

Fourth and last pdf file June 1923 - October 1924:

**After the cover images, find text giving more details concerning these images.
In this text, find a listing of all covers drawn by a given artist.**

Numbers of the entries, below, will correspond to the page / thumbnail number in the given pdf file displayed by Acrobat Reader, if the file has not been tampered with.

Entries consist of the month, year, artist's name where known, and a very brief description of the image. Sometimes where 600 dpi (a lower dot resolution than used in most of these images) was employed, this is noted. Most covers in these collections I scanned at 800, 1200, and in some cases 1800 dpi. Those few covers presented here at 600 dpi are restored versions of scans I made a dozen years ago.

Fourth of four [final] pdf file June 1923- October 1924 Liberator covers:

1923:

1. July Frank Walts landscape with sunset blue and yellow ink. green = blue + yellow
halftone used to create a number of different shades.
2. August Frank Walts red bkground, womans face, portrait of Edna Porter red and black ink
(looks a little like Che Guevara)
3. September Frank Walts planets and constellations blue ink on white paper
4. October Lydia Gibson apple cart street vendor red and blue ink [a favorite]
5. November Adolph Dehn homage to Albrecht Durer: Munich red and black ink
- 6 December Lydia Gibson red stars (looks like neural net) red and black ink

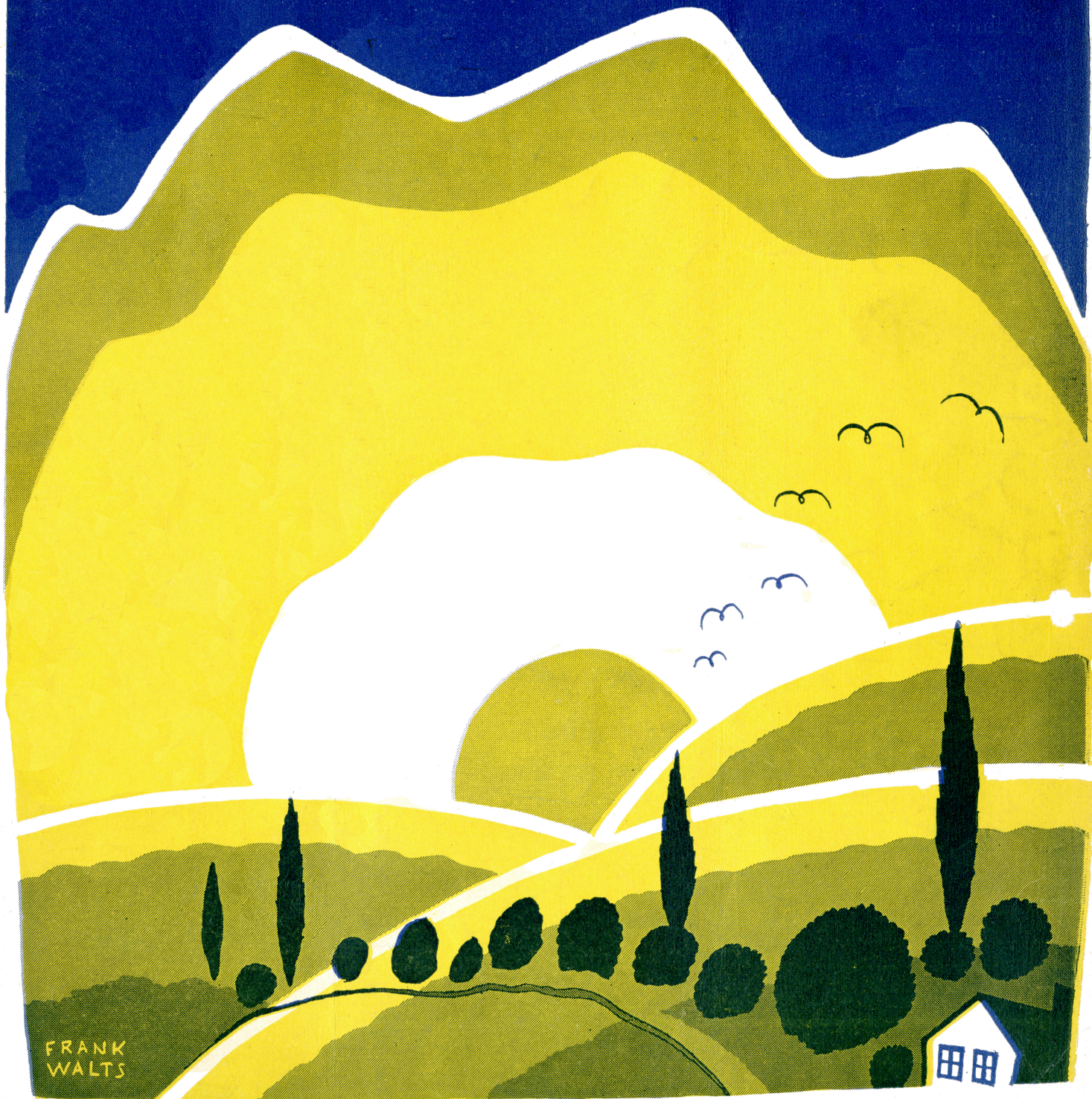
1924:

