

STEP-BY-STEP

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Art by [Signature]

Drawing with Character

A group portrait of ten pirates showcases the wry intelligence and deft touch of Peter de Séve.

By Susan E. Davis

If you think all the masters of line drawing lived in a bygone era, think again. At this very moment, with pencils and crow quill pens in hand, some artists are carrying on the tradition of expressive line work. Amidst the flash, zap, and beep of MTV, video games, and multimedia, some artists continue to energize and invigorate that time-honored artform with all the topical consciousness of the late 20th-century.

Peter de Séve is one such artist. For more than a decade, his drawings have commented on the contemporary scene with a superb combination of crafty intelligence and wry humor. Take the 1994 *New Yorker* cover that features a determined raccoon stalking a very proper matron strolling through Central Park. Or a piece for *U.S. News & World Report* that portrays President Clinton as the Pied Piper of Hamelin, summoning all the rats with his sax. Or an illustration for *Four Seasons Hotels and Resorts Magazine* of an evil chef holding a knife and sharpener like crossbones while his white hat mushrooms into a skull.

De Séve traces his interest in line illustration to the horror comic books he loved at 13, drawn by Berni Wrightson, Mike Peluga, and Jeff Jones. Later he discovered those artists were linked to "very dark, heavy black, very meaty kind of Romanticist, Pre-Raphaelite work."

"My work has a very definite progression," says de Séve. "Even though I move at a snail's pace, it's always been doggedly in the same direction. Ever since I was in high school, the characters have been basically the same—the line establishes the character. I was always a big proponent of illustration as art even when I was in college."

In keeping with this belief, de Séve has amassed a valuable collection of books by such renowned illustrators as Richard Doyle, Edmund du Lac, Arthur Rackham, W. Heath Robinson, Thomas Rolandson, and, of course,

Working with ink and watercolor, Peter de Séve created a rogue's gallery of pirates for an article in the August 1994 issue of *Islands*.



1 After drawing initial sketches freehand on tracing paper, de Séve put all the studies together in a unified composition. Extrapolating from rough source materials that *Islands'* art director Albert Chiang sent him, the artist also consulted his extensive library for guidance on period costumes.

2 After Chiang approved a photocopy of the composite sketch, de Séve did a refined pencil drawing: Taping the photocopy to his board and covering it with two sheets of tracing paper to create distance, he drew with a No. 6B brown pencil, using the photocopy as a guide.

3 As he refines the drawing, de Séve comments, "This soft, brownish pencil that creates tapered lines is one secret I don't want to cough up. There aren't many things; mostly I'm pretty open, but it took me ages to find this pencil."



Honoré Daumier. "I buy any books that interest me," he says. "They tend to be old, but if there is somebody new that I like — there are a lot of people out there now — I'll pick up their stuff. But I relate more to the older stuff. And I collect original illustration when I can afford it. I also trade with friends. I've become compulsive about it."

Drawings are everywhere in the Brooklyn townhouse where de Séve lives and works. Pieces by Winsor McKay, James Montgomery Flagg, George Harri-man, and Thomas Rolandson line one side of the living room, while on the other are works de Séve has gotten in trade from contemporary artists Carter Goodrich, David Johnson, H.B. Lewis, C.F. Payne, Ronald Searle, Elwood Smith, and Gary Trudeau. More McKays line a stairwell, and a Daumier poster dominates the wall behind de Séve's drawing board.

"I think there is a common denominator in a lot of the older illustrators that I collect in that they really knew how to draw, but they drew with their own point of view," says de Séve. "Their characters had a lot of character." And that, in a nutshell, is what gives his work its enormous appeal. In a time of instantaneous global communication but precious little human connection, de Séve's characters speak to us in witty, slightly oddball, and often wise ways.

Rogue's gallery

"I thought Peter would be perfect for this particular job," says Albert Chiang, art director of *Islands* magazine, a travel bi-monthly. Though the magazine's usual fare is four-color photos, Chiang occasionally needs to illustrate an essay or book excerpt, in this case a well-researched, tongue-in-cheek piece titled "Pirates' Hall of Fame: A Rogue's Gallery of Scoundrels from the Golden Age of Piracy"

for a theme issue on Great Treasure Islands.

"Peter's style was really what I was after," says Chiang, who was already familiar with de Séve's work. "We wanted the illustration to be a caricature, but to look realistic. We didn't want it to be cartoony." After a phone call in which de Séve agreed to take on the job, Chiang sent him reference material for each of the ten pirates; among the rudimentary etchings from the late 1600s and the 1700s was a wanted poster. Chiang's only stipulation was that each face in the group portrait had to be distinct, so it could also be inset, postage-stamp size, next to the pirate's biography.

After locating some illustrations of pirates in his books, de Séve began a sketch on tracing paper. "I had the look in my mind and a couple of pirate motifs to go by," says de Séve. "The reference stuff they sent me was interesting, but primitive. It had no real information, but it did give me a sense of what the pirates might have looked like."

