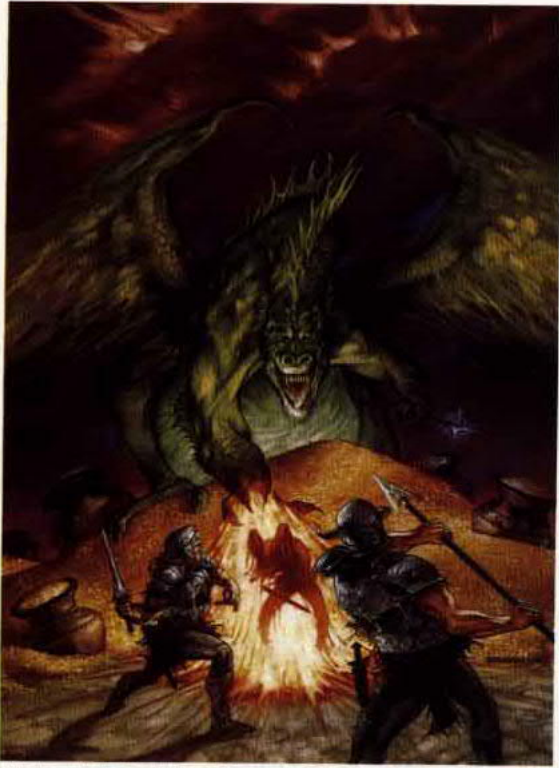


"Flying Ship of Halruaa," 1989, by Jeff Butler

"Ronin Challenge," 1989, by Jim Holloway



"Mad Monkey vs. the Dragon Claw," 1988, by Jim Holloway



"Vesicant's Domain," 1988, by David Dorman



"Temple of Asclepius," 1989, by David Dorman



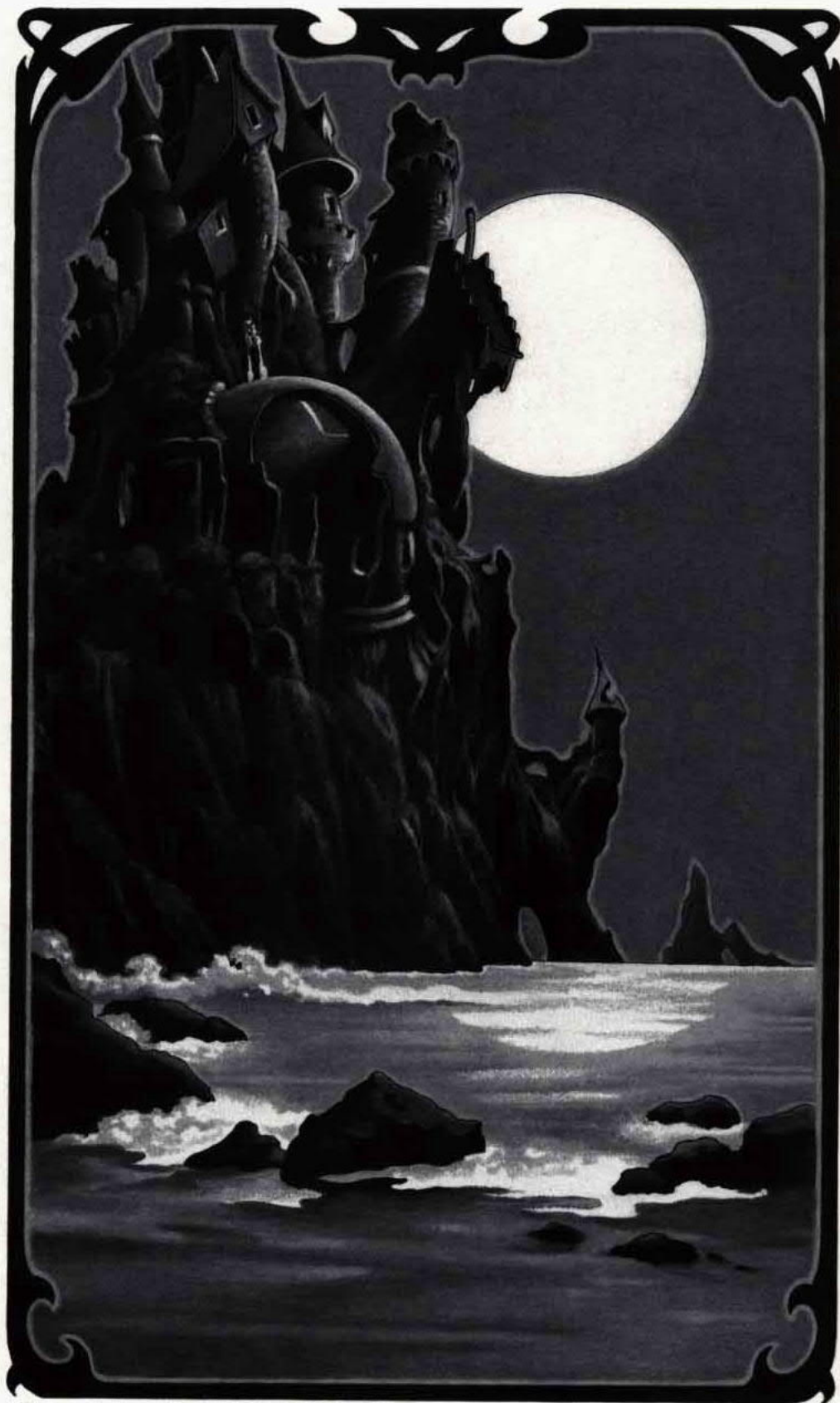
"Gargoyle," 1989, by David Dorman



"The Dragon Treasure Room," 1987, by Valerie Valusek



"The Nymph," 1987, by Valerie Valusek



"Ruins of Itheldown Castle," 1989, by Stephen Fabian



"White Island," 1987, by Stephen Fabian



"Malpoggi Swamp," 1989, by Stephen Fabian



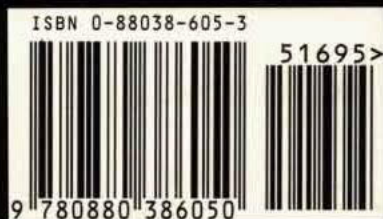
"The Taxidermist's Shop," 1989, by George Barr



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DRAGONS® Fantasy Game* features the art of
Clyde Caldwell, Jeff Easley, Larry Elmore, Fred
Fields, Keith Parkinson, and many other
well-known fantasy artists.**

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