7. January Hugo Gellert steel workers red and blue ink
8. February artist unknown snakes and dove red and black ink
9. March artist unknown teapot (teapot dome scandal) green and brown ink
10. April Cornelia Barns couple dancing red and black ink lots of halftone-like shading
11. May Hugo Gellert two hands and bubbles red and blue ink with bright white background
12. May Hugo Gellert two hands and bubbles background made yellow brown to match paper
13. June Julian De Miskey "Peace or There Is No Peace" black and red ink
woodcut of black ink printed on yellow-brown paper red ink used only for text
14. July Julian De Miskey worker with sledge hammer black and green ink
woodcut of black ink printed on yellow-brown paper green ink used only for text
15. August Peter Alma Calavera [monster] threatening humans woodcut
black ink on yellow-brown paper red ink used only for text
16. September Lydia Gibson woman and clothesline on urban roof
red and blue ink on brown-yellow paper
17. October [final issue] Lydia Gibson leaves (and nations) turning red red and green ink
red + green = brown for tree branches

LIBERATOR

JULY '23

20c



FRANK
WALTS

LIBERATOR

20 C

AUGUST 1923



Frank Walts

Liberator

20 C

SEPT. 1923



FRANK WAELTS

LIBERATOR



OCTOBER, 1923.

20¢.

LIBERATOR

Nov.
'23

20c.



Adolph Dehn

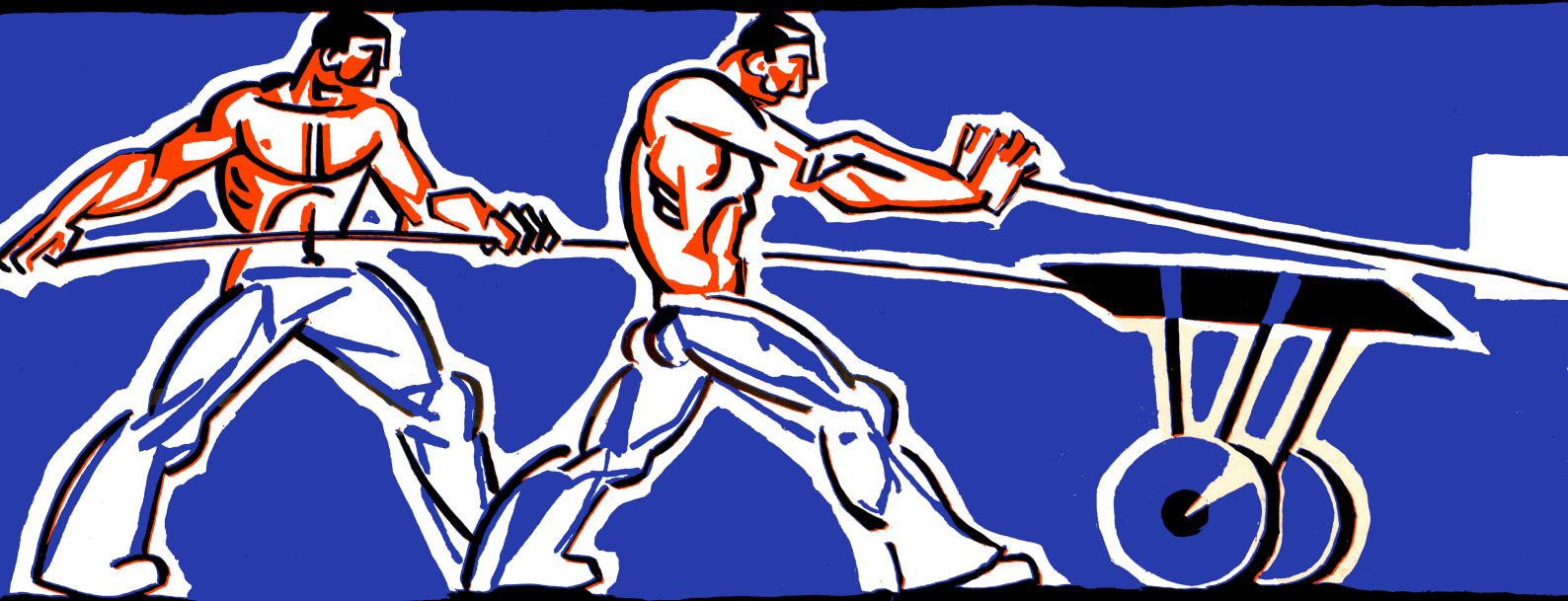
LIBERATOR

DECEMBER
1923

20¢

LG

LIBERATOR*



JANUARY
1924
20¢

LIBERATOR



FEBRUARY 1974 20¢

LIBERATOR



MARCH 1924 20¢

LIBERATOR

APRIL 1924

20¢



LIBERATOR

MAY 1
1924



20¢

HYGO GELLERT



LIBERATOR

MAY 1
1924



20¢

HUGO GELLERT



LIBERATOR



JUNE 1924

20 CENTS



"Peace, and There Is no Peace"