Once de Séve worked out a central grouping of three characters, he experimented with the placement of the other figures, drawing them on separate sheets of tracing paper. "That allows me to draw freely without being too self-conscious about it," says de Séve. "It's always a problem to capture the energy of the first sketch and get that into the piece. That's my struggle. A lot of other illustrators I've spoken to have the same problem. Sometimes you get it right the first time and the rest is a desperate attempt to preserve the first sketch." After finalizing the overall composition, de Séve put five layers of drawings under one sheet of tracing paper and drew them in a single illustration. ❶

He then photocopied the work and faxed it to Chiang in Santa Barbara, Calif. After iden-

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4 When he finished the drawing, de Séve turned it over and taped it to his board. Covering it with tracing paper, two sheets as before, he did a reverse pencil drawing using the same pencil. "I do this to keep what's fresh in the sketch," he says.

5



5 Then de Séve taped the reverse refined drawing to a sheet of 140-lb. cold press watercolor paper, covered it with two more sheets of tracing paper, and transferred the drawing to the paper by burnishing it hard five or six times with a black pencil.

6



6 "Some people draw right on the paper," says de Séve, as he tweaked the transferred image with the brown pencil. "The reason I don't is because I hate drawing on watercolor paper."

tifying each pirate — including Charles Vane's dangling feet — Chiang's only reservation was the treatment of Blackbeard. "His head was chopped off and lying in such a way that I thought my editor might object to it," says Chiang. "But when she saw it, she thought it was funny." De Séve got the go-ahead.

Transference, refinement

To refine the sketch while maintaining its energy, de Séve works

with what he calls "an admittedly over-complex transfer method." Taping the photocopy to his drawing board, de Séve covered it with two layers of tracing paper and did a refined pencil drawing. ❷ The artist works with a soft No. 6B brown pencil that allows him to draw rich tapered lines.

"I draw with the pencil on the side for the most part," explains de Séve, as he continued to refine the drawing. ❸ "It's

looser and I get the tapered line. If I want to get in more incisively, I use the point or I can go into it normally. This is the way I do life drawing to get a more expressive line. I started doing it when my work was looking dead. It may be the way Daumier drew, but I'm not sure. His black-and-white stuff has a very expressive, liquid line that I have always emulated."

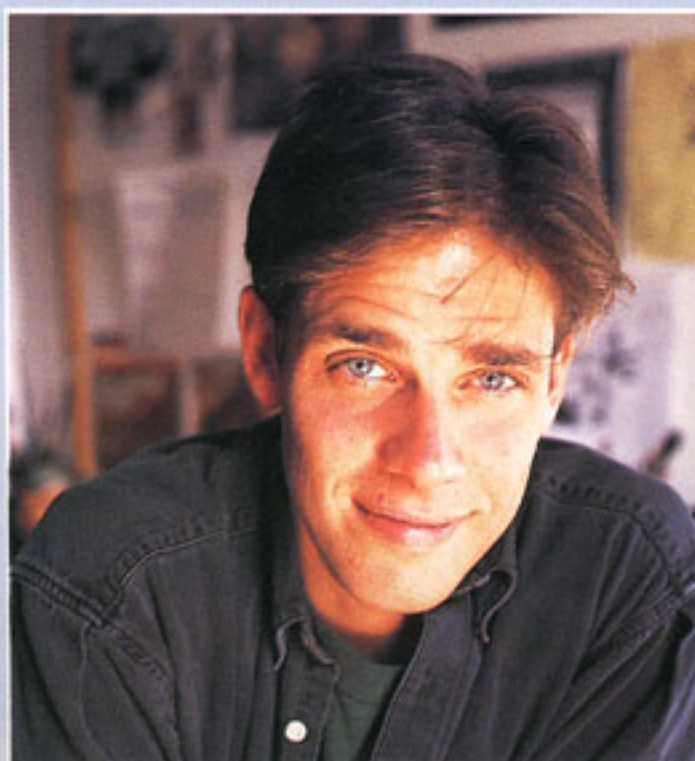
Flopping the finished drawing on his board, de Séve cov-

Hand and Brain

When Peter de Séve gets a call from an art director who has an idea he or she wants de Séve to illustrate, the artist says, "Just send the material to me. I'll read it and see if I can come up with something. Then if you don't like it, tell me what you had in mind. That way, the art director gets my brain and my hand. My strongest stuff is when I do both."

That's why editorial clients account for most of de Séve's business these days. Though he has done advertising for all the big name ad agencies as well as for AT&T, Mitsubishi, Motorola, and NYNEX, he currently counts *Esquire*, *Forbes*, *Newsweek*, *The New York Times Magazine*, *Rolling Stone*, *Sports Illustrated*, *Time*, *U.S. News & World Report*, the *Washington Post*, Knopf, and Random House among his clients. And he has an informal "open door" agreement with *The New Yorker* to submit sketches for subjects of his choosing four times a year.

"I have turned down a lot of editorial jobs that are wrong for me," the artist admits. "In fact, the first opportunity I had to do a cover for *The New Yorker*, they called with an idea I wasn't crazy about. I had to turn it down, and I had been waiting for years to do one. What makes a *New Yorker* cover special is that it's self-generated



and independent of what's inside the magazine. I've found it hurts me more than it helps if I do a piece that is not me. Whenever I do take a job that I don't feel right about, I always regret it. I always try to remind myself that something will come along next week. Turning down a job can be done diplomatically and politely. I've found that most art directors appreciate my being honest. After all, the quality of the work reflects on them."

A 1980 graduate of Parsons School of Design in New York City, de Séve's first job was as a gofer for J.C. Soares, the illustrator and magazine/book designer. He also did freelance work. A spot for *New York* magazine in 1984 landed him enough jobs so he could do illustration full time. In addition to his other work, de Séve has illustrated "Finn McCoul," a Rabbit Ears video project for children that required more than 150 watercolors. This past spring, the artist worked on character development for a Disney animated feature of *The Hunchback of Notre Dame*.

"There are a lot of illustrators out there who are apologetic about being in this business and feel the need to do other work on the side to legitimize themselves as artists," says de Séve. "I've never had that problem. This is my art, and I'm proud of it."

ered it with two pieces of tracing paper. "This is where the screwy part comes in," says the artist, as he began drawing a reverse refined pencil drawing with the same pencil. ④ "I draw it again backward to preserve the loose line. That really allows me to refine the line and the expressions and get all the information. I've found that using a light box almost always produces a dead drawing. It's difficult to see which lines have been

traced. When I worry about that, I can't be instinctive."

When he was finally satisfied with the reverse drawing, de Séve took out an 18 x 20-inch sheet of watercolor paper and taped the drawing to it so the pencil side faced the paper. Then he laid two sheets of tracing paper over that to prevent tearing and went over the drawing many times with a black No. 6B pencil. ⑤

"I do that many, many times

— it's very tedious and my least favorite part of the process — until I feel the drawing is really transferred," says the artist. "Most people transfer it so they get the basic outline, but there's no character in it; it just gives them the shape. I've already worked out the drawing, so I do not want to have to do it again. By doing it this way, line by line, I have to really lean on it to transfer the already expressive drawing, so it doesn't end up dead."



From left to right, an editorial illustration for *South Point* magazine; de Séve's rendering of a scene for *The Age of Innocence* for a movie review in *Rolling Stone*, and an illustration of the Finn McCoul story for a Rabbit Ears video.

7 Then de Séve soaked the paper, stretched it on a board, and stapled it in place. After letting the paper dry thoroughly overnight, he taped the borders to protect them from the watercolor to come. Finally, he burnished the tape with a kneaded eraser to prevent seepage.

8 "I put water on the drawing, which is now part of the paper, to create a brownish underpainting," says the artist.

9 "Then I sprayed the whole thing with water and laid in a warm yellowish wash," says de Séve. "That gives it a base tone. I do most of my work like that. I like the look of it."



He devised this transfer method because he doesn't like to draw on watercolor paper. "The line doesn't breathe on cold press watercolor paper, and if you keep erasing, you're going to tear it up," says the artist. "This method gives me a clean drawing and unbruised paper, so I can just paint. I get a much richer drawing that way." As an aside, de Séve adds, "I suspect du Lac worked in layers when he was composing. He certainly used vellum, but I don't know to what extent."

De Séve refined some of the transferred lines, again working with his soft brown pencil. "I go into the whole thing to add nuances and deepen the values," says the artist. "I don't start to paint until I know I have it composed and I am happy with every nuance in the characters and their expressions. I have a pretty rich drawing when I'm through." **6**

Then he soaked the paper face down in a large basin of water for about 15 minutes. "The brownish drawing soaks into the paper, softening the lines," says the artist. "They are not dusty any more and can't smear. The drawing is actually part of the page."

After preparing a board, de Séve stretched the wet drawing very tightly over it, stapling it in place. "I really pull it tight, the way you stretch a canvas, inch by inch," says de Séve. Then he let the paper air-dry overnight. Sometimes, when he's in a hurry, he'll let the paper air-dry for two or three hours, then he blow-dries it thoroughly. Next de Séve taped the borders with white artist's tape and reinforced it with a layer of 3M Scotch tape. Finally, he burnished the tape with a kneaded eraser, working on top of a layer of tracing paper to protect the drawing. **7**

"I burnish it as hard as I can so that when I eventually peel

the tape away, none of the water or pigments has bled under it," says the artist. "I usually get a pretty clean edge, but it doesn't always work. If I am working very wet, it sometimes leaks through."

Layers of wash

Picking up a No. 6 Winsor & Newton series 7 sable watercolor brush, de Séve loaded it with water and went over certain areas to create a brownish underpainting, or shadow undercoat. 8 "I've been using the brown line forever; it goes back to traditional oil painting," says de Séve. "Brown is an earthy color, as opposed to gray, so it's friendlier. It helps me work out the lighting."