Julian de Miskey

**WISDOM OF LENIN
BIRTH OF THE WORKING CLASS SOUL
DAWES PLAN
GERMAN ELECTIONS**

**MAX EASTMAN
C. E. RUTHENBERG
SCOTT NEARING
MAX BEDACHT**

**A DAY IN THE WOOL ROOM BY EDITH SUMMERS KELLEY
LITERATURE AND THE MACHINE AGE BY FLOYD DELL**

PROMETHEUS BOUND

A CARTOON BY ROBERT MINOR

LIBERATOR



Julian De Miskey

JULY 1924

20 CENTS

ST. PAUL FARMER-LABOR CONVENTION

BY C. E. RUTHENBERG

LIBERATOR



Peter Alma

ANGUST 1924 - 20¢

LIBERATOR



Lydia Gibson

SEPTEMBER, 1924

20¢

LIBERATOR



20¢

OCTOBER
1924:
LYDIA GIBSON

Introduction to the four pdf files of high resolution-scanned, restored art from the covers of The Liberator, March 1918 - October 1924:

---marty July 2024 San Pablo, CA

Martin H. Goodman MD
Director, Riazanov Library digital archive projects

This is one of four files containing the result of my project re-scanning and digitally restoring the art on covers of The Liberator, 1918 - 1924. "Re-scanning" because I produced a complete digital archive of covers and contents of all 78 issues of The Liberator about 12 years ago.

The new scans I made of the covers in varying resolutions for different covers. Mostly 800, 1200, or 1800 dpi. A few of the images in these here are restorations of 600 dpi scans of covers I made 12 years ago. I used relatively few and simple tools in Photoshop for restoration (magic wand, quick pick tool, and stamp tool), and much of what I did was laborious work using the pen, eraser, and stamp tool on very small areas, piece by piece.

Regarding restoration:

There are many hard to answer questions one encounters when restoring the color art on the covers of issues of The Liberator. Relating to what one MEANS by "restoring" the art in question.

It's often hard to judge how much and in what way the brightness and shade of the inks used in a 100 year old periodical have changed. Sometimes, on those covers with more obvious aging, one can get some idea of this from the fact that on such the edges show more aging than the center, due presumably to greater exposure to oxygen in the air.

An equally difficult question can arise in how to render the color of the paper. In some cases the answer is trivial: In the case of a few issues in my (complete, with many duplicates) collection of issues of The Liberator the covers seems to have been printed on low acid, robust, archival paper. Some of these remain to this day near pure white, or just little bit off white as creamy white. But some apparently pristine, unaged issues appear to have been printed on paper that even originally had distinctive color... a light yellow-brown color. This I discern from a few of the issues (mostly those in 1924) that were printed on apparently low acid, archival paper, which show no sign of the paper color or robustness changing from edge to center. In the case of the many issues with high acid content covers, where the edges clearly have deteriorated in all respects (color and brittleness) significantly more than the center, it gets even harder to judge what the color of the paper was when the issue was first printed and sold.

In some cases in these restorations I used a harsh bright white color for the paper. At times I used more soft cream white. In some other cases where I felt the evidence I had pointed to the paper originally being yellow to brown, I attempted to use that color for the paper... sometimes with what I felt was a degree of success, but at other times I felt I just couldn't get the paper color all that close to what I wanted it to be.

To these questions one can add the question of what the art looked like on the original physical paper submitted to the editors of *The Liberator*, before that was translated to something that could be mass printed, and before a given sort of paper was chosen to receive that ink and become the cover of the issue in question. It is quite plausible that with some covers the art was drawn on white paper, but then printed on cover paper that was yellowish-brown.

The printed covers of "*The Liberator*" were created by pressing the cover paper with at most two inked plates. This is also true of covers of its predecessor, "*The Masses*". Thus only two color inks could be applied. More colors in the cases of some of the covers were obtained by printing one ink color on top of the other. On the October 1924 issue, for example, the leaves are rendered in the pure green or pure red ink used for the cover. To get the dark brown of the branches, the green ink was printed on top of the red ink (or perhaps vice versa). Often black is achieved by printing one atop the other orange and blue ink. Lighter shades of a given ink color are on some covers achieved using what in effect is a kind of half tone process (or at least the same effect used in half tone printing: Print a regular field of tiny dots (in some cases, also, thin, close-together lines) of the color ink, interspersed by white or white-ish background color. A different color is also, on some covers, achieved by printing a pattern of dots of one color ink on top of a flat application of the other of the inks being used.