With a spray bottle in hand, de Séve simultaneously wet the paper and laid in his first wash in selected areas — a very diluted mixture of Winsor & Newton raw sienna and burnt umber, using a No. 9 Winsor & Newton series 7 sable brush. 9 After drying the paper with a blow drier and patting it with a paper towel, the illustrator reinforced the same areas with another layer of the warm yellowish color.

Now he switched to a wash of alizarin brown madden. 10 "The brown line gives the illustration an antiquated feeling, but it also helps unify the colors," adds de Séve. "With that base tone, none of the colors jump. I don't work well with bright, primary colors. When I do go very bright — some art directors say they want colors that are really punchy — it looks garish to me."

Working wet into damp, de Séve added more light washes of various hues to suggest where the final colors will go. "I almost never do a color study," says the artist, applying an ultramarine blue mixed with Payne's gray. "I don't know what I'm going to do; I just let it go. It's part of the

10



10 Turning his attention to the individual pirates, de Séve laid in light washes of local colors to establish an initial color scheme. "I had a sense of what colors the costumes were, but I didn't plan them. I just let them develop," says the artist.

11



11 After adding a light wash of raw sienna and cadmium yellow wet into wet in the sky area, de Séve drained off some of the extra paint by angling the board upside down.

12



12 Then he dropped in touches of cobalt blue and alizarin crimson wet into wet. "I pat the paper with paper towels and use a hair dryer to stop a tone from migrating so I can continue," says the artist.

13 For skin tones de Séve mixed raw sienna with a small amount of cadmium red and burnt umber and put the pigment in wet into dry.

14 After deepening the colors with more washes, the artist introduced shadow tones using a grayish purple mixture of sepia ink, ultramarine blue, and alizarin crimson.

15 But the edges of the shadows were too harsh, so the artist wet the paper and blotted it with toweling. "Now the drawing looks more unified," says de Séve.

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14



15



fun and part of the horror of painting."

Spraying the sky area wet, de Séve added a light yellow wash. "Now I'm starting to see how things are going to relate to each other," says de Séve. "I know I want to have very warm clouds with blue around them, so I'm washing in the warmth first like an open field, not worrying about the shapes of the clouds. That way, when I put in the wash of blue to delineate the clouds, it won't be a separate thing. They'll meld." But he had applied too much paint, so he tilted the board upside down and drained off the excess. **11**

After blowing the sky area dry and patting it with paper toweling, de Séve introduced more colors wet into wet. **12** "I always reach a point with a piece where I want to throw it out the window," says de Séve. "I think it's a total disaster and I want to kill myself. And then it's a matter of trying to rescue it. That's where the struggle is."

"To make things more difficult, they changed the formula for the watercolor paper I had been using, and suddenly it was unworkable. It was like working on paper towels. For a very long time, maybe three years, my works suffered and I suffered. I started to work on watercolor board, and the same things started to happen. I would, all too often, go through this whole process and find the paint was going on like a stain and the ink would turn bright yellow and spread. It's only recently that I found a cold press 140-lb. watercolor paper that I can work with, but it's still not right. The very fine pen point I work with can tear the paper, so I have to ink it very cautiously."

The artist kept introducing colors, warm over cool over warm in a spontaneous manner, so the colors became more saturated. For skin tones, de Séve worked wet into dry. **13**

"This is certainly the most complicated piece I've done this year," comments de Séve. "But my work has been getting more detailed and complex now that I've found something I enjoy working on."

Then de Séve concentrated on shadow tones, working wet into dry for a more sculptural edge. ¹⁴ But the effect was just too stark, so the artist wet the entire board and blotted the paper with toweling. ¹⁵ That picked up some of the color and softened the edges of the shadows, bringing the values closer together.

First ink

De Séve stood back to assess the work. The color placement pleased him, so now he could just follow the colors like a map and make them bolder. "The lines start to fade away a bit after many washes, so I always keep my refined drawing in front of me to refer to as I work," says the artist. "For me the drawing is everything. I can change the arch of an eyebrow, the curl of a lip, and it completely changes the tone of the piece. It's a very subtle thing."

De Séve sprayed the board with Krylon Workable Fixative 1306 to trap the color. While he can still remove color at this stage if he wishes, the artist likes the fact that the fixative makes the pigment slightly water resistant. Next he mixed three different shades of ink together and got out a pen with a Hunts 102 crow quill point. ¹⁶

"This is an important stage," says de Séve, as he lightly reinforced and added lines with the pen. ¹⁷ "This is where I commit to the drawing, to the expressions. The faces are always the key to the piece. If I got this guy's face wrong, the illustration would fall apart. I've started over on some pieces at this point. If I really feel it's gone, but it has potential, and if there

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16 After spraying the painting with a light coat of fixative, de Séve mixed three different inks — Pelikan sepia, FW antelope brown, and Higgins Black Magic India ink — so he can reinforce the linework.

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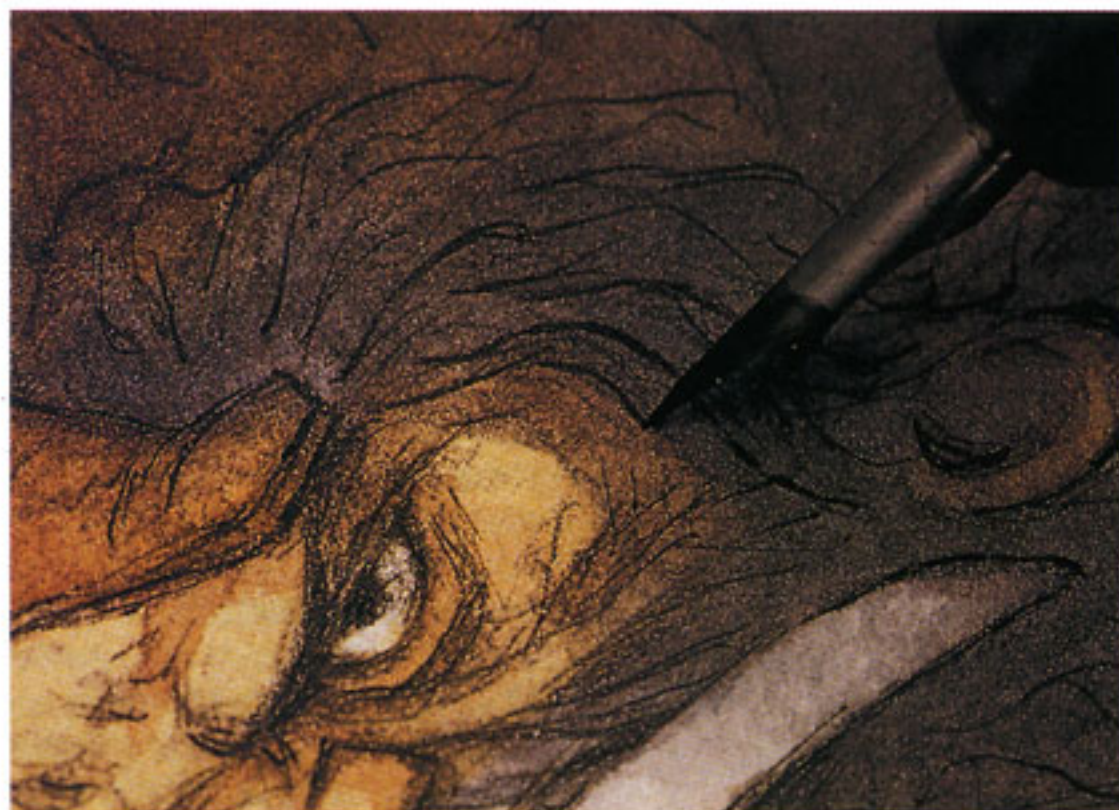
17 "This is an important stage," says de Séve. "The linework that I put down now is the beginning of what the linework will be for the rest of the piece, though I'll make still darker lines later."

18



18 Now de Séve applied more intense colors wet into dry, fleshing out the tones he had laid in earlier. "All the pirates have different stories," says the artist, as he painted Captain Kidd's cloak red. "Each one is doing something for a specific reason."

19



19 Over the darker color, de Séve added another layer of inking, purposefully allowing the two media to blend into one another. "This is Blackbeard," notes the artist. "Legend has it that when he was killed, his head was cut off during a fight, and his body jumped overboard and swam around the ship three times."

20 After working back and forth between the ink and the pigment, de Séve completed the figures. Then he added a blue wash in the sky, wet into damp.

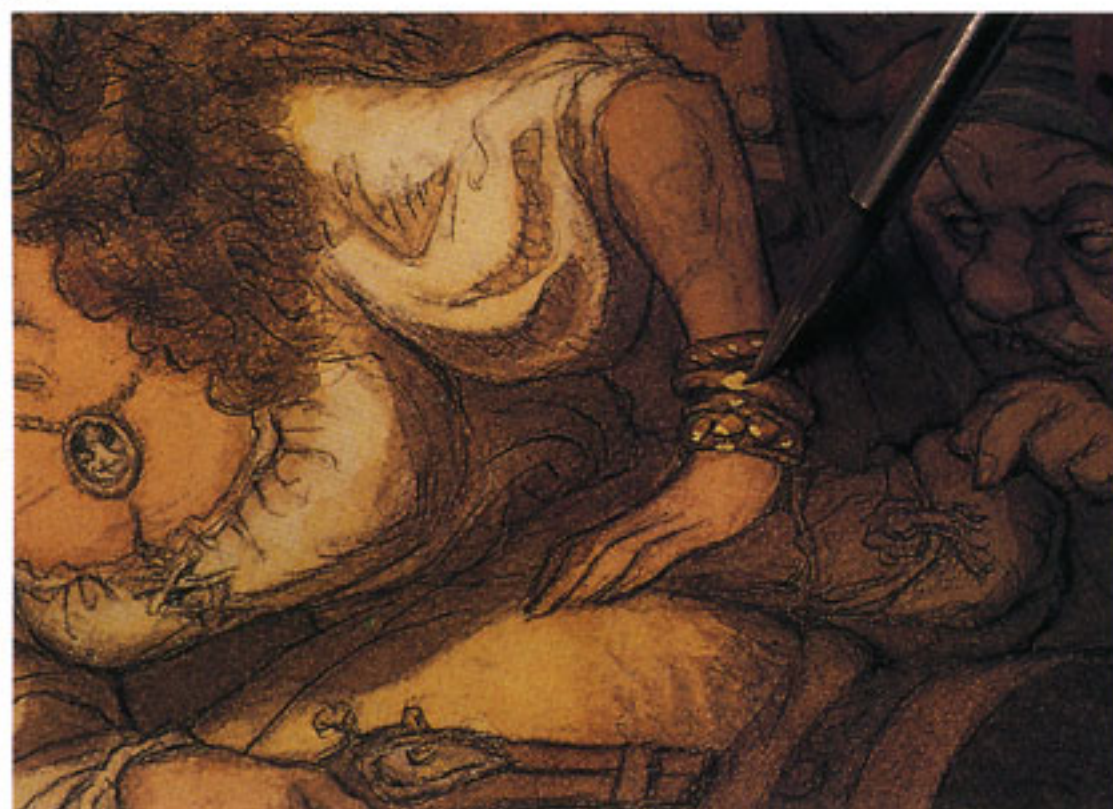
21 He mixed opaque white gouache with cadmium yellow and used this "chroming" mixture for highlights.