The two color plates, ideally, must be very precisely lined up regarding where they get pressed to the paper. A slight plate alignment error will result in what was meant to be a pure brown line (where red and green ink were the two inks used) come out fringed on one side with green and fringed on another side with red. We see this sort of thing in most of the actual covers, to one extent or another. In some cases where I own several copies of the same *The Liberator* (or *The Masses*) cover, I can see quite different degrees of error in aligning the two different color ink plates in printing the cover.

It seems to me near certain the original drawn art submitted to *The Liberator* did NOT have any such fringing. Yet fringing can be prominent in a *The Liberator* cover, and actually becomes part of the artwork as seen on the printed cover. This for better or worse. It can be either depending on the particular cover, in my opinion.

So how much misalignment of the ink plates should be presented in a digital restoration of the art, where one has two original printed copies showing distinctly different amounts of such misalignment? Or should all such misalignment be digitally corrected?

On top of all this uncertainty both about what the original appearance of this art was on the cover of the periodical and the "original original" as it appeared in the submission the artist gave to the editor is added the question of what restoration it is reasonably possible to do.

For the last 13 years I have scanned 200,000 pages or more of archival socialist and communist periodicals and pamphlets. In the course of this I've imaged thousands of black ink on white paper works of art (mostly but not entirely political cartoons).

At the beginning of this project of making restorations of the art on the covers of The Liberator (and of The Masses) I had very little skill or experience with restoration of color images. During the course of this project I gradually learned to feebly use a few basic tools, but can hardly claim to be really good at this. I had no access to the growing body of "Artificial Intelligence" based color editing tools. Some of which, I am told by those who know something about these, could have made a 5 hours restoration into a 10 minutes one, and/or allowed for a result much closer to what I was trying to achieve.

Thus, the restored images of covers of The Liberator you will be seeing in these four files are approximations of ... approaches to ... compromises regarding... what I really wanted to present. Some of my efforts are better than others, in my opinion. The final cover... October 1924... is in my opinion some of my best work on this project. In part because the cover art itself was more amenable to my limited skills and available tools than that of most covers. In part because it was the LAST restoration I did, benefitting from all I learned from working on the 74 covers prior to it.

Presented here are pdf files. But if you contact me via the Marxists Internet Archive web site and request it, I will provide you with both the original scan and my final (as presented here) restoration for any or all covers here, in the tiff file format I used when working on them. So you have the same raw material I had, and can employ your own tools to alter background (paper) color in the scan, or otherwise alter it to your taste and best judgement. Even without that, given the high resolution of these scans, you should be able to do a lot to further edit the pdf format images in these files.

It would be helpful to have in front of you one or more copies of the actual physical issue in question that you wish to revise, if your goal is produce something more like the physical original. But if your goal is merely to provide something you find more aesthetically pleasing than what I present here, you (of course) don't need that.

For all of the many very objective and subjective real flaws in these, my restoration efforts, it is my feeling they overall put one far more in touch with this art than do the scans of this material one finds elsewhere. At the time of this writing previous efforts by others at imaging these covers tend to show images that often are dirt-ridden, and marred by flaws in the printing and deterioration of the paper and the ink. Thus the results of such previous efforts at digitally presenting these covers often consists of providing an image that is a sad faded damaged shadow of what it was when it first came off the press.

I hope those viewing these efforts of mine at restoring this art would agree that I have ... significantly flawed in multiple ways tho my work here is ... succeeded in bringing the images of these famous covers more to life.

But don't take my (hardly unbiased!) word for this. Feel free to compare the images here with those presented by Tamiment Library, on their web page. Like me, they possessed a complete set of issues of The Liberator. [Unlike me they did NOT have multiple copies of each issue to compare, and from which to chose a best specimen.] Years after I first made a the complete high resolution digital record of The Liberator (available here on Marxists.org) Tamiment Library scanned their set of issues of The Liberator that were in their collection.

[Their original scans were 600 dpi, but as of my writing this (2024) the "petty small shop-keeper mentality" of that institution has led them to release to the public only 200 dpi versions of these on their web page. I've always released to all the full resolution of the scans I've made, which vary between 600 and 2400 dpi.]

Finally: It would delight me if others either improved these images I present here, or did their own from scratch scans, and made restorations that were of better quality overall... or made images of this material that at least reflected different approaches from mine, that gave a different perspective on the art.

Putting the history of the publication of **The Liberator** into perspective:

[A brief overview of some of the more important USA socialist / communist periodicals dedicated also to presenting drawn art and written literature, 1901 - 1948]

[Note that >>all<< of the publications mentioned below are freely digitally available in high quality / high resolution / art-preserving fashion. Every issue and every page of these are here on Marxists.org. I personally scanned every issue, page by page, as part of the Riazanov Library digital archive project. This includes all issues of **New Masses**, 1926 - 1948. Exceptions: In the case of "**The Comrade 1901 - 1905**", some of what we present on Marxists.org are scans (in some cases cleaned up extensively by me) made by Google. And at the end of this overview of prominent socialist and communist literature and art periodicals of the first half of the 20ieth century, I mention **Partisan Review**. We don't offer that here, because one party (Boston University) claims ownership of intellectual property rights to it at this time. ---marty]

Between late 1901 and early 1905 was published a periodical called "**The Comrade**". Many consider this to be a early predecessor of **The Masses** and of **The Liberator**, in that it was a socialist periodical which featured a great deal of printed art and literature.