22 For still more highlights, de Séve went in for a final time with a yellow ochre pencil.

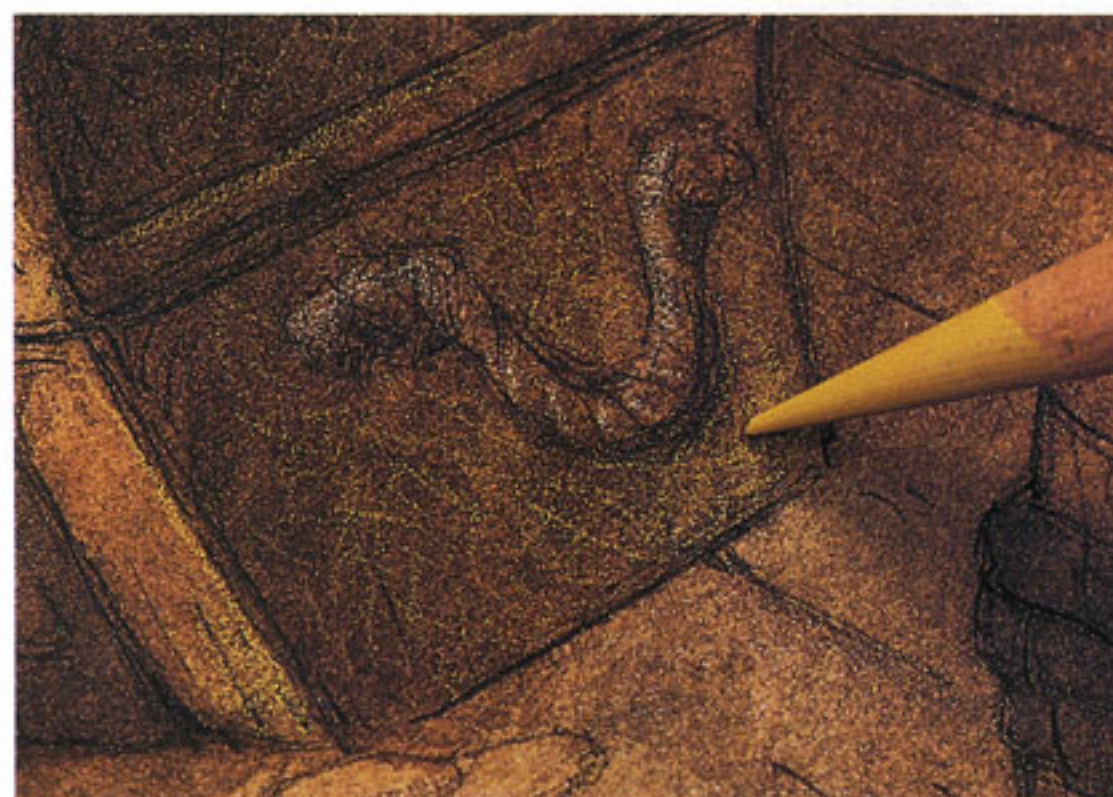
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is time, I'll go back and do it again. I usually know that by this point."

Fortunately, de Séve didn't have to start over. After refining the lines in the drawing lightly, the artist switched back to the brush. Working wet into dry, he filled more saturated color into the areas he had already mapped out. **18** Then he sprayed the board with water to let the pigment spread slightly into the ink and blow-dried it before adding another layer of paint.

"A friend once commented that someone was always angry in all my pieces and that something is always happening at someone else's expense," observes de Séve. "In a way that's what humor is — you're laughing at somebody else's plight. But I always try to avoid being mean-spirited. Even the ugly characters I like to imbue with some kind of warmth or humanness. It's important for me to maintain an edge in my humor without being cruel."