The direct immediate predecessor of **The Liberator** was **The Masses**. This monthly periodical was founded by Piet Vlag in January of 1911, and was a presentation of socialist art, literature, and politics. Piet Vlag shut the publication down with the August 1912 issue. But its staff of artists and writers wanted it to continue, and found to edit the continuation of this periodical one Max Eastman. **The Masses** re-appeared in December of 1912, in the striking and distinctive format it was to retain through its final issue (Nov - Dec 1917), and it is the 59 **The Masses** issues edited by Max Eastman we mostly think of when we think of this publication. Tho all told, there 79 issues of "**The Masses**" published, if one includes the first 20 from the founding of the periodical by Piet Vlag.

During World War I, the US government aggressively moved to put out of business any publication that opposed the draft. **The Masses** was one of these. Its second class mailing privileges were revoked, killing the magazine, and many of its staff were put on trial under the June 1917 "Espionage Act" (the same act used to attack Julian Assange a roughly a century later). The first trial ended with a hung jury. There was a second trail, and it ended the same way. At that point the US government gave up its effort to throw the staff of "**The Masses**" into prison.

Max Eastman and his team of artists and writers lost no time in founding a successor to "**The Masses**", which they named "**The Liberator**", which had a relatively similar format to the old "**The Masses**" periodical. The first issue came out in March 1918.

There were 78 issues of The Liberator printed. The first was March 1918, and the last October 1924. In November 1924 "The Liberator" (by then controlled by the Communist Party USA) was merged with the two CP USA publications "**Soviet Russia Pictorial**" and "**Labor Herald**" (the latter famous for the political cartoons that adorned its front covers), to found the periodical "**Workers Monthly**". This at times bore spectacular color art on its covers, but internally lacked most of the political art and literature that had been a large fraction of the content of The Liberator.

In March of 1927 Workers Monthly became "The Communist", which became formally the official theoretical journal of the Communist Party USA. Publication continued through December 1944. This periodical contained entirely political text... pretty near no art what so ever, either on its covers or on its internal pages.

Many of the artists and writers who had been involved with The Masses and The Liberator sought to establish another socialist / communist heavily arts and literature - bearing periodical when publication of The Liberator ended. In May of 1926, they founded the publication "**New Masses**". Initially not tightly controlled by the CP USA, this monthly publication had much of the flavor of the old The Masses and The Liberator. Except for the first six issues and one issue on its first anniversary in 1927, it made no use of color ink. By the late early 1920s, New Masses had become more tightly and formally under the control of the CP USA. In 1933, with no issues published in the last few months, it looked like it was going to go out of existence. Then, starting 1934, it re-appeared as a weekly (!) publication, and continued to be published weekly until early January of 1948. It became the best known socialist / communist voice in the USA in the world of art and literature.

For some of the time of the publication of New Masses in the 1930s and 40s another socialist arts and literature periodical, Partisan Review, was a prominent critic of New Masses and an important presenter of socialist art and literature in its own right. We do not present Partisan Review here on Marxists.org. Last I checked its pages can be viewed (tho vigorously protected against anyone downloading them!) at a Boston University web site. We don't present Partisan Review here. I own a complete run of original issues of the firsts few decades of Partisan Review, but Boston University claims ownership of it, and told me they would not allow me to share scans of it I might make here on Marxists.org. In 2036 Partisan Review through 1940 will be in the public domain, at that that point images of that part of it can be freely distributed.

To repeat what is mentioned above, you can find high quality, art-preserving, digital images of ALL PAGES of ALL ISSUES of New Masses here on Marxists.org. I personally scanned every page of this enormous digital archive. I know of no other web site where the full run of this publication is available. I personally and we of Marxists.org cordially invite any who wish to put

this archive (or any other archive I made that they find here on Marxists.org) up on their site, asking only that I, Marty Goodman of the Riazanov Library digital archive project, be credited as the creator of these archives AND that the Marxists Internet Archive be credited as the site that originally presented this material. Note that as a matter of policy and principle held from its founding, The Marxists Internet Archive extends this invitation to ALL material on its site. With very near no exceptions, all of the material here is in the public domain.

Guide to the scans of the covers of The Liberator:

Issue Count and a few comments:

There were 78 issues of The Liberator printed, March 1918 thru October 1924 inclusive. It was published nearly every month in this period, with two exceptions: In 1919 there was no November issue printed. In 1922, if one goes by what is printed on cover alone, there also was no November issue. However, the December 1922 issue inside declares itself to be the "November-December 1922" issue, and is given two issue numbers there.

In 1918, the June, July, and September issues don't really bear much of any significant art. These each have the same minimal graphic background and one small silhouette of a rooster, created by Hugo Gellert. I provide 600 dpi somewhat restored images of these, made from scans of the covers I made a dozen years ago when I first set about making a complete digital record of The Liberator.

The Two "The Liberator" issues that appear in two variants:

I provide 81 scans that present all of the 78 "The Liberator" covers. This because in the case of three of the issues, I present two scans of each. In the case of two of these, I offer two scans because the cover actually was printed in two different variant fashions. In the third case, I present two different approaches (two different background colors) to making the restoration.

There were two variants of the February 1919 cover of The Liberator. The art on both were identical sketches of Abraham Lincoln, rendered in black ink on white paper. But one variant had the name of the publication, "LIBERATOR" (all caps on this issue) printed in black ink, and the other variant had "LIBERATOR" printed in red ink. At one point I had a my house five or more copies of this issue... some from my personal collection, some from Holt Labor Library's collection, and some from Tim Davenport's collection), and at least three had "LIBERATOR" in black ink, and two had "LIBERATOR" in red ink. I currently have

There also were two variants of the March 1919 issue of "The Liberator". This features, over roughly half of the surface area of page, in the center, a reproduction of woodcut by the famous and hugely prolific woodcut artist J. Lankes. It's of a winter pastoral scene. But when I closely

examined the four copies of that issue I had here at the time I was doing scans 12 years ago, I saw an odd variation among them. In one version of the cover, the field shown had a few little lines in it to give it some texture. But in the the version, one sees what appear to be a disproportionately large BOOT drawn in the field, and some extra other lines beyond that. Fortunately, 12 years after my initial scanning of The Liberator, I still had 3 copies of this issue in my personal collection, including good samples of both of the above variants. So I was able to provide high resolution restored digital images of the covers of both.

The third case of my providing two copies of the same (or nearly the same) The Liberator cover is with the May 1924 cover artwork by Hugo Gellert, of two hands and bubbles. This only appeared in one version. But after making a restored digital image of this, I got into a productive and challenging discussion with two librarians who have worked years / once worked for years at labor / radical special collections libraries.. Among other things, they raised to me the question of whether to represent the background as bright white, or in a more yellow brown color that MAY have been the actual original paper color. This issue actually comes up with quite a few of these restored digital images, so I chose to present this cover with two different background color restorations, to visually present some of what their important questions raised.

Note, too, that after deciphering the artist's name [John Storrs] on the October 1918 issue of The Liberator, and after confirming I got it right by ascertaining that Theodor Watts' definitive index to "The Liberator" also has that cover attributed to John Storrs, I did some editing of the way the text presenting the name of the artist was printed, to make it significantly more readable. So what is presented is, in the small area where the text of the artist's name is provided, is a very intentional and deliberate alteration of what I know the original to be, because in this case I feel honoring the artist trumps any slavish rendering of the original "exactly as it was".

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Covers listed by artist. Artists listed alphabetically by last name.

Anonymous / Unidentified artist:

November 1918 bird with red something in its mouth [Ted calls this "dove of peace"]

March 1923 Russian Orthodox Church

February 1924 Teapot

March 1924 Serpent and Swallow

[June 1919 Theodore Watts says this "girl on swing" is by "unidentified artist".

It seems to me it near certainly is the work of Cornelia Barnes]

Peter Alma

August 1924 Calavera threatening humans

Cornelia Barnes [11 covers]

August 1918 old man and young girl running on beach

March 1919 "Strike" crowd of women's faces with cop

June 1919 [girl on swing [Ted says artist is "unidentified", but looks much like Barnes' work]

September 1919 two boys on a fence

May 1920 farmer plowing

July 1920 man swimming

August 1920 horse on hill with crescent moon

October 1920 girl sitting on large rock

January 1921 crowd walking from left to right

March 1921 girl jumping rope

November 1921 woman struggling with umbrella

April 1924 young couple dancing

Maurice Becker

July 1922 two men in Cuvernavaca

George Bellows

July 1919 Two women carrying basket

Adolph Dehn

September 1921 industrial scene

December 1921 gas storage tanks

October 1922 industrial scene with crane

November 1923 homage to Albrecht Durer: Munich

Julian De Miskey

June 1924 Peace, and there is no Peace

July 1924 worker with sledge hammer

Hugo Gellert [14 full art covers 3 early "mimnimal art" covers]

March 1918 (first issue) peasant casting red seeds

May 1918 mountain goats

June, July, and September "non art bearing covers" 1918 Gellert drew the rooster

February 1920 Boy riding burro (? "man on llama")

September 1920 boy riding stallion (? "girl on horse")

December 1920 boy attacking dragon

February 1921 woman and gazelle (? "stag and woman")