The artist yet added another layer of ink over the darker hues. **19** "I go back into some of the line again and that mixes with the color a little bit, so the line isn't separate from the color," says de Séve. "I try to build it up

all together — a little pigment here, a darker line there."

The sky was the last area de Séve painted. After spraying it lightly and blotting it, the artist worked wet into damp, placing blues into the pale yellow sky for a luminous effect. ²⁰ Then he blow-dried the entire board.

But he wasn't finished. To create highlights on metallic objects and areas of special importance, the artist went in with a "chroming" mixture on his brush. ²¹ Then he "tickled" or "flecked" selected surfaces with Prismacolor pencils for additional texture. ²²

Going to print

"Peter had to take a lot of artistic license, which he did with great effect," says Chiang. "The piece illustrates the story, but goes off in its own direction. By complementing instead of just illustrating the piece, it takes what editorial did to the nth degree. It makes the story more real by fleshing out the ideas. For example, in the text it says Stede Bonnet was clutching a nosegay when he was hanged. Peter took that and had the guy sniffing a little flower. He was able to read the article and get the best aspects out of it."

The illustration created quite a stir among the *Islands* staff — in fact, general manager Thomas Favorite wanted to buy the work, but it wasn't for sale.

Chiang felt de Séve's work affected the whole issue: "This was a good chance to use a little bit of humor in the magazine — there's usually not a lot of humor — and lighten up the other articles, which are more photography-driven. Peter's illustration made a nice grace point."

He looks forward to working with de Séve again. "The reason I like Peter's work is that it is very well composed, which makes my job much easier," says Chiang. "If you get an artist who is really good at what he does,

you just need to let him do it."

And that's what de Séve enjoys most. Surrounded by cherished books and drawings past and present, the artist loves to work, especially when ink and pigment flow well on paper and he can exercise his own imagination. Through his growing body of work, Peter de Séve is

demonstrating the enduring value of expressive line drawing. Drawing with character is a timeless talent — a treasure even a pirate might prize. ■

Susan Davis is senior writer for Step-By-Step Graphics.

23 Here's how the illustration was used in the opening spread, and how it was cut up into inset illustrations in the article itself.

Blackbeard
Background: Born Edward Thimblethorn in Bristol, England (which produced more pirates than any other English port), in the late 1690s. He went to sea on a merchant ship as a youth and later distinguished himself as a privateer during the War of the Spanish Succession, which ended in 1713. Two years later, calling himself Edward Teach, he embarked on a new career as pirate. Eventually adopted the nickname Blackbeard because of his menacing, unkempt beard, which he would plant with bits of colored ribbon and accented with cords of show-bowling, heavy struck under his hat.

Where he sailed: Blackbeard's Queen Anne's Revenge struck terror into the hearts of many seafaring folk in the Americas. His favorite cruising ground was the coast of North Carolina, where he enjoyed the protection of Gen. Charles Eden.

Legendary riches: In 1718 he blockaded Charleston Harbor, taking eight or nine ships full of gold and silver, and holding several of the prominent citizens hostage in exchange for medicine — probably to treat his crew's syphilis.

Naïveté habits: Like your pick: Polygamously married 14 wives, that crew members without means, once made a Portuguese prisoner out his most treasured, and tips.

Movie stand-in: Played with great effect by Robert Newton in *Blackbeard the Pirate* (1952) and by Peter Onorati in the Disney comedy *Blackbeard's Ghost* (1968).

Favorite islands: Charleston, North Carolina, where he frequently seized his ships at Teach's hide.

How he met his end: In a battle that Hollywood couldn't have choreographed better, Blackbeard fought his nemesis, Lt. Robert Maynard of the Royal Navy, in hand-to-hand combat on Maynard's ship, *Warrior*, and was slain in the nick of time by one of his crewmen.

Blackbeard received 20 ruthless wounds and was shot five times before finally falling. After Maynard hung Blackbeard's severed head from his bowsprit, the headless corpse, according to legend, swam around the ship three times.

Bartholomew Roberts
Background: A Welshman born around 1702, Bartholomew Roberts spent 20 years as an honest seaman, becoming "pious."

Where he sailed: Roberts was once warmly welcomed and entertained on St. Bartholomew, who once played the Sheriff of Nottingham with evil glee.

How he met his end: In 1722, while anchored in the vast coastal mangrove off western Africa, Roberts was rating his favorite dish of salted cod when he was surprised by the British navy. Roberts changed to his fighting attire — waistcoat, breeches, and a hat with a large red feather — and leaped onto a gun carriage to direct his fire. He was fatally shot through the chest in the first exchange. His crew of seamen killed him as they fled the ship into the sea. Their own deaths, by the hangman's noose, followed shortly thereafter.