April 1921 head and flying dove

May 1921 peasant sweeping off the world

August 1921 child holding fish

March 1922 [Art Deco style] woman in red fez

April 1922 kneeling nude woman

September 1922 Bacchus confronted by baby bottle

January 1924 steelworkers

May 1924 pair of hands and bubbles

Lydia Gibson [7 covers]

January 1920 woman warrior with spear

June 1920 [signed "G.L." is Lydia's style of art] peasant couple

November 1920 woman gestures "shush!" as man enters

October 1923 apple vendor

December 1923 red stars (looks like a network of neurons)

September 1924 woman and clothesline

October 1924 [final issue] leaves (and nations) turning red

William Gropper

July 1921 man with red halo

January 1922 NY City at night

February 1922 snow shoveler

May 1922 coal miner

August 1922 diver on platform

J. J. Lankes (woodcuts)

March 1920 pastoral winter scene [two variant versions. one has outsize boot in pasture]

Boardman Robinson

February 1919 sketch of Abraham Lincoln [two variants: one with red ink for "LIBERATOR"]

April 1920 Bolshevik soldier
June 1921 sketch of Andrew Furuseth

Maurice Sterne

December 1918 woman's portrait
August 1919 woman's portrait
October 1919 "actors' strike" / woman actor/dancer
June 1922 woman's portrait

John Storrs

October 1918 study for Walt Whitman memorial man with winged horse

Frank Walts [11 covers]

April 1918 "portrait of Anita Loos" woman with black hat orange background
December 1919 midnight scene thru window with crescent moon
December 1922 dramatic large red image of woman's face on dark blue background
January 1923 crowing rooster
February 1923 "War" deaths head / skull
April 1923 viol player ("bass player") yellow background
May 1923 Eddie the baker at the Wintergarden woman with red hat
June 1923 pheasant (looks like a chicken)
July 1923 landscape with sunset
August 1923 portrait of Edna Porter [woman who looks like Che Guevara w red background]
September 1923 constellations

Clive Weed

January 1919 Lenin
March 1919 Karl Leibnecht
October 1921 Trotsky

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First of four files: March 1918 - December 1919

1918:

1. March **Hugo Gellert** Russian sowing red seeds of communism. red and blue ink
black combo white paper
2. April **Frank Walts** image: Anita Loos (woman with black hat)
Background half orange. Orange and black ink. halftone-like shading
used to get some shades of gray
3. May **Hugo Gellert** 600 Leaping goats. green, red, black combo white paper
4. June **Hugo Gellert** 600 minimal art. Gellert drew the rooster. red and black ink
5. July **Hugo Gellert** 600 minimal art. Gellert drew the rooster. orange and black ink
6. August **Cornelia Barns** old man and young girl, both running
blue and orange ink, shades of orange via half-tone, black, and white paper
7. September **Hugo Gellert** 600 minimal art Gellert drew the rooster green and black ink
8. October **John Storrs** man on winged horse dark blue ink on white paper
[Study for Walt Whitman War Memorial]
9. November **artist unknown** bird with red something in its mouth
[one of the restorations I'm most pleased with ---marty]
10. December **Maurice Sterne** sketch of a woman yellow to yellow brown original
background

1919:

11. January **Clive Weed** Sketch of Lenin black ink on white.
 12. February [variant 1] **Boardman Robinson** sketch of Lenin black ink only for sketch and text
 13. February [variant 2] **Boardman Robinson** sketch of Lenin red ink for "LIBERATOR"
 14. March **Clive Weed** sketch of Karl Leibnecht red ink background, sketch in black
 15. April **Cornelia Barns** "Strike!" crowd of women's faces and cop
red and blue ink use of halftone-like shading to get different shades of red
 16. May **Clive Weed** sketch of Eugene Debs black ink only (cover is black and white)
 17. June **Cornelia Barns** [not signed] Girl on swing blue and red ink.
color shades rendered via halftone-like process
 18. July **George Bellows** two women carrying basket black on white sketch orange border
 19. August **Maurice Sterne** woman's face
black ink on white paper sketch, orange yellow border
 20. September **Cornelia Barns** two boys on a fence black and red ink white paper
use of halftone-like effect to get varying shades of red and gray
 21. October **Maurice Sterne** "The Actors' Strike"
woman actress / dancer blue ink on white paper
- [There was no November 1919 issue printed]
22. December **Frank Walts** midnight seen thru window with crescent moon

Second of four files: January 1920 - December 1921:

1920:

1. January **Lydia Gibson** woman warrior with spear red and black ink
2. February **Hugo Gellert** boy on burro orange and blue ink white paper
black by use of orange on top of blue ink
3. March **J. J. Lankes** Variant 1: woodcut: winter pastoral scene [no boot in field]
4. March **J. J. Lankes** Variant 2: woodcut: winter pastoral scene [odd outside boot in field.]
5. April "B.R." [**Boardman Robinson**] Bolshevik soldier
Red ink used for "LIBERATOR" and other text and to shade face
6. May **Cornelia Barns** farmer plowing red and blue ink lots of halftone-like shading
7. June "G, L." [**Lydia Gibson**] peasant couple green background and brown ink sketch
8. July **Cornelia Barns** [not signed] man swimming blue and black ink halftone-like shading
9. August **Cornelia Barns** horse on hill yellow and blue ink much use of halftone-like shading
10. September **Hugo Gellert** boy on horse ["stallion" -T Watts] red and blue ink
11. October **Cornelia Barns** girl on boulder red and blue ink black from combo
12. November **Lydia Gibson** "Shush!" (woman gesturing)
white image on black background sketch orange border and some of background
13. December **Hugo Gellert** child spears dragon halftone black on white photo yellow borders