Anne Bonny
Background: The illegitimate daughter of an Irish lawyer and his maid, young Anne spent her early years dressed as a boy and passed off as a relative's son. When the secret of Anne's identity became known, her father took her and young daughter to America, where he became a wealthy planter. To her father's dismay, Anne spent most of her time (observed as a man) in Charleston's dockside taverns, where she met her handsome but shallow husband to be John Bonny. Later, except for his first by the clashing pirates "Calico Jack" Rackham, she spent pirating with him.

Where he sailed: Queen of the Caribbean seas, Bonny made herself a real nuisance to the pirates the Royal Navy was unable to catch.

Henry Every
Background: Born in Devonshire, England, about 1653, he went to sea as a boy, eventually became a clerk and, after taking a course as a privateer, turned full-time pirate in his early 40s.

Where he sailed: As known as Long Ben Henry, he was famous for his exploits on the waters of the Red Sea.

Legendary riches: Looted two of the Indian Great Mogul's ships, carrying away about 100,000 pounds of gold, silver, and pearls — and quite a few unfortunate crewmembers.

Naïveté habits: A devoted one man, he was famous for his devotion to his wife and daughters. Two eventually capitulated to the gleaming of his former crew members and left for another ship on the open seas. In their first encounter with a ship of the Great Mogul, he took a fatal shot in his belly. His heroic crew members, were made prisoners of the Moguls, and were never heard of again.

Charles Vane
Background: Not much is known about his early life. He first drew attention for his bold piratical activities in 1718.

Where he sailed: Cruised the coasts of the Americas and the far-flung islands of the West Indies.

Legendary riches: Vane (sometimes known as Charles Vane) made a fortune preying on trading vessels but was notorious for stealing a treasure in gold, silver, and precious gems from some Indian Spaniards who had recovered the last from wrecked galleons in the Straits of Florida.

Naïveté habits: Tortured prisoners for sport.

Thomas Tew
Background: Born in Newport, Rhode Island, to a respectable family. Two

and a gentleman, instituting a code of conduct that every crew member had to sign. The articles forbade gambling, fighting, and smugling women and beer on board (punishable by death), and discouraged drinking alcohol. (Roberts himself drank only large quantities of tea.)

Movie stand-in: Roberts has never made it to the silver screen, but a reasonable thing Anthony Hopkins could be a natural in the title role.

Favorite islands: Roberts was once warmly welcomed and entertained on St. Bartholomew, who once played the Sheriff of Nottingham with evil glee.

How he met his end: In 1722, while anchored in the vast coastal mangrove off western Africa, Roberts was rating his favorite dish of salted cod when he was surprised by the British navy. Roberts changed to his fighting attire — waistcoat, breeches, and a hat with a large red feather — and leaped onto a gun carriage to direct his fire. He was fatally shot through the chest in the first exchange. His crew of seamen killed him as they fled the ship into the sea. Their own deaths, by the hangman's noose, followed shortly thereafter.

Anne Bonny
Background: The illegitimate daughter of an Irish lawyer and his maid, young Anne spent her early years dressed as a boy and passed off as a relative's son. When the secret of Anne's identity became known, her father took her and young daughter to America, where he became a wealthy planter. To her father's dismay, Anne spent most of her time (observed as a man) in Charleston's dockside taverns, where she met her handsome but shallow husband to be John Bonny. Later, except for his first by the clashing pirates "Calico Jack" Rackham, she spent pirating with him.

Where he sailed: Queen of the Caribbean seas, Bonny made herself a real nuisance to the pirates the Royal Navy was unable to catch.

Henry Every
Background: Born in Devonshire, England, about 1653, he went to sea as a boy, eventually became a clerk and, after taking a course as a privateer, turned full-time pirate in his early 40s.

Where he sailed: As known as Long Ben Henry, he was famous for his exploits on the waters of the Red Sea.

Legendary riches: Looted two of the Indian Great Mogul's ships, carrying away about 100,000 pounds of gold, silver, and pearls — and quite a few unfortunate crewmembers.

Naïveté habits: A devoted one man, he was famous for his devotion to his wife and daughters. Two eventually capitulated to the gleaming of his former crew members and left for another ship on the open seas. In their first encounter with a ship of the Great Mogul, he took a fatal shot in his belly. His heroic crew members, were made prisoners of the Moguls, and were never heard of again.

Charles Vane
Background: Not much is known about his early life. He first drew attention for his bold piratical activities in 1718.

Where he sailed: Cruised the coasts of the Americas and the far-flung islands of the West Indies.

Legendary riches: Vane (sometimes known as Charles Vane) made a fortune preying on trading vessels but was notorious for stealing a treasure in gold, silver, and precious gems from some Indian Spaniards who had recovered the last from wrecked galleons in the Straits of Florida.

Naïveté habits: Tortured prisoners for sport.

Thomas Tew
Background: Born in Newport, Rhode Island, to a respectable family. Two

and a gentleman, instituting a code of conduct that every crew member had to sign. The articles forbade gambling, fighting, and smugling women and beer on board (punishable by death), and discouraged drinking alcohol. (Roberts himself drank only large quantities of tea.)

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