1921:

14. January **Cornelia Barns** crowd on a city street at night
yellow and brown ink use of halftone-like shading.
15. February **Hugo Gellert** gazelle and woman red and black ink
16. March **Cornelia Barns** two girls jumping rope blue and red ink
17. April **Hugo Gellert** man and dove yellow and blue ink
18. May **Hugo Gellert** peasant with broom sweeps the world red and black ink
19. June **Boardman Robinson** sketch of Andrew Furnseth
black ink on white paper sketch red ink for "LIBERATOR"
20. July William Gropper man with red halo black and red ink
21. August **Hugo Gellert** child and fish red and blue ink
22. September **Adolph Dehn** industrial scene (factory) red and black ink
23. October **Clive Weed** sketch of Trotsky orange and blue ink
24. November **Cornelia Barns** girl with umbrella blown inside-out. red and black ink.
use of halftone-like shading of color
25. December **Adolph Dehn** fuel tanks and chimney industrial scene
red and black ink

Third of four pdf files: Jan 1922 - June 1923 Liberator covers:

1922:

1. January **William Gropper** New York City at night dark orange and black ink
2. February **William Gropper** man in snow with shovel and broom brown and black ink
(image is untitled, but Ted Watts in his index states the artist is Grooper)
3. March **Hugo Gellert** woman with fez Art Deco style red and black ink
4. April **Hugo Gellert** sketch of reclining nude woman red ink for background, sketch in white
5. May **William Gropper** coal miner
6. June **Maurice Sterne** (according to Ted Watts) portrait of woman
blue border blue & black ink
7. July **Maurice Becker** two Mexicans / two men in Cuernavaca
8. August **William Gropper** man about to dive blue and red ink
9. September **Hugo Gellert** Bacchus with baby milk bottle green and red ink.
shading via halftone and brown from green + red [one of my favorites ---marty]
10. October **Adolph Dehn** smoke stacks and crane / industrial scene red and black ink
11. November-December **Frank Walts** Stunning woman's face face is red, background blue
[This issue is labeled only "December" on the cover, but inside where the volume and issue number are giving, it is designated as "November-December" and given TWO issue numbers.]

1923:

12. January **Frank Walts** chicken and 1923 chick hatching red and black ink
13. February **Frank Walts** death as the face of war orange and brown ink
[black = orange + brown]
14. March **artist unknown** Russian Orthodox Church red and black ink
15. April **Frank Walts** bass player yellow and black ink [solid yellow background]
16. May **Frank Walts** woman with red hat [Eddie the baker at the Wintergarden]
red and black ink use of halftone-like shading
17. June **Frank Walts** blue and yellow pheasant [chicken?] blue and yellow ink

Fourth of four [final] pdf file June 1923- October 1924 Liberator covers:

1923:

1. July Frank Walts landscape with sunset blue and yellow ink. green = blue + yellow
halftone used to create a number of different shades.
2. August Frank Walts red bkground, womans face, portrait of Edna Porter red and black ink
(looks a little like Che Guevara)
3. September Frank Walts planets and constellations blue ink on white paper
4. October Lydia Gibson apple cart street vendor red and blue ink [a favorite]
5. November Adolph Dehn homage to Albrecht Durer: Munich red and black ink
- 6 December Lydia Gibson red stars (looks like neural net) red and black ink

1924:

7. January Hugo Gellert steel workers red and blue ink
8. February artist unknown snakes and dove red and black ink
9. March artist unknown teapot (teapot dome scandal) green and brown ink
10. April Cornelia Barns couple dancing red and black ink lots of halftone-like shading
11. May Hugo Gellert two hands and bubbles red and blue ink with bright white background
12. May Hugo Gellert two hands and bubbles background made yellow brown to match paper
13. June Julian De Miskey "Peace or There Is No Peace" black and red ink
woodcut of black ink printed on yellow-brown paper red ink used only for text
14. July Julian De Miskey worker with sledge hammer black and green ink
woodcut of black ink printed on yellow-brown paper green ink used only for text
15. August Peter Alma Calavera [monster] threatening humans woodcut
black ink on yellow-brown paper red ink used only for text
16. September Lydia Gibson woman and clothesline on urban roof
red and blue ink on brown-yellow paper
17. October [final issue] Lydia Gibson leaves (and nations) turning red red and green ink
red + green = brown for tree branches